

ALIZ

11 00

H O S A N N A

SIDE A

1. INTRO
2. WORLD WIDE LOVE
3. CATCH THE PLACE A FIRE
4. LIVE THE LIFE YOU LOVE
5. CUT * CLEAR
6. VOLCANO

SIDE B

1. INTERLUDE
2. ALL FOR ME
3. WORDS, POWER, * SOUND
4. SHARP SHOTTER
5. CONQUER THEM
6. HOSANNA
7. SKLOOM SKLOOM

EXECUTIVE PRODUCER: <JUSTICE> M.HALSALL



2002 REGGAE CENTRAL RECORDS
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STAY FOCUS! VIZ!S



11 00



ONE

1. PSALM 8 //

WRITER: KING DAVID UNDER THE INSPIRATION OF THE ALMIGHTY

MUSICIANS: S. DUNBAR / L. LYTH / STUDIO: ANCHOR RECORDING / RECORDING ENGINEER: GARFIELD McDONALD / MIXING ENGINEER: GARFIELD McDONALD / PUBLISHERS: PUBLIC DOMAIN



2. SOUND THE TRUMPET //

WRITERS: M. COLLINS / D. DENNIS / MUSICIANS: E. SMITH / D. DENNIS / INSTRUMENTAL: TIME & SPACE / HARMONY: SIZZLA / STUDIO: ANCHOR RECORDING / RECORDING ENGINEER: ROBERT MURPHY / MIXING ENGINEER: CECILIA 'SOLIE' HAMILTON / PUBLISHERS: ZABOGAUBHI MUSIC / ROYALTY NETWORK / DUPLICATE MUSIC

3. WE'RE THE ONE'S //

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS / MUSICIANS: S. DUNBAR / D. DENNIS / C. MERIDITH / M. CHIN / HARMONY: SHERIDA / CONNIE / TRACY / STUDIO: ANCHOR RECORDING / RECORDING ENGINEER: ROBERT MURPHY / MIXING ENGINEER: GARFIELD McDONALD / PUBLISHERS: ZABOGAUBHI MUSIC / ROYALTY NETWORK / DAT / DUPLICATE MUSIC

4. THINKING ABOUT YOU //

WRITERS: M. COLLINS / D. DENNIS / MUSICIANS: S. DARSON / D. DENNIS / F. SMITH / L. COLEMAN / S. STANLEY / HARMONY: ALTHEA / SHERIDA / CONNIE / STUDIO: ANCHOR RECORDING / RECORDING ENGINEER: ROBERT MURPHY / MIXING ENGINEER: STEVEN STANLEY / MIXING STUDIO: STEVEN STANLEY RECORDING / PUBLISHERS: ZABOGAUBHI MUSIC / ROYALTY NETWORK / DUPLICATE MUSIC

5. ORIGINAL //

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS / MUSICIANS: S. DUNBAR / D. DENNIS / STUDIO: STEVEN STANLEY RECORDING / RECORDING ENGINEER: GARFIELD McDONALD / MIXING ENGINEER: GARFIELD McDONALD / PUBLISHERS: ZABOGAUBHI MUSIC / ROYALTY NETWORK / DAT / DUPLICATE MUSIC

6. DON'T //

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS / MUSICIANS: S. DUNBAR / D. DENNIS / STUDIO: ANCHOR RECORDING / RECORDING ENGINEER: DELROY POTTINGER / MIXING ENGINEER: GARFIELD McDONALD / PUBLISHERS: ZABOGAUBHI MUSIC / ROYALTY NETWORK / DAT / DUPLICATE MUSIC

TWO

1. DESTROY THE WICKED //

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS / MUSICIANS: S. DUNBAR / D. DENNIS / STUDIO: STEVEN STANLEY RECORDING / RECORDING ENGINEER: ROBERT MURPHY / MIXING ENGINEER: GARFIELD McDONALD / MIXING STUDIO: ANCHOR RECORDING / PUBLISHERS: ZABOGAUBHI MUSIC / ROYALTY NETWORK / DAT / DUPLICATE MUSIC

2. MINE AND ONLY //

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3. GIRLFRIEND //

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4. WHOLE HEAP A WOMAN //

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5. STAGE SHOW //

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS / MUSICIANS: S. DUNBAR / D. DENNIS / C. MERIDITH / M. CHIN / STUDIO: ANCHOR RECORDING / RECORDING ENGINEER: DELROY POTTINGER / MIXING ENGINEER: GARFIELD McDONALD / PUBLISHERS: ZABOGAUBHI MUSIC / ROYALTY NETWORK / DAT / DUPLICATE MUSIC

6. STAY FOCUS //

WRITERS: M. COLLINS / D. DENNIS / MUSICIANS: D. DENNIS / C. MERIDITH / E. SMITH / HARMONY: SIZZLA / STUDIO: ANCHOR RECORDING / RECORDING ENGINEER: ROBERT MURPHY / MIXING ENGINEER: ROBERT MURPHY / PUBLISHERS: ZABOGAUBHI MUSIC / ROYALTY NETWORK / DUPLICATE MUSIC

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ART DIRECTION & DESIGN: DERON D. JAMES (FOR DCM GRAPHICS)

PHOTOGRAPHY BY: ANDERSON BALLANTYNE

SIZZLA **STAY FOCUS**



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EX 5207

COLUMBIA



Yo Se Que Te Amo
I Know I Love You
Roberto Yanes



Stereo ES 1907
Mono EX 5207



EX 5191/ES 1891*



EX 5175



EX 5157

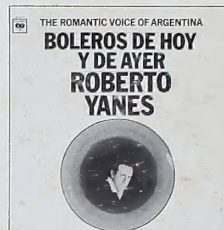
ROBERTO YANES
YO SE QUE TE AMO
I KNOW I LOVE YOU

Side 1

YO SE QUE TE AMO (BMI)
SI TODOS FUESEN COMO TU (BMI)
MIA (BMI)
BEBO (SADAIC)
NO ME ENCONTRARAS (SADAIC)
CREO QUE ES AMOR (BMI)

Side 2

MI GRITO (SADAIC)
VEN A MI (BMI)
ESTA TARDE VI LLOVER (BMI)
CONTIGO APRENDI (BMI)
POBRES BESOS MIOS (BMI)



EX 5141



EX 5133



EX 5004/ES 1704*

*Stereo

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STEREO

TDS 3003

2 RECORD SET

*Special
Edition*

TIME
RECORDS

ITALY

CIAO

**HUGO MONTENEGRO
& HIS ORCHESTRA**

**Featuring the accordion
of DOMINIC CORTESE**

RECORD 1

TORNA A SORRENTO
LA DANZA
O MARENARIELLO
VIENI SUL MAR
MATTINATA
FUNICULI FUNICULA
QUEL MAZZOLINI DI FIORE
DRIGO'S SERENADE
NENELLA BELLA
PIEMONTE WALTZ
VIL VOLO DEGLI ANGELI



RECORD 2

AH MARIE
TARANTELLA
LA SERENADE
TOSELLI'S SERENADE
CIRIBIRIBIN
LA ZINGANA
CARNIVAL OF VENICE
TARANTELLA ITALIANISSIMO
LA GUAGLIONGELLA
LA RAGAZZA
NON TI SCORDAR DI ME

Special
Edition

2 RECORD SET

TIME
RECORDS

TDS 3003

ITALY - CIAO

HUGO MONTENEGRO & HIS ORCHESTRA Featuring the accordion of DOMINIC CORTESE

RECORD 1

TORNA A SORRENTO—LA DANZA: Medley

O MARENARIELLO

VIENI SUL MAR

MATTINATA

FUNICULI FUNICULA

QUEL MAZZOLINI DI FIORE

DRIGO'S SERENADE

NENELLA BELLA

PIEMONTE WALTZ

VIL VOLO DEGLI ANGELI

Probably the most popular type of ethnic music is the music of Italy. Not only is it a favorite of the native Italian but most countries, especially the United States, look upon Italian music as close to the hearts of its own people. Italian opera, movies and the many fine Italian artists and musicians who have performed their music in this country are the main reasons for the immense popularity of Italian music. Hugo Montenegro, the brilliant arranger-conductor and Dominic Cortese, one of the world's finest accordionists are not only consummate musicians but their interpretations of the music of Italy are incomparable. They have compiled a great repertoire of some of the finest Italian melodies, melodies that one never grows tired of hearing—"TORNA A SORRENTO," "NON TI SCORDAR DI ME," "AH MARIE" and "CIRIBIRIBIN." They have complemented these time-worn favorites with new Italian melodies like "NENELLA BELLA," "PIEMONTE WALTZ" and "LA RAGAZZA." This exceptional two record set collection of Italian songs is worthy of the most discerning lover of authentic Italian music.

RECORD 2

AH MARIE—TARANTELLA: Medley

LA SERENADE

TOSELLI'S SERENADE

CIRIBIRIBIN

LA ZINGANA

CARNIVAL OF VENICE

TARANTELLA ITALIANISSIMO

LA GUAGLIONGELLA

LA RAGAZZA

NON TI SCORDAR DI ME

TIME RECORDS, INC., 2 WEST 45TH ST., NEW YORK, N.Y. 10036

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Artist & Repertoire	BOB SHAD
Original Recording Engineer	JOHN CUE
Mastering	HAL DIEPOLD
Liner Notes	PETER SPARGO
Production Coordinator	HARRY RINGLER
Album Coordination	ELENA FESTA
Typography	THE COMPOSING ROOM, INC.
Cover Art and Design	JACK LONSHIN
Printing and Fabrication	GLOBE ALBUMS, INC.

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TDM 3003

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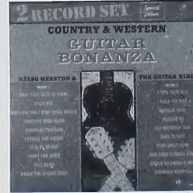
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COUNTRY & WESTERN
GUITAR BONANZA
TDM/TDS 3004



A PANORAMA OF
STRINGS
TDM/TDS 3005

383-2084
After 4-5 PM A.

1/2/82

RE-112
STEREO



ECHOES OF A THE MIDDLE YEARS ROCK ERA

BOOK OF LOVE
The Monotones
GET A JOB
The Silhouettes
MAYBE
The Chantels
SECRETLY
Jimmy Rodgers
TEARS ON MY PILLOW
Little Anthony & The Imperials
TEN COMMANDMENTS OF LOVE
The Moonglows
CHARLIE BROWN
The Coasters
HEY LITTLE GIRL
Dee Clark
I Only Have Eyes for You
Flamingos
KANSAS CITY
Wilbur Harrison
POISON IVY
The Coasters
RED RIVER ROCK
Johnny and The Hurricanes
SIXTEEN CANDLES
The Crests
SO FINE
The Fiestas
LET THE LITTLE GIRL DANCE
Billy Bland
STAY
Maurice Williams and The Zodiacs
YOU TALK TOO MUCH
Joe Jones
FUNNY
Maxine Brown
BRISTOL STOMP
The Dovells
PEPPERMINT TWIST
Joey Dee & The Starlighters

○ **ALL TOP 10** ○

RE-112



SIDE 1

1. **BOOK OF LOVE**
The Monotones
(Davis-Malone-Patrick) Nom Music Inc. & Arc Music Corp. — BMI) 2:15
2. **GET A JOB**
The Silhouettes
(Silhouettes) (Kay Williams Music — BMI) 2:47
3. **MAYBE**
The Chantels
(Richard Barrett) (Nom Music Inc. — BMI) 2:37
4. **SECRETLY**
Jimmie Rodgers
(Hoffman-Manning-Markwell) (Planetary Music Publ. Corp. — ASCAP) 2:33
5. **TEARS ON MY PILLOW**
Little Anthony & The Imperials
(Bradford-Lewis) (Glady's Music Inc. & Vanderbilt Music — ASCAP) 2:15

SIDE 2

1. **TEN COMMANDMENTS OF LOVE**
The Moonglows
(Paul-Woods) (Arc Music Corp. — BMI) 3:56
2. **CHARLIE BROWN**
The Coasters
(Leiber-Stoller) (Tiger Music Inc. — BMI) 2:10
3. **HEY LITTLE GIRL**
Dee Clark
(Blackwell-Stevenson) (Obie & Conrad Music — BMI) 1:54
4. **I ONLY HAVE EYES FOR YOU**
Flamingos
(Warren-Dubin) (Remick Music Corp. — ASCAP) 3:14
5. **KANSAS CITY**
Wilber Harrison
(Leiber & Stoller) (Lois Music Co. — BMI) 2:25

SIDE 3

1. **POISON IVY**
The Coasters
(Wile-Pola) (Joy Music, Inc. — ASCAP) 2:43
2. **RED RIVER ROCK**
Johnny & The Hurricanes
(King-Mack-Mendelsohn) (Vicki Music Inc. — BMI) 2:08
3. **SIXTEEN CANDLES**
The Crests
(Dixon-Kwent) (Coronation Music & January Music — BMI) 2:51
4. **SO FINE**
The Fiestas
(Gribble) (El Dorado Music — BMI) 2:20
5. **LET THE LITTLE GIRL DANCE**
Billy Bland
(Lawrence-Spencer) (Belmar Music & Glover Music — BMI) 2:15

SIDE 4

1. **STAY**
Maurice Williams and The Zodiacs
(M. Williams) (Cheerio Music Co. — BMI) 1:38
2. **YOU TALK TOO MUCH**
Joe Jones
(Jones-Hall) (Nom Music Inc. & Ben Ghazi Ent. Corp. — BMI) 2:33
3. **FUNNY**
Maxine Brown
(Taylor-Brown) (Maxine Music Inc. — BMI) 2:19
4. **BRISTOL STOMP**
The Dovells
(Mann-Appel) (Kalmann Music Inc. — ASCAP) 2:25
5. **PEPPERMINT TWIST**
Joey Dee & The Starlighters
(Dee-Glover) (Frost Music Corp. — BMI) 2:00

ELECTRONICALLY RERECORDED TO SIMULATE STEREO

Cover design by ELY BESAEL

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THE COOLIES dig..?



SIDE ONE

Scarborough Fair
Bridge Over Troubled Water
The 59th St. Bridge Song (Feelin' Groovy)
I Am A Rock
El Condor Pasa

SIDE TWO

Having My Baby
Cecilia
Homeward Bound
Mrs. Robinson
The Only Living Boy In New York

Clay Harper, vocals
Rob Gal, guitar
Jeb Baldwin, bass
Teddy Murray, guitar
Billy Burton, drums

John Cerreta, keyboard on I Am a Rock

All arrangements by The Coolies.
Recorded by Jeb Baldwin and Rob Gal at Mile 9 Studio, Atlanta, GA.

Cover: Anne Richmond Boston
Photography: Kathryn Kolb
Thanks to Danny Beard, Anne Boston, J.E. Garnett, Nancy Nenad,
Mike Nelson and Tracey Paul

Also available on DB is The Coolies single (DB 80) featuring *Sounds of Silence*.

Jacket Made In Canada



Clay Harper



Rob Gal



Jeb Baldwin



The Coolies Fan Club
c/o 432 Moreland Ave. N.E.
Atlanta, GA 30307



Teddy Murray



Billy Burton

Whenever something was big and exciting as The Coolies comes along, there's gonna be talk and lots of it. Like so many great artists before them, The Coolies have somehow become shrouded in mystery, giving rise to a whole lot of misconceptions. Questions are being asked. People want answers and they deserve them. Of course I can't "tell all" about the band but I will answer some of the most commonly asked "Coolie questions!"

Q. Who are The Coolies?

A. Five fine young men from Atlanta, GA not too different from you or me except for being blessed with seemingly super-human talent, overwhelming artistic integrity and devastating good looks.

Q. Why do they call themselves The Coolies?

A. Well, the dictionary defines a coolie as "one who does heavy labor for little pay." (I'm surprised there aren't more bands around called The Coolies!)

Q. Why don't The Coolies play original songs?

A. They do! Just ask Paul Simon, he wrote most of 'em!

Q. Do The Coolies like to party?

A. Only in groups of one or more and on certain special occasions, like the drop of a hat.

I hope these questions and their answers have helped you better understand this band, The Coolies. Of course, the real understanding comes from within. Within this record jacket that is. So take out the record, put it on your turntable and dig...dig...?

R. Galfunkel

DB RECS

432 Moreland Ave. N.E. Atlanta, GA 30307
(404) 521-3008

MACBETH THE GREAT



© A L V P S O
H O L D E A V

BAD, BAD WHISKEY

UGLY WOMAN

BAJAN GIRL

TAKE ME, TAKE ME

JOCKEY

OUTSIDE

EMILY

NORA

CAB CALLOWAY

BUY ME A ZEPPELIN

TURN AROUND GIRL

OH LADY YOU'RE MASHIN' MY TOE

Series 2000

not Lonsheim

CALYPSO

HOLIDAY

BAD, BAD WHISKEY
NORA
OH LADY YOU'RE MASHIN' MY TOE
CAB CALLOWAY
UGLY WOMAN
TAKE ME, TAKE ME

OUTSIDE
BUY ME A ZEPPELIN
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MACBETH THE GREAT

Calypso like any other art form suffers from mediocrity. Many talented artists have to put up with the hacks who perpetrate their banal talents on the public's immature ears. Basically Calypso can be best described as a song or a group of songs that are improvised and sung. Usually the tunes smack of similarity and it is the lyrical content that contains the meat of the Calypso song. The tunes are improvised as the song unfolds and the lyrics are often based on political, sexual or humorous themes, characterized by wrenched syllable stress, loose rhyme, and journalistic language. As you can see, it is easy for mediocre talents to pass themselves off as Calypso singers. The articulate Calypso singer creates infectious tunes and his improvised lyrics show off a creative, facile imagination.

Macbeth The Great is one of those Calypso singers who can never be accused of mediocrity. His ingratiating voice has earned him the title as "The Daddy Of The Calypso." The singers whom he has influenced would read like a who's who. Possessed with a fertile imagination, his style and acute ear for clever rhymes are highly evident on this album. Most of the tunes on this album are considered classics in the calypso vein.

"BAD, BAD WHISKEY" is one of those boss tunes that one never grows weary of hearing. It tells the story of Georgie who's alright except when he drinks that whiskey, then he goes off on a bender. "UGLY WOMAN" has a wonderful philosophy that if many men followed there would be less trouble with women. His philosophy expounds the theory that man should marry a woman uglier than he so that no other man would go around and try to steal her. "NORA" is a simple story that goes on every day. Macbeth is a gigolo who seeks freedom from "NORA" so he can go back to his home in Trinidad.

"OH LADY YOU'RE MASHIN' MY TOE" was one of the biggest hits in the Calypso field and the title speaks for itself. "OUTSIDE" is a rather pathetic story about a man who escorts his girl home and is allowed to stay but he must stay outside with the wind blowing and the rain coming down. "TAKE ME, TAKE ME" tells of Macbeth's girl who begs and pleads with him to take her but not to tell her mother. "CAB CALLOWAY" is self explanatory. Having seen the film "Stormy Weather" which featured Cab, Macbeth proceeds to tell all about Cab's many talents and goes through several words associated with Cab.

"JOCKEY" is a humorous anecdote about a fellow's girl who is always teasing him, making him beg to the point of utter frustration. The "BAJAN GIRL" is the kind that only works when the rain comes down. She washes her feet, clothes and other things only when the rain comes down. "EMILY" is one of the cleverest Calypso songs ever written and a must at every one of Macbeth's performances.

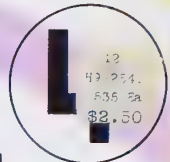
In "BUY ME A ZEPPELIN," Macbeth pleads for one so he can be an explorer like Columbus. Macbeth's theme song is "TURN AROUND GIRL," a saucy ditty about a girl who shakes it and turns the entire nation. To reiterate, it is gratifying to hear a Calypso artist like Macbeth The Great whose infections, imagination and taste are incomparable.

COLUMBIA

"Columbia", "Masterworks", and Trade Marks Reg.



PRL 5016



HARRY JAMES

JUKE BOX JAMBOREE

LITTLE THINGS MEAN A LOT THREE COINS IN THE FOUNTAIN THE TOUCH RUBY SMILE OOP SHOOP
HERNANDO'S HIDEAWAY THE HIGH AND THE MIGHTY O, MEIN PAPA SERENATA I NEED YOU NOW MUSKAT RAMBLE



PRL 5016



Exclusive trade mark
of Columbia Records

HARRY JAMES JUKE BOX JAMBOREE

Little Things Mean a Lot
Hernando's Hideaway
Three Coins in the Fountain
The High and the Mighty
The Touch
O, Mein Papa

Ruby
Serenata
Smile
I Need You Now
Oop Shoop
Muskat Ramble

PRL 5016



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■ Assembled here for the delectation of dancers and listeners alike are Harry James' scintillating versions of a dozen of the finest of recent popular hits, decked out in attractive arrangements that feature one of the most expressive trumpets to be heard today. The association of Harry James with dance and popular music is one of the happiest yet, and through his brilliant career with his orchestra, Harry has provided the nation with a constant supply of expert and enlivening performances that remain fresh in the memory.

■ The songs he surveys here are some of the finest of recent compositions, ranging through ballads and novelties that have caught the public's fancy. The wide range of public taste is mirrored in the burlesque tango from "The Pajama Game" called *Hernando's Hideaway*; the gift for discovery in the backward glance to an old Charlie Chaplin movie, "Modern Times," which brought forth *Smile*; the welcome revival of the jazz standard *Muskat Ramble* is another facet, and, of course, there are the attractive melodies of the ballads, such as *Three Coins in the Fountain*, *The High and the Mighty*, and *Ruby*, all of them derived from the movies.

■ The unifying force in this pleasantly diverse program is the James trumpet, which has been soaring high and free, sweet and hot, through fine popular music for some time now. Harry's career began when his precocious trumpet studies won him a seat in the bandstand of the Mighty Haag Circus, of which his parents were members. Competing with the roar

of lions and the antics of clowns, Harry had a chance to learn ensemble work at an early age, and to explore on his own the possibilities of his instrument. When the family retired and settled down in Texas, he continued his studies, and played with various local orchestras on weekends and holidays. Bit by bit his fame spread, coming to the attention of Benny Goodman, who signed Harry to play with his incomparable orchestra of the late Thirties.

■ Harry stayed with this remarkable group until 1939, when he left to organize his own group. There were giants in swing in those days, and even a name as powerful as his had become had some difficulty in establishing itself. But after a year or so, there was a new giant in the lists, for Harry and his sturdy men were making some of the finest records of the day (and this, for that matter) and providing dancers and listeners with superlative music, superlatively played. There has been no variation in that pattern ever since, for Harry's group has continued to boast some of the finest players in the music world, and the music in this collection offers further proof. Here are fine popular songs, here is fine popular trumpet, here, in short, is fine music in today's invigorating idiom.

■ Harry James is represented on Columbia Records by a series of splendid recordings including all of his most famous numbers. Among the many collections you will enjoy are:

ALL-TIME FAVORITES: Ciriibiribin • Sleepy Lagoon • One O'Clock Jump • Two O'Clock Jump • You Made Me Love You • Music Makers • Flight of the Bumble Bee • Concerto for Trumpet. "Lp" CL 6009 • Extended Play Set B-117 • 78 rpm Set C-117

TRUMPET TIME: I'll Get By • My Silent Love • Ain't Misbehavin' • Strictly Instrumental • Trumpet Rhapsody • I'm Always Chasing Rainbows • I'm Beginning to See the Light. "Lp" CL 6044 • Extended Play Set B-182

HARRY JAMES DANCE PARADE: Flash • Back Beat Boogie • Feet Draggin' Blues • Cross Country Jump • Record Session • Sharp as a Tack • Jeffrie's Blues • Crazy Rhythm. "Lp" CL 6088 • Extended Play Set B-277

DANCE DATE WITH HARRY JAMES: Sweet Jenny Lou • These Foolish Things • New Two O'Clock Jump • Big John's Special • Deep Purple • Squaty Roo. "Lp" CL 6138

ONE NIGHT STAND: Ultra • Blues from "An American in Paris" • Mam Bongo • Memphis Blues • The Flight of the Bumble Bee • There They Go • Jackpot Blues • You Go to my Head • Don't Stop • Feet Draggin' Blues • Back Beat Boogie. "Lp" CL 522 • Extended Play Sets B-385 and B-390.

TRUMPET AFTER MIDNIGHT: Autumn Leaves • Judy • The Moon of Manakora • How Deep Is the Ocean • Symphony • Moanin' Low • If I Loved You • I Had the Craziest Dream • Theme for Cynthia •

Lush Life • Bess, You Is My Woman • I Never Knew. "Lp" CL 553 • Extended Play Set B-410 (abridged).

YOUNG MAN WITH A HORN with DORIS DAY: I May Be Wrong • The Man I Love • The Very Thought of You • Pretty Baby • Melancholy Rhapsody • Would I Love You • Too Marvelous for Words • Get Happy • I Only Have Eyes for You • Limehouse Blues • With a Song in My Heart • Lullaby of Broadway. "Lp" CL 582 • abridged: "Lp" CL 6106 • Extended Play Set B-198 • 78 rpm Set C-198

HOLLYWOOD'S BEST with ROSEMARY CLOONEY: You'll Never Know • On the Acheison, Topeka and the Santa Fe • Ruby • It Might as Well Be Spring • Come On-a My House • Over the Rainbow • Sweet Lullaby • The Continental • Stella by Starlight • When You Wish Upon a Star • Red Garters • In the Cool, Cool, Cool of the Evening. "Lp" CL 585 • abridged: "Lp" CL 6224 • Extended Play Set B-319

LITTLE THINGS MEAN A LOT
Lindeman-Stutz
HERNANDO'S HIDEAWAY.....Adler-Ross
THREE COINS IN THE FOUNTAIN
Cahn-Styne
THE HIGH AND THE MIGHTY
Washington-Tiomkin
THE TOUCH.....Weiner
O, MEIN PAPA.....Burkhard
RUBY.....Parish-Roemheld
SERENATA.....L. Anderson
SMILE.....Tucci-Parsons-Chaplin
I NEED YOU NOW.....Crane-A. Jacobs
OOP SHOOP.....Gunter-Taylor
MUSKAT RAMBLE.....Gilbert-Ory

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RECORDS

George Shearing

piano solo



MY SHIP

MY SHIP

George Shearing

piano solo



Side 1

1. My Ship — 4'58
(Gershwin/Weill)
2. Yesterdays — 2'52
(Kern/Harbach)
3. Happy Days Are Here Again — 2'38
(Yellen/Ager)
4. When I Fall In Love — 4'04
(Young/Heyman)
5. Londonderry Air — 2'17
(Trad.)
6. April In Paris — 5'13
(Harburg/Duke)

Side 2

1. The Entertainer — 2'45
(Scott Joplin)
2. Tenderly — 3'18
(Gross)
3. How Deep Is The Ocean — 3'16
(Berlin)
4. Autumn In New York — 3'08
(Duke/Gebeling)
5. Greensleeves — 5'23
(Trad.)
6. Send In The Clowns — 4'31
(Sondheim)

PRODUCED BY
HANS GEORG BRUNNER-SCHWER
Recorded June 25th 1974, Villingen,
by Hans Georg Brunner-Schwer in his
private studio
Cover Photo: Baldhard Falk

The opportunity to produce a solo record has always exerted a peculiar fascination over many Jazz musicians, be it to attain new dimensions of musical freedom or to make a statement as clearly defined as possible about one's own position as an artist.

Although it is the pianists who constitute the bulk of soloists owing to the specific qualities of their instrument — just think of recent productions with Oscar Peterson, Mal Waldron, Dollar Brand, and Stan Kenton — the remarkable solo performances by, among others, Albert Mangelsdorff and Joe Pass must also be remembered.

George SHEARING, too, has always shown his preference for piano solos. His very first LP which he produced with his trio for MPS, his new exclusive producer and distributor, has been positively reviewed by international critics. To quote Burnett James who wrote in the issue of November 1974 in JAZZ JOURNAL, the renowned British magazine: "It's a stimulating and highly enjoyable album, at its best a display of piano playing of real quality and with a ready range and variety". But who is this George Shearing who herewith presents his latest and, at the same time, third MPS production and who, at the beginning of the Fifties, cast his spell over both fans and musicians with his "Cool for the People"?

GEORGE ALBERT SHEARING, born in London in 1919 and blind from birth, was educated at the well-known Linden Lodge School and took piano lessons at an early age. As his interest in jazz grew, he soon preferred the music of Fats Waller and Teddy Wilson. Leonard Feather heard him playing during a Jam Session at the Lon-

don RHYTHM CLUB in 1937 and arranged the first record productions with him, later organizing his emigration to the U. S. A.

First of all, however, Shearing worked as a pianist and, occasionally, as an accordion player in Claude Bampton's band, an orchestra of blind musicians, and later he joined Bert Ambrose with whom he stayed two years. In the polls organized by the famous MELODYMAKER he was consistently voted England's number one jazz pianist. During that time, Shearing produced many records for the Decca label which shows his love he had for the Boogie.

After the war — in December 1946 — he went to the United States for an initial period of three months, settling there for good at the end of 1947. At that time, Shearing's style was obviously influenced by Bebop which is proved by the recordings he did for SAVOY (they had already produced five numbers during his first stay in the United States in February 1947) and for DECCA in 1948. Shearing's fans of many years' standing will remember with pleasure tunes like "The Man from Minton's", "Consternation", and "To be and not to bop".

At that time, Shearing concentrated his activities above all on 52nd Street in Manhattan where he used to jam with many well-known American musicians, later performing at the THREE DEUCES with his own trio, including Oscar Pettiford, bass, and J. C. Heard, drums. In 1949, he signed a contract to play at the newly opened CLIQUE CLUB on Broadway with his Quartet which included clarinetist Buddy DeFranco.

February 8th, 1949, was to become a

fateful date for George Albert Shearing. For that day, Leonard Feather, who was mentioned before, had arranged a recording session with the Quartet for the relatively young but progressive label DISCOVERY. However, Buddy DeFranco had to cancel at the last minute due to his contractual commitment to CAPITOL. Without a moment's hesitation the lady vibraphonist, Marjorie Hyams, and guitarist, Chuck Wayne, were engaged as "substitutes". Together with bass player, John Levy, and the drummer, Deniz Best, they created the SHEARING SOUND overnight.

Inspired by Milt Budner's way of playing, Shearing had developed his own style in which flowing single tones alternate in a slightly protracted manner (rubato) with block chords (the so-called locked-hands technique). Moreover, the numbers played in unison by the Quintet is its unmistakable sound which best suited the newly emerging Cool Jazz era, being quickly and successfully adopted by numerous combos throughout the world (e.g., by Johnnie Rekeke Quintet in Germany and/or Putte Wickman Sextet in Sweden).

In the Fifties, the George Shearing Quintet was carried from one triumph to the next. In an abundance of takes, full of excellently arranged real Jazz, Shearing appeared not only as a swinging pianist but also as a skilful composer. These included Shearing's first hit "September in the Rain", and later "Lullaby of Birdland" first produced for MGM (1949-1954), and subsequently for CAPITOL (1955-1969). At the same time, he proved to have a wise hand in choosing his "sidemen". Among the musicians who

gained international attention through their association with him were, among others, the vibraphonists, Don Elliott, Joe Roland, Cal Tjader, Emil Richards, and Gary Burton, as well as the guitarists, Dick Garcia, Jean "Toots" Thielemans, and the conga player, Armando Peraza.

Frustrated by the one-sided and essentially non-jazz-orientated business policy on the part of his record company with whom he had co-operated for many years, Shearing did what Stan Kenton and the Four Freshmen did in the late Sixties: he founded his own record company (SHEBA RECORDS) operating on a mail-order service system. His very first production published was a solo album, entitled "Out of this World", which was soon followed by a second one, "Music to hear", both of which showing quite clearly the influences of contemporary music.

The Shearing fan will be grateful to Hans Georg Brunner-Schwer, manager of the MPS company that, in our time of reconsideration of the melodic and of the softer sounds, this LP has been produced. Kurt Weill's MY SHIP, originally composed for the production "Lady in the Dark", is almost of symbolic character as the title of the present record. On the following numbers Shearing not only demonstrates the possibilities of the sounds of his instrument (supported by an outstanding recording technique) but also reveals both his subtle feeling for Jazz and his unsurpassed affinity to concert music (Debussy, Ravel etc.).

Whereas in MY SHIP the theme, enveloped by cascading sounds, has a far-eastern flavour, YESTERDAYS — one of the finest tunes on this LP — is played straight and at the same time really swings. HAP-

PY DAYS, on the other hand, shows a rather thoughtful Shearing, who, however, becomes merely eventually when he leads into Horst Jankowski's "Walk in the Black Forest". WHEN I FALL IN LOVE again is full of Shearing's feeling for Jazz, and in LONDONDERY AIR, too, the expert senses the typical touch of the master, whereas APRIL IN PARIS is full of surprises to the listener in its musical composition.

IN ENTERTAINER you are invited to listen to the marvellous block chords and the Gerneresque ending. To the true Shearing fan TENDERLY certainly has a touch of nostalgia: the same tune had been recorded as a solo number by Shearing as early as April 1950 (MGM 30247) like "Summertime" which has become famous, too. A comparison of the two takes shows that today's version has become more mature and swinging with time. HOW DEEP IS THE OCEAN and AUTUMN IN NEW YORK, both renowned Jazz standards, are convincingly presented and may be numbered among the best takes of this record. The Jazz waltz, GREENSLEEVES, captivates by the changing colours which Shearing lends to it. Shearing's concert-like version does not neglect its natural beauty as a song. As the closing number of the record, SEND IN THE CLOWNS, holds a surprise in store for the listener: Shearing plays and sings! Well, George, that's MY SHIP, too.

KLAUS SCHOLZ

es un tiro con MONTECRISTO

DISCOS
Fuentes

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**VOL.
II**



MONTECRISTADAS

es un tiro con MONTECRISTO



LADO A

EL DIENTON
JUEGO DE GOLF
EL LOCO
EL PASTUSO
EL LEGO
EL DENTISTA
EL FILM
LA CARTA
EL BORRACHO
FUMANDO ESPERO
(Parodia)
COCHE VARAO
LOS TRES ANCIANOS
ALCAPONE
UN PAISA EN PARIS
EL BOBO
EL BOQUINETO



PRODUCIDO POR

DISCOS



Fuentes

LA GRABACIÓN COLOMBIANA DE FAMA INTERNACIONAL
MEDELLÍN COLOMBIA

MONTECRISTADAS

VOL.
II



LADO B

EL PAQUETE
EL TARTAMUDO
EL MARIDO
YO TAMBIEN SONE
(Parodia)
LA SIRVIENTA
EL GOTERERO
EL MATRIMONIO
EMPIRE STATE
ESTABA EN MISA
OTRA CARTA
UN MILAGRO



GUILLERMO ZULUAGA (MONTECRISTO)

IMPRESO EN DISCOS FUENTES

MONTECRISTADAS

Vol. 6





LADO - A

LA NIÑA PRECOZ
EL CUBANO
EL CABALLERO
NIÑO MENTIROSO
LA LOCA
EL MEDICO
EL PASTUSO
LA PELIRROJA
LA MACHACA
MACHACA AMANTE
(PARODIA DE AMADA AMANTE)
EL MATRIMONIO
JUANA DE ARCO
LOS NIÑOS
JUZGADO 15
LOCAS CUBANAS
EL CAUDILLO

DISCO 14

14

LADO - B

BOBO FRUTERO
NIÑO BUENO
ANCIANO DE 100 AÑOS
RECIEN CASADOS
NOVIO EXIGENTE
ASTRONAUTAS
LADRONES QUE SE
FUERON (PARODIA A ESPUMAS)
LOS NUDISTAS
LADRON ROBADO
MARIDO CELOSO
LA FUGA
DOCIENTOS PESOS MEN-
SUALES
JESUCRISTO EN NUEVA
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SWING LOW-SWEET HEYWOOD



EDDIE
HEYWOOD

at the PIANO and his orchestra



SWING LOW SWEET HEYWOOD

EDDIE HEYWOOD AT THE PIANO AND HIS ORCHESTRA

INSTRUMENTAL

EDDIE HEYWOOD was born to be a piano player. It seemed to be ordained from the beginning. Not only did Eddie Heywood follow in the proverbial paternal footsteps, but he figuratively filled his father's shoes. It happened when Eddie, Jr., was fourteen and his dad, the late well-known jazz pianist, Eddie Heywood, Sr., was leading the pit orchestra in an Atlanta, Georgia, theatre during vaudeville's heyday. The senior Heywood, a graduate of the Boston Conservatory of Music, had been teaching the junior Heywood musical theory, harmony, and composition ever since the lad was seven. By the time young Eddie was fourteen he was allowed to sit next to papa during theatre performances and, once in a while, was given the thrill of being told to slip over to the center of the keyboard and take over where the maestro left off. In this way Eddie got to know the orchestra's entire repertoire by heart and could have duplicated his father's piano style almost without a flaw. It wasn't long before he had the chance to prove it. His dad decided to accept an offer as musical director for a New York revue. He left the Atlanta theatre, but not before arranging to have his talented son take over in his stead. So Eddie Heywood, Jr., on his first professional job at the age of fourteen, became both featured piano soloist and band leader.

Eddie remained in this capacity until the advent of talking pictures forced vaudeville into the background. Realizing that the future of the pit band was definitely limited, he struck out on his own for the greener pastures of New York. Somehow, en route, Eddie got sidetracked and wound up, instead, in New Orleans. It proved a profitable detour for here, in the famed cradle of jazz, he began to learn new things about jazz technique, and of the all-important, spontaneous improvisation which was its core. He haunted the retreats of the jazz "purists"—those early Greats, both Negro and white, whose work formed the basis for the jazz which followed. Eddie listened and learned, and listened some more to these "pure jazz" musicians until he understood the ideas they were struggling to express. And then, when he was ready, he picked up their torch and carried it with him into his bright musical future.

He landed a job as pianist with the Clarence Love band in Kansas City,

Missouri. While Eddie was playing this job, a friend urged the well-known instrumentalist and leader, Benny Carter, to listen to him. Carter came, heard, and hired him. It was through his association with this orchestra that Eddie had his first opportunity to display other than strictly pianistic talent. While with Carter, Eddie met the Empress of Torch, Billie Holiday. Billie was so impressed with Eddie's work that she insisted on having him arrange for her as well as accompany her on several recording dates. The sides made jazz history.

Eddie says that it was through his work on records with Billie Holiday that he was inspired to organize his own unit. His first one was composed of three men. They played dates around Manhattan clubs for a while, picking up a new man here and there as they moved around. Then came their first "big time" offer—from the famous New York nitery, Cafe Society Downtown. Here Eddie won quick recognition. Soon, the one and only Bing Crosby had climbed on the Heywood bandwagon by requesting of Decca executives that Eddie be assigned to make a couple of numbers with him. Bing liked the accompaniment on the sides so well that he asked to have Eddie make eight with him instead of the original two.

From Cafe Society Downtown, Eddie moved to Cafe Society Uptown and then on to the Three Deuces Club for a lengthy stay. His popularity, by this time, was such that his manager decided a cross-country tour was in order. The tour ended in Hollywood where the great little Heywood orchestra accepted an engagement at Billy Berg's supper club. He was such a hit with the movie capital that his engagement lasted for forty-five weeks. When next he returned to Hollywood, less than a year later, he was promptly grabbed by the ultra-ultra Trocadero.

Today, Eddie Heywood is at the peak of his career. His fans are legion and an amazing percentage of his records are already considered collectors' items. Decca feels that this collection, Eddie's second, is representative of the music that has made him, and his closely-knit, expertly molded little orchestra, one of jazzdom's elite.

SELECTIONS INCLUDE:

Side One

- | | |
|--|------------------------------|
| 1. LOCH LOMOND
Fox Trot | |
| 2. THE MAN I LOVE
Fox Trot | George Gershwin-Ira Gershwin |
| 3. HEYWOOD BLUES
Fox Trot | Eddie Heywood |
| 4. JUST YOU, JUST ME
Fox Trot | Raymond Klages-Jesse Greer |
| 5. I DIDN'T KNOW ABOUT THAT
Fox Trot | Duke Ellington-Bob Russell |
| 6. THE MOON WAS YELLOW
(And The Night Was Young)
Rumba | Fred E. Ahlert-Edgar Leslie |

Side Two

- | | |
|---|---------------------------------------|
| 1. ON THE SUNNY SIDE OF THE STREET
Fox Trot | Jimmy McHugh-Dorothy Fields |
| 2. YOU MADE ME LOVE YOU
(I Didn't Want To Do It)
Fox Trot | James V. Monaco-Joe McCarthy |
| 3. COQUETTE
Fox Trot | Johnny Green-Carmen Lombardo-Gus Kahn |
| 4. PEG O' MY HEART
Fox Trot | Fred Fisher-Alfred Bryan |
| 5. BLUE LOU
Fox Trot | Edgar Sampson-Irving Mills |
| 6. JASMINE
Beguine | Eddie Heywood-Willie Stein |



Ted

HEATH



J-LLB 10

at the **LONDON PALLADIUM**

final swing session

THE GREAT LIE • THE BOOGIE BLUES • MY FUNNY VALENTINE • BETWEEN THE DEVIL AND THE DEEP BLUE SEA • THE NEARNESS OF YOU

SHORT STOP • PRELUDE TO PERCUSSION • KING PORTER STOMP

NOLA • AT THE WOODCHOPPERS' BALL • HALLELUJAH • MANHATTAN • I DIDN'T KNOW WHAT TIME IT WAS • LISTEN TO MY MUSIC

TED HEATH AT THE LONDON PALLADIUM, Volume 4 (Final Swing Session)

Side No. 1

The great lie (Andy Gibson; Gab Calloway)
The boogie blues (Gene Krupa)
My funny Valentine (Richard Rodgers; Lorenz Hart)
Between the devil and the deep blue sea (Koehler; Arlen)
The nearness of you (Carmichael; Washington)
Short stop (Shorty Rogers)
Prelude to percussion (Reg Owen)

Side No. 2

King Porter stomp (Jelly Roll Morton)
Nola (Felix Arndt)
At the woodchoppers' ball (Joe Bishop; Woody Herman)
Hallelujah (Yeumans; Robin; Gray)
Manhattan (Richard Rodgers; Lorenz Hart)
I didn't know what time it was (Richard Rodgers; Lorenz Hart)
Listen to my music (Ted Heath)

TED HEATH AND HIS MUSIC

All good things must come to an end sometime and the long series of Ted Heath Swing Sessions which started in 1945 closed with the One Hundred and Ninth concert on August 21st, 1955. The march of events had decreed that the new Independent Television service would be using the London Palladium on Sunday evenings and the Swing Sessions, which had made this famous theatre their home, made way for a weekly variety show. As Decca had already recorded the music at three previous Palladium concerts it was only right that the last in the series should form the subject of a long-playing record.

Memories not only of the past Swing Sessions but also of the Heath band's history were uppermost in the minds of the regular patrons. Since its debut over ten years previously, Ted Heath and his Music had witnessed some exciting musical events. Several of the musicians who had passed through the ranks had become band-leaders themselves; men such as Kenny Baker, Tommy Whittle, Ronnie Scott, Johnny Gray, Jack Parnell and Basil Kirchin. Amongst the American guest artists who made their appearances at past Sessions were Ella Fitzgerald, Ray Brown, Herb Jeffries and the Deep River Boys as well as many new and established British bands, instrumentalists and singers.

Many arrangers had written specifically for the band, inspired by its efficiency and its stimulating appeal. Pianist Tadd Dameron wrote *Lyonia* and re-arranged his previous work *So easy* for Ted Heath. George Shearing scored Tadd's *Lady-bird* while Johnny Dankworth was responsible for the transcription of Denzil Best's *Move*. Ed Finkel composed *Turn on the Heath* and Sy Oliver contributed *Big Ben bounce*. John Lewis sent in some arrangements while he was in Europe with Dizzy Gillespie during 1948 to be added to manuscripts by such local arrangers as Wally Stott, Alan Bristowe and Reg Owen.

In later years the brunt of the staff arranging has fallen to the lot of Johnny Keating although Ted has still commissioned occasional outside composers. At the time of the last Swing Session Stan Kenton arranger Bill Russo was completing his *English Suite* for Ted Heath while earlier in the year Kenny Graham had written the *Australian Suite* in honour of the band's tour of that Continent. In the present album all the arrangements are by Johnny Keating with the exception of *The nearness of you*, *Devil and the deep blue sea* and *Nola* scored by Frank Horrox, Alan Roper and Johnny Hawksworth respectively. Reg Owen wrote the opening ensemble chorus of *Prelude to percussion* while Johnny Hawksworth sketched out the routine for the small group *Hallelujah*.

Side One commences with *The great lie*, a demonstration of the ensemble efficiency in using the chord sequence of *Fine and dandy*. Under the title *The great lie* this tune became associated with tenor saxist Wardell Gray whose death

occurred early in 1955. Gene Krupa's *Boogie blues* has been brought up to date with written-in quotations from *Seven eleven* and *The Champ*. The irresistible Duncan Campbell sings the vocal chorus followed by a fine instrumental solo from Eddie Blair. *My funny Valentine* introduces the only guest artist to play at the last Swing Session. Don Rendell, the best British soloist on his chosen instrument, made this brief appearance with Ted Heath and his Music before officially joining the band as a whole-time member a few weeks after the concert. Don is a completely relaxed and natural jazz musician with the powers to impart a personal quality to a melody even before commencing his improvisations. In both *My funny Valentine* and *I didn't know what time it was* the actual instrumental sound is immediately distinctive and attractive allied to which his freshness of approach and eschewment of repetition makes these two memorable performances.

Henry Mackenzie's clarinet is featured on *Between the devil and the deep blue sea*, a fluid line moving in front of a brightly scored ensemble. *The nearness of you*, once an alto solo for Les Gilbert in the Heath book, has now become a vehicle for Frank Horrox's delicate piano figurations. The first chorus is played out-of-tempo before Frank's Art Tatum-like bridge passage preludes the entry of bass and drums and the introduction of a regular 4/4 beat. Shorty Rogers' *Short stop* is economic in its use of notes for the theme but makes up for it by its strong rhythmic pulses. The solos come from Henry Mackenzie, Ronnie Verrill and Don Lusher.

Ronnie Verrill's drum feature *Prelude to percussion* closed the first half of the concert and has been included here to bring the first side of the record to an exciting finish. His dexterity with sticks and his naturally alert aptitude stood Ronnie in good stead here for he suffered the misfortune of discovering that his tom-toms had become unseated from their support towards the end of the display. He completed the solo using only side and bass drums and the resultant record stands as proof of his abilities for he maintains an unbroken beat despite the unavoidable catastrophe.

King Porter stomp is a tune by the late Jelly Roll Morton re-arranged for the sixteen men comprising the Ted Heath band. The earliest known version of the tune dates from around about the time of World War One when Morton himself made a player-piano roll of his composition. *Nola* is a bass solo by Johnny Hawksworth enlivened by the insertion of a phrase from *Frankie and Johnny*. Arranger Joe Bishop wrote *Woodchoppers' ball* for Woody Herman in the nineteen-forties and Johnny Keating has re-arranged it here for the Heath men. It is the third twelve-bar chorus number on the LP (the previous ones were *Boogie blues* and *Short stop*) and solos come from Roy Willox, Eddie Blair, Henry Mackenzie and Danny Moss (both latter on tenor and soloing in that order) and finally Don Lusher with Bobby Pratt blowing the high notes in the background.

A small group from within the band made up of Eddie Blair, Roy Willox, Henry Mackenzie (on clarinet), Ronnie Verrill and Johnny Hawksworth play through the short, up-tempo version of *Hallelujah* noteworthy amongst other things for a good muted trumpet solo. Two other members of the brass section are featured on the beautifully played *Manhattan*. The first trumpet to be heard, in the introduction, is that of Bobby Pratt before Bert Ezard comes in to play the melody in the opening chorus. Bert plays with a smaller, more legitimate tone while Bobby contributes the obligato. In the second chorus the roles are reversed and it is Bobby Pratt with his jazz-inflected trumpet tone who takes the solo position. Apart from being as relaxed a version of the tune as you are likely to find, *Manhattan* is interesting as a comparison between two different stylings, two men with the technique necessary to play those octave jumps with perfect intonation and strength of lip.

Don Rendell's second number *I didn't know what time it was*, complete with his brilliant phrasing at double-tempo in the second chorus middle-eight, precedes on record the last number. Ted himself wrote *Listen to my music* and has used it as a signature tune for several years. It is fitting that this familiar melody should have been chosen to round off the evening's proceedings for the lingering phrases of this concert version left audience and musicians alike with a wistful, reflective feeling. The applause gradually swelled to a crescendo, the curtain was finally rung down and the last of the Sunday night Swing Sessions at the London Palladium was over.

Personnel—Bobby Pratt, Duncan Campbell, Bert Ezard, Eddie Blair (trumpets); Wally Smith, Don Lusher, Jimmy Coombes, Les Kenney (trombones); Roy Willox, Les Gilbert (altos); Henry Mackenzie (clarinet, tenor); Danny Moss (tenor); Ken Kiddier (baritone); Frank Horrox (piano); Johnny Hawksworth (bass); Ronnie Verrill (drums);

Don Rendell (tenor) added for *My funny Valentine* and *I didn't know what time it was*.

Recorded at the London Palladium - August 21st, 1955

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Bach



Partita in E minor

Sonata in G minor

Sonata no. 3 in E major

For Violin and Piano

Columbia Masterworks

Isaac Stern, Violin

Alexander Zakin, Piano

ML 4862

BACH

ML 4862



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PARTITA IN E MINOR FOR VIOLIN AND PIANO
SONATA IN G MINOR FOR VIOLIN AND PIANO
SONATA NO. 3 IN E MAJOR FOR VIOLIN AND PIANO

Isaac Stern, Violin; Alexander Zakin, Piano



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■ FACTS ABOUT THIS RECORD

Recorded at Columbia's 30th Street Studio, New York City, March 6, 1952 (Sonata in G Minor), August 6, 1952 (Partita in E Minor), and August 6, 1953 (Sonata No. 3).

Johann Sebastian Bach, born Eisenach, March 21, 1685; died Leipzig, July 28, 1750.

Movements of the *Partita in E Minor* are:

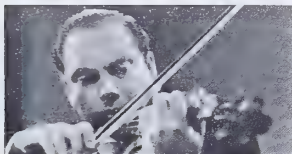
Allegro *Allemande*
Adagio *Gigue*

Movements of the *Sonata in G Minor* are:

Allegro *Allegro*
Adagio

Movements of the *Sonata No. 3* are:

Adagio *Adagio ma non tanto*
Allegro *Allegro*



■ In the minds of the editors of the Bach *Gesellschaft*, there is little reason for the occasional doubts about the complete authenticity of the *G Minor Sonata*. According to the written statement of C. P. E. Bach, the work is genuine, and he points out the great similarity to the Sonata in E-flat Major for Piano and Flute. Both these works were apparently written in Bach's youth, but the voice writing is already very characteristic as are the warm and pleasing melodic lines.

Philipp Spitta confirms this. He mentions "a sonata in G Minor, which in its present form is intended for violin and harpsichord, but which was certainly meant by the composer for the flute; Bach wrote it at the same time as the E-flat Major Sonata, and the construction is identical even in the smallest particular." A footnote further points out the resemblance between the *adagio* theme and the *largo* of the concerto for two violins.

Spitta elsewhere tells us that solo sonatas "with harpsichord accompaniment," at the time of writing the *E Minor Partita*, or Sonata as it is also widely called, were not as yet a thoroughly developed form of art. "One in E Minor is for violin and harpsichord; a prelude of running or *arpeggiato* semiquavers is followed by a lovely *adagio*, an *allemande*, and a *gigue* in the Italian style, on the Corelli pattern."

On this question Albert Schweitzer writes: "In considering the work for a solo instrument with clavier, we must remember the distinction of that day between the obligato clavier and the accompanying clavier. In a sonata with obligato clavier, the latter plays the chief role, several obligato parts being given to it, while the solo instrument has only one. In Bach we do not get a "sonata for violin and clavier" or "sonata for flute and clavier," but "sonata for clavier and violin" and "sonata for clavier and flute." A light is thrown on the way of looking at the matter in that epoch by the fact that a work for clavier and violin, if

the polyphony was in three parts, was called a trio; they counted, that is to say, not the instruments but the obligato parts. By sonata for violin and clavier Bach means a composition in which the clavier only supplies the bass and the figured bass." He adds, "Of Bach's works for obligato clavier and violin we possess a suite in A Major and six sonatas; for violin with accompanying clavier he wrote a sonata (the E Minor Partita recorded here — Ed.) a fugue and four Inventions." We have to remember here that the term *obligato* is used in its original meaning of parts that must not be left out.

The *Sonata No. 3 in E Major* is one of the six sonatas written during the years Bach spent at Cöthen (1717-1723), and is much better known than the other two here recorded. Both of the latter Isaac Stern has virtually plucked from the library to bring them once again to the concert stage, particularly the *E Minor Partita*. This last work he has played as a solo encore, with the 'cello taking the bass line, or "thorough bass" which Bach once described as being "the most perfect foundation of music . . . in order to make a well-sounding harmony to the Glory of God and the permissible delectation of the spirit."

■ Isaac Stern was born July 21, 1920, in Kriminiez, Russia, but traded Kriminiez for San Francisco when he was still one year old. Having settled on a country, he chose an instrument — the piano. Two years later he switched to the violin primarily because he was sure he could get better sounds out of it than could the kid next door whose incessant scratchings were beginning to bother him. At ten he entered the San Francisco Conservatory of Music. By this time the kid next door had given up.

At eleven he made his local debut and rapidly proceeded to guest performances with Pierre Monteux and the Los Angeles, Portland, Seattle, Minneapolis and Chicago Orchestras. His only teacher was Naoum Blinder, the San Francisco Symphony's con-

cert master. He has never studied abroad and is the only major violinist whose training is exclusively American.

His New York debut occurred in 1937 and by 1943 he had climbed into the sparsely populated realm of first-flight violinists. His Carnegie Hall concert on January 12 of that year netted him rare reviews. Virgil Thomson tagged him as "one of the world's master fiddle players." This kind of reaction has been echoed in Philadelphia and San Francisco, St. Louis and Dallas, until the world has accepted and welcomed him as one of the major instrumental musicians of our time. For all this, he is as unassuming and hard-working as if that kid next door back in San Francisco were still ahead of him. He takes it seriously, works hard, plays ninety concerts a season, tours, appears with great orchestras, plays festivals and concertizes abroad, but all with an easy, shirt-sleeve off-handedness that would have you believe he's not the perfectionist he is. During the war he and his brilliant accompanist, Alexander Zakin, made USO tours through the Pacific and European Theatres, playing to hundreds of thousands of troops. He has since made a record-breaking world tour that hit every inhabitable part of the globe, excepting a few, ending up as soloist with Sir Thomas Beecham and the Royal Philharmonic.

Often travelling with him is his wife, Vera, a former U.N. employee whom the violinist married in Israel, November 1951. In the rare intervals when one or both of them is not between hotels, they make their home in Manhattan where, when he is not chinning himself on a violin, Mr. Stern is free to pursue his other loves — baseball, photography, politics, chess, binties, or whatever the world offers that intrigues his ready curiosity or his "what-is-that-for?" mind. It's a long way from Kriminiez to Riverside Drive, but if you're Isaac Stern you can be pretty sure you're welcome anywhere in between.

Notes by CHARLES BURR

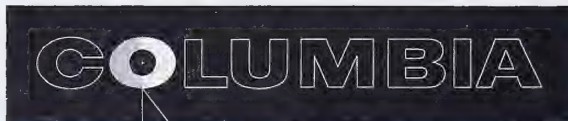
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Edmund Richard's HUDSON RIVER SKETCHES

EXCURSION STEAMER · THE CATSKILLS · HUDSON VALLEY TWILIGHT · STORM KING · RIP VAN WINKLE · BEAR MOUNTAIN
NEW YORK HARBOR · THE PALISADES · WEST POINT · RIVER IDYLL · STONY POINT · HYDE PARK

The Composer at the piano



Edmund Richard's Hudson River Sketches



EXCURSION STEAMER

THE CATSKILLS

HUDSON VALLEY TWILIGHT

STORM KING

RIP VAN WINKLE

BEAR MOUNTAIN

NEW YORK HARBOR

THE PALISADES

WEST POINT

RIVER IDYLL

STONY POINT

HYDE PARK



The composer at the piano

This M-G-M High-Fidelity recording has been produced with techniques which insure the finest possible reproduction on high fidelity equipment as well as equipment of standard quality. At each step of processing from the actual recording in the studio or concert hall to the final pressing, every attempt has been made to capture and maintain proper balance and clarity throughout the range of dynamics which can be reproduced through modern recording methods.

One of the great rivers of America is the Hudson, that mighty stream of destiny which flows through New York for most of its course, finally embracing New Jersey on its west bank for the last thirty or so miles of its course to the sea! It is a river of great scenic beauty. It rises in the lower stretches of the Adirondacks Mountains, a thin freshet of a mountain brook at its source. But, in its calm, winding flow, it broadens and deepens at rapid, but almost unnoticed rate. It is not a troubled river, though it runs swiftly toward its destination in the meeting of New York City's harbor with the Atlantic. It never bothers those who live along its banks with turbulent floods. It seems a gentle river of quiet power.

The magnificent scenery which surrounds it begins at its very source in the craggy, forest-covered Adirondacks. As it wends its curving course toward Albany, the capital of the State of New York, the mountains dim slowly into those smooth, lovely glacier-polished knobs of land known as the Catskills. These green, delicate mountains lend the river much of the atmosphere which has caused foreign travelers to call the Hudson "The Rhine of the New World." From Albany down to New York City and back each day during the proper seasons ply excursion steamers. And on the way they pass the mountains and the towns—points of land which make the Hudson a river rich in history and in legend. The storied names tick off in profusion: West Point, the seat of the United States Military Academy; Storm King, one of the majestic mountains of the East, and Bear Mountain, a state park where excursionists find fun on mountain paths, in mountain pools and at a remarkable zoo. In this region, the legend of Rip Van Winkle came to life—and the influence of early Dutch settlers who looked back to the traditions of the merry men of Henrik Hudson with whom Rip played bowls is to be found in many a river town name: Rheinbeck, Fishkill, and so on. Further on one finds the influences of English settlers in names like Haverstraw. There are Tappan, Poughkeepsie, Nyack, Peekskill, and that bustling New York neighbor Yonkers and, in New Jersey, Hoboken and Jersey City, and Weehawken. There is Stony Point, site of one of the great battles of the American Revolution, and Hyde Park, the home of President Franklin D. Roosevelt and now a national shrine, is just one of the great houses to be seen in Orange and Dutchess and Rockland Counties perched high on Catskill crags above the flowing Hudson. Finally, there is broad, deep New York harbor, bounded on the west shore by the impressive Palisades, on the east by Manhattan and Brooklyn, port sites through which pass perhaps more trading ships than in any other port of the world.

All of the magic of the magnificent Hudson has been captured by composer-pianist Edmund Richard in his suite of improvisational piano pieces "HUDSON RIVER SKETCHES." Here you'll find an expression of the quiet gaiety experienced on one of the Hudson's delightful tourist boats in EXCURSION STEAMER. The mellow warmth of THE CATSKILLS and its fun-loving resorts is expressed here musically, as well as the individual might of STORM KING, BEAR MOUNTAIN, and THE PALISADES. The bustle of cosmopolitan NEW YORK HARBOR is evoked and there is just an intimation of the life of visiting sailors to be heard in a clever quotation of a world-renown sailor song. Mr. Richard calls up the legend of RIP VAN WINKLE, sketches deftly the moods of a RIVER IDYLL and of HUDSON VALLEY TWILIGHT. What could be more appropriate for a musical delineation of WEST POINT than martial tempos? They are here, as are the echoed martial rhythms once heard at STONY POINT. In HYDE PARK, Mr. Richard has alluded to the traditional Presidential march "Hail To The Chief," weaving it skillfully into a musical fabric. Mr. Richard himself performs at the piano in these musical sketches.

E3309

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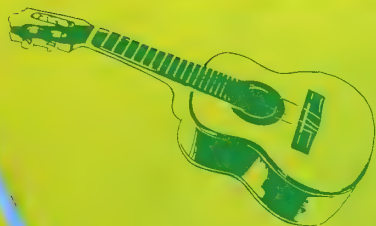
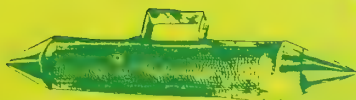
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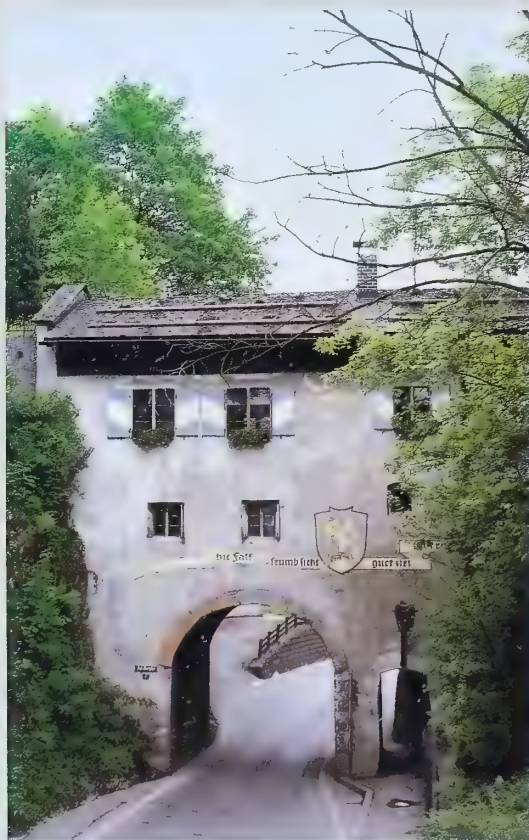
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Inntalchor

*Sommerbilder
in alten und neuen Liedern*



Sommerbilder

*Ein Zyklus mit musikalischen Bildern von Hans-Jürgen Doetsch
für Chor und Orchester, mit Vocal- und Instrumental-Solisten*

Seite A

O Täler weit, o Höhen Felix Mendelssohn-Bartholdy	1:53
Morgenruf Hans-Jürgen Doetsch	0:33
Der Wächter auf dem Türmlein saß Trad. Volkslied	1:13
Lenz Triumphator H.-J. Doetsch, Conrad Ferd. Meyer	1:54
In Demut steh ich vor dir - Choral - Sommermotiv „Wind und Sonne“ - H.-J. Doetsch	1:36
Nun sei begrüßt Robert Schumann, Bearb. : Heinz Gorr	0:37
Einzug des Sommers H.-J. Doetsch	2:39
Der Hirt Trad. Volksweise	4:19
Ich geh durch einen grasgrünen Wald Trad. Volkslied	1:57
Wenn alle Brünlein fließen Trad. Volkslied	1:46
Heideröslein Trad. Volkslied	1:28
Im schönsten Wiesengrunde Trad. Volksweise, Wilhelm Ganzhorn	2:30
Zum Tanze, da geht ein Mädel Trad. Volkslied	1:48
Sonnwendfeier H.-J. Doetsch	2:14

Seite B

Waldandacht Trad. Volkslied, Bearb. : Buchold/Doetsch	1:56
Mit dem Pfeil, dem Bogen Trad. Volkslied	0:59
Aufstand der Kobolde Lied, H.-J. Doetsch	2:29
In einem kühlen Grunde Trad. Volkslied	2:30
Ännchen von Tharau Trad. Volkslied	1:47
Waldesnacht Johannes Brahms, Einleitung : H.-J. Doetsch	2:35
Am Brunnen vor dem Tore Volkslied, Franz Schubert	3:37
Waldwüterich H.-J. Doetsch	3:12
Septembermorgen H.-J. Doetsch, Eduard Mörike	3:07
All mein Gedanken Trad. Volksweise	0:43
Still wie die Nacht Altdeutsches Wiegenlied	3:29

Alle Bearbeitungen der Werke, Arrangements, Orchestrierung und musikalische Leitung: Hans-Jürgen Doetsch

Tennessee Ernie Ford:
Hymns

Capitol
RECORDS

STEREO
HIGH FIDELITY
RECORDING

One of the most popular daily features on Tennessee Ernie Ford's television show is that quiet moment in which Ernie sings a song of faith. His sincere, warm voice lends itself especially well to the singing of lyrics with a religious message, but it is Ernie's own personal goodness, which his audiences sense as much as his skilled showmanship, that evokes in them such heartfelt response to these sacred songs.

These great songs of hope and faith have come from the hearts and pens of God-fearing men and women everywhere. There is beauty in melody and strength and power in lyric here that can cause the warrior to lay down his sword, the thief to return his plunder and the sinner to seek forgiveness.

So I say to you who may be listening to these recordings, may you find peace and comfort in what they contain, and may you believe, as I do, that there is a definite place in the world today for the great songs of the church. This is my sincere message to you.

Tennessee Ernie Ford

side one

WHO AT MY DOOR IS STANDING
ROCK OF AGES
SOFTLY AND TENDERLY
SWEET HOUR OF PRAYER
MY TASK
LET THE LOWER LIGHTS BE BURNING

side two

THE NINETY AND NINE
THE OLD RUGGED CROSS
WHEN THEY RING THE GOLDEN BELLS
IN THE GARDEN
IVORY PALACES
OTHERS



Two Cigarettes in the Dark

ROBERT FARNON AND HIS ORCHESTRA

LONDON



DANCING IN THE DARK ISN'T IT ROMANTIC
COCKTAILS FOR TWO I'M IN THE MOOD FOR LOVE
TWO CIGARETTES IN THE DARK THE WAY YOU LOOK TONIGHT
THE TOUCH OF YOUR LIPS MOONLIGHT BECOMES YOU
WHERE OR WHEN A DOOR WILL OPEN
BY CANDLELIGHT LOVE WALKED IN
THE VERY THOUGHT OF YOU COME DANCE WITH ME



Two Cigarettes in the Dark

ROBERT FARNON and his Orchestra

If music be the food of love, then we must certainly give love the credit of being the source of nearly all music—at least of the popular kind. Not even that reservation need be made really; Chopin, Tchaikovsky, Mozart all wrote their best under the blessing or otherwise of love affairs as did most poets, artists and composers. And as for Tin Pan Alley, although to look at some of the creators of our present day songs and dances may make you disbelieve it, their whole lives are one long round of thinking, writing and selling love. In Denmark Street the air is thick with love, dingy little offices are warmed by love, and the beer in the local is bought on the proceeds of love. One would think that the theme was getting a little worn, but the world never tires of it. The direct approach of the popular song which treats the subject very realistically, dealing with both its good and bad points, has produced some lyrics and melodies of a very high standard. It is these that make up this excellent selection presented by Robert Farnon.

Evergreens such as the Rodgers-Hart numbers *Isn't it romantic and Where or when*, McHugh's *The way you look tonight*, Gershwin's *Love walked in*, Ray Noble's *The very thought of you* and Jerome Kern's *The way you look tonight*, sound good in almost any kind of arrangement, but they are especially well suited by the tasteful arrangements that Robert Farnon supplies. In every case there is a fine, sweeping melody, a natural for the kind of orchestration that typifies the Farnon approach, romantic in itself and therefore bringing the most to titles like *Moonlight becomes you* and *I'm in the mood for love*.

It is strange how the common-or-garden cigarette has become the symbol of a tense, emotional moment in a film or play. At the crucial point the actor lights or stubs out a cigarette. Without wishing, or needing, to advertise the soothing properties of nicotine, have you noticed how the posters always underline the fact that their cigarettes should be smoked by lovers, after the first act, after the bicycle ride, after the swim? It may be merely a symbol of our neurotic existence that everyone has to soothe themselves with smoke, but the idea of 'two cigarettes in the dark' is certainly a romantic one, and one which is entirely modern. Let's imagine that this is after the dance in this case; the young couple have exhausted themselves by trying to make love and dance a quickstep, a tango and a waltz at the same time, so they have gone out into the dark and are sitting on a garden seat. The music wafts out from the ballroom and the young man brings out a box of So-and-So's filter tips; the music wafts, the smoke wafts warmly around, and the cigarettes glow in the dark. Imagine the scene where and when you like, but we still come back to the original point about music and love. This record is therefore aptly titled to suggest the kind of music that you will hear when you play it—soft, sweeping, swaying music that says 'relax'.

In recent years Robert Farnon has been an inspiring figure in British light music, at a time when the light concert orchestra has become as popular as the dance band. A good deal of the credit for this

must go to Robert Farnon whose orchestral ideas blazed the way, not only for his own development but for other orchestras of this kind, such as Mantovani's and Frank Chacksfield's. He has also enlivened the musical scene with some most attractive compositions such as *Portrait of a flirt and Jumping bean*, as well as with the orchestral arrangements that have more than amply proved his taste and genius in this field.

Born in Toronto, Canada, Farnon came to England in 1944 as musical director of the Canadian Band of the A.E.F., and through his many broadcasts became known to millions of listeners in the British Isles. After his release from the Army he decided to stay in this country, and immediately his mastery scores began to appear in the libraries of such band-leaders as Ambrose, Ted Heath and Geraldo.

The B.B.C. offered Robert Farnon a great opportunity of earning wider fame in a series entitled "Melody Hour". At the same time he was signed by London as the conductor responsible for directing the accompaniments to such well-known artists as Vera Lynn and Gracie Fields. The film industry has also made good use of Robert Farnon's talents both as an arranger and a conductor. Films such as "Paper Orchids" and "Spring in Park Lane" have allowed cinema audiences to appreciate further his artistry as a musical director.

This selection of Robert Farnon's arrangements played by his orchestra is a typical example of his capabilities, some very good musical reasons why this arranger-composer has earned his popularity and esteem. And, in his turn, Robert Farnon presents soloists and sections of his orchestra in their interpretation of well-chosen tunes.

No recording could be more fully representative of Robert Farnon's talents as orchestrator and director, and as such it becomes a valuable memento of his very welcome visit to our shores.

PETER GAMMOND

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RECORDS YOU WILL ENJOY

LL-1092 ROS MAMBO
Mambo No. 5; More More Mambo; Chivri Rico; Anything Can Happen; Mambo Negro; Mambo Jumbo; Mambo In F; I Love To Mambo; El Baile Del Sillon; Merry Mambo; Have You Seen My Love; Cucca; Yaba Ba Boom; Ole Mambo
EDMUNDO ROS AND HIS ORCHESTRA

LL-1090 ROS ALBUM OF LATIN AMERICAN NOVELTIES
If At First You Don't Succeed; The Fidgety Samba; Reco Reco; Senorita; Flying Flutes; Lilyam Samba; The Door Senor; Mexican Merry Go Round; Lat Vegas; Play Play Play; Samba Polka; Chile Sauce; Marching Shingles; Poco Loco In The Coco
EDMUNDO ROS AND HIS ORCHESTRA

LL-1091 ROS ALBUM OF CALYPSOS
Virgin Islands; Brown Skin Gal; One At A Time; Chocolate Whiskey And Vanilla Gin; Opportunity; Talk To Me; Desappointment; Only A Matter Of Mind Over Matter; They Say The Woman Always Pays; It Never Happens To Me; The Queen Of Tango; Happiness; Boys And Girls Like Saturday Night; London Is The Place For Me
EDMUNDO ROS AND HIS ORCHESTRA

LL-1094 AN ALBUM IN WALTZ TIME
I Live For You; Dione; Queen Elizabeth Waltz; For You; Kisses In The Dark; Babette; Little Swiss Waltz; Will You Remember; Our Dream Waltz; Under The Roofs of Paris; The Melba Waltz; Just For A While; Wyoming; Chormaine
MANTOVANI AND HIS ORCHESTRA

LL-1098 SOME ENCHANTED EVENING
Falling In Love With Love; The Man I Love; So In Love; The Desert Song; Why Do I Love You; Body And Soul; Easy To Love; I've Got You Under My Skin; The Night Is Young and You're So Beautiful; All The Things You Are; Some Enchanted Evening; Love For Sale; Lover Come Back To Me; You And The Night And The Music
STANLEY BLACK AND HIS ORCHESTRA

LL-1099 DANCING IN THE DARK
Soft Lights And Sweet Music; Bidin My Time; Just One Of Those Things; Ball Hoi; I Got A Kick Out Of You; Alice Blue Gown; Adios; Dancing In The Dark; April Showers; Why Can't You Behave; Estrellita; Begin The Beguine; My Heart Slood Still; Smoke Gets In Your Eyes
STANLEY BLACK AND HIS ORCHESTRA

LL-1100 CARNIVAL IN THE SUN
El Cumbanchero; Morocco; Jungle Bird; Cactus Polka; Flamingo; Anna; Cascade of Stars; Sugar Leaf Samba; The Breeze And I; Cielito Lindo; Tango; Rustic Samba; Rumba Rhapsody; Pianola
STANLEY BLACK AND HIS ORCHESTRA

LL-1101 FESTIVAL IN COSTA RICA
Mexican Hat Dance; Maria; My Own; Alma Llanera; Condena; Siboney; Malagueña; Andaluza; Linda Chilena; Rumba Tambah; La Comparsa; Jungle Drums; Granada
STANLEY BLACK AND HIS ORCHESTRA

LL-1041 PRESENTING FRANK CHACKSFIELD AND HIS ORCHESTRA
Theme From "Limeghir"; Limeghir Incidental Music; A Girl Called Linda; Golden Violins; High Feather; Glorious; Ebb Tide; Waltzing Bugle Boy; Golden Tango; Song of Canterbury; Dancing Princess; The Pied Piper

LL-1053 FLIRTATION WALK
Would You Like To Take A Walk?; Reflections In The Water; It's Always You; Two Little Girls In Blue; Sweet And Lovely; So Do I; Flirtation Walk; By A Waterfall; Can I Forget You; It's Easy To Remember; Flirtation Walk; Down By The River; My Foolish Heart; I Love A Lassie
ROBERT FARNON AND HIS ORCHESTRA

LL-1062 MUSIC OF NOEL COWARD
A Room With A View; I'll Follow My Secret Heart; Dear Little Cafe; 20th Century Blues; Zigzagger; You Were There; Dearest Love; Someday I'll Find You; About The Way; Dance Little Lady; Mirabelle Waltz; Sign Me More; I'll See You Again
FRANK CHACKSFIELD AND HIS ORCHESTRA

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RIAA CURVE

FERRANTE & TEICHER

THE PEOPLE'S CHOICE

Dear Ferrante & Teicher,
Please Play:

Hello Dolly!
Everybody Loves Somebody
The Girl From Ipanema
And I Love Her
Call Me Irresponsible

People
Wives and Lovers

Charade
Love Me With All Your Heart
Georgia On My Mind
The Seventh Dawn
The James Bond Theme

UNITED
ARTISTS
RECORDS

Dear Ferrante & Teicher

I am

devoted fan
to see you
the town
wonderous
of your albums
forward to your
it will be
out exciting
stimulating music
Your friend
Laura

rely
devoted fans

Dear Ferrante and Teicher
a few lines to let you know
I enjoy your
Ever

FERRANTE AND TEICHER - The Peoples Choice



This album by FERRANTE AND TEICHER is indeed THE PEOPLE'S CHOICE. Actually, Arthur Ferrante and Lou Teicher have hit upon the simplest of formulas to delight and enthrall their many, many fans. They have carefully culled through their fan mail and also carefully jotted down the numerous requests made of them during their recent highly successful personal appearance tours. They then edited this long list to include only the great songs of recent vintage, the new standards such as "Hello Dolly!", "Call Me Irresponsible", "The Girl From Ipanema", and "Wives And Lovers". Working hand in hand with Producer Leroy Holmes, Ferrante and Teicher meticulously planned the arrangements and then labored long and hard at the recording sessions. The results speak for themselves! Here are a dozen wonderful fresh, yet familiar, songs, done in typical F & T style — that is, lush, string-filled, dreamy and so very listenable.

Here then is THE PEOPLE'S CHOICE from FERRANTE AND TEICHER, one of the most enjoyable collections ever and certainly one of the most aptly named. . . .

SIDE A

1. HELLO DOLLY

(From the Broadway Musical "Hello Dolly") (J. Herman) Morley Music, Inc. (ASCAP) 2:36

2. CALL ME IRRESPONSIBLE

(From "Pappa's Delicate Condition")
(J. Van Heusen — S. Cahn) Paramount Music Corp. (ASCAP) 3:02

3. AND I LOVE HER

(From the Motion Picture "A Hard Day's Night")
(J. Lennon — P. McCartney) Unart Music Corp. & Maclen Music Inc. (BMI) 2:36

4. CHARADE

(Title Song from the Stanley Donen Production "Charade")
(J. Mercer — H. Mancini) Southdale Music Corp. & Northern Music Corp. (ASCAP) 2:59

5. GIRL FROM IPANEMA

(Jobin — Gimbel — DeMoraes) Duchess Music Corp. (BMI) 2:37

6. PEOPLE

(From the Show "Funny Girl")
(J. Styne — B. Merrill) Chappell & Co. Inc. (ASCAP) 3:40

SIDE B

1. THE SEVENTH DAWN

(From the United Artists Motion Picture "The Seventh Dawn")
(P. F. Webster — R. Ortolani) United Artists Music Co., Inc. (ASCAP) 3:02

2. EVERYBODY LOVES SOMEBODY

(Lane — Coslow — Taylor) Sands Music Corp. (ASCAP) 2:35

3. GEORGIA ON MY MIND

(Carmichael — Gorrell) Peer International (BMI) 3:11

4. WIVES AND LOVERS

(From the Motion Picture "Wives and Lovers")
(B. F. Bacharach — H. David) Famous Music Corp. (ASCAP) 2:47

5. LOVE ME WITH ALL YOUR HEART

(C. Rigual — M. Vaughn — M. Rigual) Peer International (BMI) 3:02

6. THE JAMES BOND THEME

(M. Norman) Unart Music Corp. (BMI) 2:25

Produced By: Leroy Holmes



COLUMBIA



PRL - 5010

HOLIDAY IN ROME LP

MICHEL LEGRAND

and his orchestra

TORNA A SURRIENTO (COME BACK TO SORRENTO)

NON DIMENTICAR (DON'T FORGET)

MATTINATA

GRAZIE DEI FIORI

VIENI, VIENI

FIORIN FIORELLO (IN LOVE)

DICITENCCELLO VUIEI (YOU TELL HER)

NEAPOLITAN NIGHTS

LUNA ROSSA (BLUSHING MOON)

O SOLE MIO (MY SUNSHINE)

AVEVA UN BAVERO

MUNASTERIO 'E SANTA CHIARA

VOLA, COLOMBA

LUNA LUNERA

FUNICULI FUNICULA

ADDORMENTARMI COSI

TORNA A SURRIENTO (COME BACK TO SORRENTO)



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HOLIDAY IN ROME

PRL - 5010



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Torna a Surriento
Non Dimenticar
Mattinata
Grazie dei Fiori
Vieni, Vieni

Fiorin Fiorello
Dicitenello Vuie!
Neapolitan Nights
Luna Rossa
O Sole Mio
Aveva un Bavero

Munasterio 'e Santa Chiara
Vola, Colomba
Luna Lunera
Funiculi Funicula
Addormentarmi Così
Torna a Surriento

MICHEL LEGRAND and his Orchestra

In this exquisite melodic tribute to Rome, and to all of Italy, Michel Legrand continues the memorable pattern introduced in his "I Love Paris." With deft musical strokes, he etches a vivid and lingering portrait of the city and its atmosphere, and provides a program of splendid songs, some familiar, some not so well-known, but all contributing to compelling magic of the city.

With "Holiday in Rome," M. Legrand brings together hints of the gorgeous Renaissance cities of northern Italy, songs from the Siren Lands circling about Naples, and, of course, music from the Eternal City itself, that fantastic and beautiful mingling of past and present. Framing his portrait is *Torna a Surriento*, one of the loveliest and perhaps the best-known of all Italian melodies.

Many of these songs are familiar in American adaptations, as well as in their original forms; *Non Dimenticar* became "Don't Forget," *Mattinata* was a success some years ago as "You're Breaking My Heart," radio fans will remember Rudy Vallee singing *Vieni, Vieni*, and, more recently *Fiorin Fiorello* became known as "In Love" and *Dicitenello Vuie!* as "You Tell Her." Then *Luna Rossa* moved into popularity as "Blushing Moon" and *Vola, Colomba* was

successful as an instrumental number. And there is always the dashing *Funiculi Funicula*, so completely successful in mirroring the folk-music of Italy that Richard Strauss incorporated it in the finale of his symphonic poem "Aus Italien," thereby incurring an embarrassing law-suit brought by the composer! Interesting, too, is the predominance of so-called Latin rhythms, the rumba and the tango, but most interesting of all is the music itself, and the Roman spell it weaves.

The Italy its composers sing here is the Italy of sunlight and sea, of warm, fragrant nights and lovely women. From the very beginning, as *Torna a Surriento* blossoms into its warm-hearted beauty, the spell of the land is upon one. The sparkle of the sun on the Bay of Naples gives way to the play of the same sun falling through the leaves of the trees along Rome's Via Veneto onto the tables of the cafes and across the facades of the great international hotels. Then, beyond the hills of Rome, in the fields and olive groves, Leoncavallo's *Mattinata* floats like some charming pastoral air. Later, while the sun still plays on the white marble of the Victor Emanuel monument, the purple shadows (Imperial purple, and the purple of antiquity) lengthen in the Ro-

man Forum. Still later, the merriment of evening rings out from a street-fair in a hidden piazza. Through these scenes move the superb Roman beauties, their dark eyes flashing like the waters of Rome's famous fountains—Renaissance paintings come to life. And then, through the blue-black Roman night, comes a Neapolitan song of carefree ease and charm.

Rome is kaleidoscopic, and a holiday in Rome even more so. Its colors, its forms shift and change unexpectedly, as if one were finding one of those matchless playthings to the eye. The clean sobriety of Roman ruins, the intoxicating exuberance of the Renaissance creation, the majestic baroque of the churches, and the buoyant spirit of the Italians themselves unite to create an atmosphere that is as heady and stimulating as good Italian wine, and all four may come together in a single square. Rome is the city where pagan gods look across from the Capitoline Hill to the magnificence of St. Peter's and the Vatican City, where a visiting movie star may vie for attention with a Leonardo or a Michael Angelo, where flower-sellers dot the Spanish steps that soar beside the house where Keats lived up to the gleaming facade of the Trinità dei Monti.

The kaleidoscope turns, and the rich suavity of a contemporary Italian ballad reminds one of the glamour of Rome at night; another turn, and an incomparable barcarolle conjures up Naples, and its magnificent Bay. Then, perhaps, the street play of Roman children, those strange combinations of angel and devil. And so the kaleidoscope turns, bringing again and again a variety of images, insinuatingly cool, colorfully romantic, tinkling with mandolins and guitars. The joyous gusto of *Funiculi Funicula* adds the seasoning of Italian humor, another smouldering ballad appears, and then *Torna a Surriento* appears, rounding out the program and offering a call as strong as that of the Sirens (implemented, perhaps, by a coin in the Trevi Fountain).

"Rome," said Luciano Morpurgo, "is the home of the spirit . . . no one can be a stranger in Rome." And so have thousands upon thousands of travelers found, that Rome was in essence a second home. Souvenirs of that home may be found in this collection of Italian music, so sympathetically conducted by Michel Legrand. A holiday in Rome, he has called it, and, by his careful selection of songs and his brilliant arrangements, he has made it a Roman holiday.

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МИХАИЛ РОЖКОВ (балалайка)

В. АНДРЕЕВ
Марш

В. КАЛИНИКОВ
Грустная песенка

В. ДИТЕЛЬ
Вариации
на тему русской народной песни «Коробейники»

Г. ВЕНЯВСКИЙ
Мазурка № 2

РУССКАЯ НАРОДНАЯ ПЕСНЯ
«Заиграй, моя волынка»

СТАРИННЫЙ РОМАНС
«Я встретил вас»

В. АНДРЕЕВ
Вариации
на тему русской народной песни «Светит месяц»

Уральская плясовая (Полонка)

Обработки:
Б. Трояновского (4, 5), М. Рожкова (6), Л. Окаемовой (8)
С. СОРОКИНА, фортепиано (1), Г. МИНЯЕВ, гитара (2, 7),
В. ТИХОНОВ, гусли и В. ГАЛКИН, баян (8)

2-я сторона

Н. РИЗОЛЬ
Русские напевы

А. АЛЯБЬЕВ
Соловей

Б. ТРОЯНОВСКИЙ
Протяжная и Плясовая

В. МОНТИ
Чардаш

М. ФРАДКИН
Песня о любви из к/ф «Простая история»

РУССКАЯ НАРОДНАЯ ПЕСНЯ
«На горе-то калина»

РУССКАЯ ПЛЯСОВАЯ
«Барыня»

Обработка М. Рожкова (2)

Переложения:
А. Доброхотова (4), М. Рожкова и Г. Миняева (5)

С. СОРОКИНА, фортепиано (1, 2, 4), Г. МИНЯЕВ, гитара (3, 5)
В. ТИХОНОВ, гусли и В. ГАЛКИН, баян (6)

Михаил Федорович Рожков вырос на Волге. Музыкой начал увлекаться рано, особенно полюбил он русскую народную песню. Незаурядные способности мальчика обратили на себя внимание педагогов детского дома, где он воспитывался. По их совету Михаил едет в Ленинград и поступает в Музыкальное училище им. Мусоргского.

В 1939 году, после окончания училища Рожков был призван в армию, проходил службу в балалаечном оркестре Центрального Дома Красной Армии. Во время войны был солистом ансамбля Калининского, а затем 1-го Прибалтийского фронтов.

В 1953 году Рожков завершает свое музыкальное образование в институте им. Гнесиных (по классу М. С. Илюхина), одновременно работает в Мосэстраде, выступает в дуэте с гитаристом Г. И. Миняевым. Этот дуэт завоевал большую популярность у многомиллионной аудитории нашей страны, побывал за рубежом — в Японии, США, во многих европейских странах, в Африке.

Пресса единодушно отмечала сильный и красивый звук балалайки Рожкова, его темперамент и виртуозную технику.

Михаил Рожков удостоен звания заслуженного артиста РСФСР и Якутской АССР. Он является лауреатом 1-го Всероссийского конкурса артистов эстрады.

В своем творчестве Рожков продолжает традиции лучших мастеров прошлого — В. Андреева, Б. Трояновского, Н. Осипова. Ему принадлежит ряд обработок и переложений русских песен, песен советских композиторов, произведений классики.

the

FUNKY BUTT JAZZ BAND



THE FUNKY BUTT JAZZ BAND

THE MUSICIANS

Leader J.P. "Pete" Campbell (R) and co-leader B.G. "Gets" Getsinger (L) divide the various leadership duties—promotion, scheduling, practices and personnel—but Pete calls the tunes at performances and kicks them off.

Pete, a resident of Woodbury, CT, traded a tuxedo for his first cornet while in prep school way back when and developed his spare, staccato style listening to Bunk Johnson records. Pete heads his own business in Woodbury and is a founder and long-time officer of the Connecticut Traditional Jazz Club, Inc.

Gets, a resident of Watertown, CT since 1926, bought a second-hand metal clarinet while in high school and learned the rudiments of the fingering from one of his teachers there. He swears there are keys on the thing he still doesn't comprehend. His idols, while learning to play the clarinet were Benny Goodman and Irving Fazola. Gets retired from business in 1982 to concentrate on sculpture and painting.



Bud Getsinger and Pete Campbell

Henry Hall, trombone, lives in Danbury, CT, with his wife, Caroline, and three lively young sons. We like to think Henry's musical mentor was Kid Ory, but he's not saying. A competition chess player when time permits, Henry works as a programmer/analyst for Guideposts Associates in Carmel, N.Y.



Fletcher Cooper, drums, a resident of Litchfield, CT, heads his own electrical contracting business there. Self taught in a traditional style, he discovered jazz and started drumming while in grammar school.

Fletcher shares with Pete the honors as the most knowledgeable "discophile" in the band and can quote personnel, label, and recording dates on most of the traditional jazz classics.



Tony Pasqualoni, string bass, hails from New Haven, CT, and worked in many New Haven "Rock" bands before turning his musical interests toward jazz. A research technician by day, he has studied upright bass for the past seven years and enjoys playing jazz in both electric and acoustic settings.



Ron Fraser, banjo, was born in Blackpool, England, and at one point in his career, led a successful tour of South Africa with his own band. After playing with various bands in England and Europe, Ron played regularly aboard the British luxury ship Queen Elizabeth II with "Shep's Banjo Boys" of British TV fame. Ron met his wife, Ellen aboard the QE II and later settled down with her in Ellen's native Waterbury, CT.



Millianne Butler, banjo, started performing at the tender age of eight in her native Hartford, CT. Active in many different bands and entertainment troupes, most of her childhood was spent practicing for the next show. After earning a degree in classical piano from the Hartt School of Music in Hartford, she resumed her professional career in performing, arranging and teaching. Always a jazz fan, in 1985 Millianne started playing regularly with the FJB, alternating on tenor banjo and piano.

CREDITS: The Town of Woodbury, Connecticut, for the use of the Old Town Hall; **RECORDING ENGINEER,** Glenn Allen; **MASTERING AND EDITING,** Glenn Allen and Pete Campbell; **ALBUM DESIGN,** Gretchen Getsinger; **RELIEF SCULPTURE,** B.G. Getsinger, Jr.; **PHOTOS,** Don Coussey, Georgia Sheron

the FUNKY BUTT JAZZ BAND

C J.P.C.
GA-1132



A candid close-up taken at a 1986 outdoor concert sponsored by Post College, Waterbury, CT, finds Tony, Pete and Henry giving thoughtful attention to the wind-up of a jazz classic.

This milestone record is dedicated to our wives for their loving encouragement and patience from the beginning

PROGRAM

Digitally Mastered

SIDE A

1. **Fourteenth of July** 3:18 (S. Bechet, Q. Juillet) (F)
2. **Careless Love** 3:29 (W.C. Handy) (F)
3. **Breeze** 4:11 (Sacco, Smith, Lewis) (B)
4. **What a Friend We Have in Jesus** 4:42 (Trad.) (B)
5. **Just a Closer Walk with Thee** 3:54 (Trad.) (F)

SIDE B

1. **Sweet Georgia Brown** 4:10 (Bernie, Casey, Pinkard) (F)
2. **Sweet Lorraine** 4:28 (Burwell, Parrish) (B)
3. **Tin Roof Blues** 4:45 (New Orleans Rhythm Kings) (F)
4. **Willie the Weeper** 3:12 (Melrose, Bloom) (B)
5. **Ain't Gonna Give Nobody None O' My Jelly Roll** 2:26 (C. & S. Williams) (F)

Banjo—Ron Fraser (F), Millianne Butler (B)

THE BAND...The Funky Butt Jazz Band was born on July 14 (Bastille Day), 1973, when Pete Campbell gathered eight barely acquainted musicians at his home in Woodbury, Connecticut, to play traditional jazz music under the general sponsorship of the Connecticut Traditional Jazz Club, Inc. The new band took its name from a dance hall famous in New Orleans during the early days of jazz and in the next several years graduated from a "practice" band playing in the various musicians' homes, into a "performing" band, starting with jazz club picnics and gradually moving into performances before the general public.

Two members of that original group are still playing with the band—Leader Pete Campbell, cornet, and co-leader Gets Getsinger, reeds—and, with trombonist Henry Hall who joined the group in 1977, they make up a front line that has been intact for ten years. Openings over the years have been filled by other skilled musicians, each of whom contributed to the band's increasing popularity at college reunions, company outings, political rallies, club parties, wedding receptions, jazz cruises on Connecticut River steamers, and a wide variety of other events.

THE RECORD...This record was made on December 14, 1986, at the Old Town Hall in Woodbury, Connecticut, an antique auditorium selected not only for its unusually fine acoustics, but because it was large enough to accommodate customers and friends of the band in a Christmas party which continued through the afternoon between "takes". It was a risky business, but thanks to the firm crowd control techniques of our hostesses (band wives) the entire session was put on tape without the interference of even the tinkle of an ice cube or an untimely burst of applause

In recognition of the band's "Bastille Day" birthday, we kicked the session off with Sidney Bechet's "Fourteenth of July", a tune we stole right off his record and love to play. All the others are also from our standard repertoire, which is long on blues and spirituals but is generally eclectic. (One of our former band members once told a fan our music was not "New Orleans, "Kansas City" or "Chicago", but eclectic. When asked where "Eclectic" was, he described it as "a little town on the Mississippi between New Orleans and St. Louis.)

This record, like most of our performances these days, was made by six instruments—cornet, trombone, clarinet/soprano sax, drums, string bass and banjo—and we find this an effective combination.

THE FUTURE...Although the FJB began its life, as it should have, playing the ABC's of traditional jazz music—the blues, spirituals and rags originating in and around New Orleans—we soon began broadening our repertoire to include more of the wonderful songs from the Chicago and New York schools, especially. We'll continue to add more tunes to our book, you may be sure, and, perhaps, a vocal here and there. Then, we'll hope to be back soon with another recording of eclectic traditional jazz by the Funky Butt Jazz Band. JPC/BGG

If you'd like to contact the band for any reason, give us a call at one of the numbers below, or write us at P.O. Box 370, Woodbury, CT, 06798

J.P. Campbell (203)263-4321 or 263-3750
B.G. Getsinger (203)274-8412

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Mono
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Sonata in D Major, Largo 424
Allegro
Sonata in A Minor, Largo 241
Allegro
Sonata in F Major, Largo 188
Allegro
Sonata in F Minor, Largo 118
Andante moderato
Sonata in G Major, Largo 349
Allegretto
Sonata in D Major, Largo 465
Allegriissimo

Sonata in E Major, Largo 21
Andante-Allegro-Andante
Sonata in E-Flat Major, Largo 203
Andante cantabile
Sonata in E Minor, Largo 22
Allegro
Sonata in D Major, Largo 164
Allegretto
Sonata in F Minor, Largo 187
Andante cantabile
Sonata in A Major, Largo 391
Presto

"Reader, Whether you be Dilettante or Professor, in these Compositions do not expect any profound Learning, but rather an ingenious jesting with Art, to accommodate you to the Mastery of the Harpsichord. Neither Considerations of Interest, nor Visions of Ambition, but only Obedience moved me to publish them! Perhaps they will be agreeable to you; then all the more gladly will I obey other Commands to favor you with more simple and varied Style. Therefore show yourself more human than critical, and then your Pleasure will increase. To designate to you the Position of the Hands, be advised that by D is indicated the Right, and by M the Left. Live Happily."

With these words, Domenico Scarlatti, in the year 1738, and at the age of fifty-three, launched thirty harpsichord pieces which he entitled *Essercizi*. It is possible that he realized this effort to be the major turning point of his life, but he could not have known that these pieces were destined to grow into a set of 550 sonatas which would stamp his name indelibly into the annals of history as one of the most strikingly original composers of the eighteenth century.

When Vladimir Horowitz first called the above preface to my attention, he said, "I particularly like this sentence: '...show yourself more human than critical, and then your Pleasure will increase.'" And with a twinkle in his eye he added, "I hope my audience will take this advice to heart." It was obvious that Horowitz had approached his latest project with his usual fervor and thoroughness. Volume upon volume of Scarlatti sonatas could be seen piled on top of his piano, as well as countless little cellophane-wrapped envelopes containing microfilms. "You know, it's not so easy to choose twelve sonatas from 550. I want them to be representative of this master's great imagination and daring, and there must be enough contrast to keep continuous interest."

Horowitz had recorded almost twice the number of sonatas for this record in order to arrive at what he finally considered a perfect selection. Continuing his thoughts, he commented, "There is a common misconception regarding Scarlatti which points up the danger of labelling—many think of his music as mostly fast, light, and requiring only articulation and dexterity. That is not so. In his set of 550 sonatas, more are slow than fast, and many are quite poetic, nostalgic and even dreamy, very much in the bel canto style."

Horowitz continued, "As a composer, he comes from nowhere. His freshness and unbelievable daring in the use of harmony and rhythm make him one of the most original composers of his century. He is a master of what we might call *grosse Kleinkunst* (great art in the smaller forms)." And smiling wistfully he interjected in typically Horowitzian humor "which is, of course, preferable to *kleine Grossekunst* (inferior art in the larger forms)."

"His music is down to earth; it has human qualities and sephardic elements. Many composers of his period speak to God. Scarlatti speaks to the people, the children of God. There are instances when he does speak to God, but more often he chooses not to."

Picking up a book from a nearby table, Horowitz continued. "One of the most fascinating aspects of Scarlatti is that the music of this Neapolitan-born composer, who lived most of his adult life in Portugal and Spain, depicts Spanish life so vividly and yet

remains essentially Italian. Look at what my friend Ralph Kirkpatrick wrote in his book *Domenico Scarlatti*." As Horowitz flipped the pages, he commented, "Kirkpatrick is the foremost living authority on Scarlatti, and on this subject, his book is the 'bible.'" Having found the right spot, Horowitz read aloud:

"This music ranges from the courtly to the savage, from a well-nigh saccharine urbanity to an acrid violence. Its gaiety is all the more intense for an undertone of tragedy. Its moments of meditative melancholy are at times overwhelmed by a surge of extrovert operatic passion. Most particularly he has expressed that part of his life which was lived in Spain. There is hardly an aspect of Spanish life, of Spanish popular music and dance, that has not found itself a place in the microcosm that Scarlatti created with his sonatas. . . . He has captured the click of castanets, the strumming of guitars, the thud of muffled drums, the harsh bitter wall of gypsy lament, the overwhelming gaiety of the village band, and above all the very tension of the Spanish dance."¹

Continuing his own thoughts, Horowitz commented on the use of the piano versus harpsichord for playing Scarlatti. "I think that the piano is an entirely different instrument than the harpsichord. When playing Scarlatti, the pianist should follow a moderate course—he should not attempt to imitate a harpsichord too much, neither should he use all the resources of the piano which would destroy the style of the music." Opening the Kirkpatrick book once again, he read the following:

"The imaginary orchestration of harpsichord sound is seldom absent from Scarlatti's thinking. In this imaginary orchestration there are endless possibilities for shift of solo instruments, for changes of accompaniment color, for alternations of groups of instruments of varying sizes and color—in short, for all the resources of the eighteenth-century classical orchestra, strings, woodwind, brass and percussion, as well as the castanets, mandolins and guitars of Mediterranean popular music."

"It goes almost without saying that the imaginary orchestration of Scarlatti sonatas often leaves as much freedom to the player as to the composer. Many are the musical ideas and figurations which lend themselves to a variety of treatment, which leave to the taste and imagination of the player the choice of solo or tutti, of strings or winds, of shifts of instrumental color. It is entirely natural that many a piece is susceptible of being orchestrated in several entirely different ways. Scarlatti's imaginary orchestration forms the opposite pole to the actual limitations of his harpsichord, especially to those of the Spanish harpsichords that embraced a choice of only two solo stops and the third color formed by their combination into a tutti."

"Nothing is more fatal than allowing the musical imagination to be restricted by the limits of two or three colors or by the limitations of any instrument one is using. . . . Scarlatti's harpsichord music is full of effects of color conceived in extra-harpsichord terms. The player of Scarlatti, no matter what the restrictions of his instrument, must be ready at all times to think in terms of imaginary orchestration, of the voice, of the sounds concomitant with the Spanish dance, of the not-strictly musical or of the frankly extra-musical sound effects of which I have spoken in connection with the real-life stimulus that lies, barely concealed or transformed almost beyond recognition, behind so much of Scarlatti's

music. Scarlatti's harpsichord, while supremely itself, is continually menacing a transformation into something else. It can never be taken literally."

Horowitz closed the book and commented, "As you can see, for Scarlatti a piano can be made to bring forth a greater variety of tonal color, which is exactly what is needed for his music." Tointing to Kirkpatrick's book, he added, "Ralph Kirkpatrick, as a friend, gave me the benefit of his enormous knowledge of Scarlatti, lending me many microfilms of Scarlatti manuscripts which helped to correct the frequent mistakes in the Longo Edition."

"I think it is also interesting to note that Verdi loved Scarlatti's music; and Chopin spoke eloquently of him. The statement I am going to read to you is attributed to Chopin by Stephen P. Mizwa in his book *Frederic Chopin*:

"My colleagues, the piano teachers, are dissatisfied that I am teaching Scarlatti to my pupils. But I am surprised that they are so blind. In his music there are exercises in plenty for the fingers and a good deal of lofty spiritual food. He sometimes reaches even Mozart. If I were not afraid of incurring disfavor of many fools, I would play Scarlatti in my concerts. I maintain that there will come a time when Scarlatti will often be played in concerts, and people will appreciate and enjoy him."²

Horowitz put the book down with an expression of satisfaction that Chopin's prophecy had indeed been fulfilled.

THOMAS FROST
Producer,
Columbia Records

The numbers that Alessandro Longo gave to the Scarlatti sonatas were not based on chronology of composition. For the convenience of the reader, here is a cross reference of the sonatas in this recording based on the familiar Longo numbers, together with the chronological order of composition as established by Ralph Kirkpatrick.

Longo Numbers	Chronological Numbers According to Kirkpatrick
424	33
391	39
241	54
465	96
349	146
21	162
22	198
118	466
203	474
187	481
164	491
188	525

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² Reprinted with permission of The Macmillan Company from FREDERIC CHOPIN, by Stephen P. Mizwa. Copyright 1949 by The Kosciazko Foundation

SIDE I SONATA IN D MAJOR, Largo 424
SONATA IN A MINOR, Largo 241
SONATA IN F MAJOR, Largo 188
SONATA IN F MINOR, Largo 118
SONATA IN G MAJOR, Largo 349
SONATA IN D MAJOR, Largo 465

THE SONATAS—PUBLIC DOMAIN—ARE FOLLOWED BY THEIR TIMINGS	
2:45	SIDE II SONATA IN E MAJOR, Largo 21
3:03	SONATA IN E-FLAT MAJOR, Largo 203
2:19	SONATA IN E MINOR, Largo 22
4:52	SONATA IN D MAJOR, Largo 164
2:43	SONATA IN F MINOR, Largo 187
4:17	SONATA IN A MAJOR, Largo 391
21:24	

5:16
4:37
2:44
5:07
5:06
2:27
25:17

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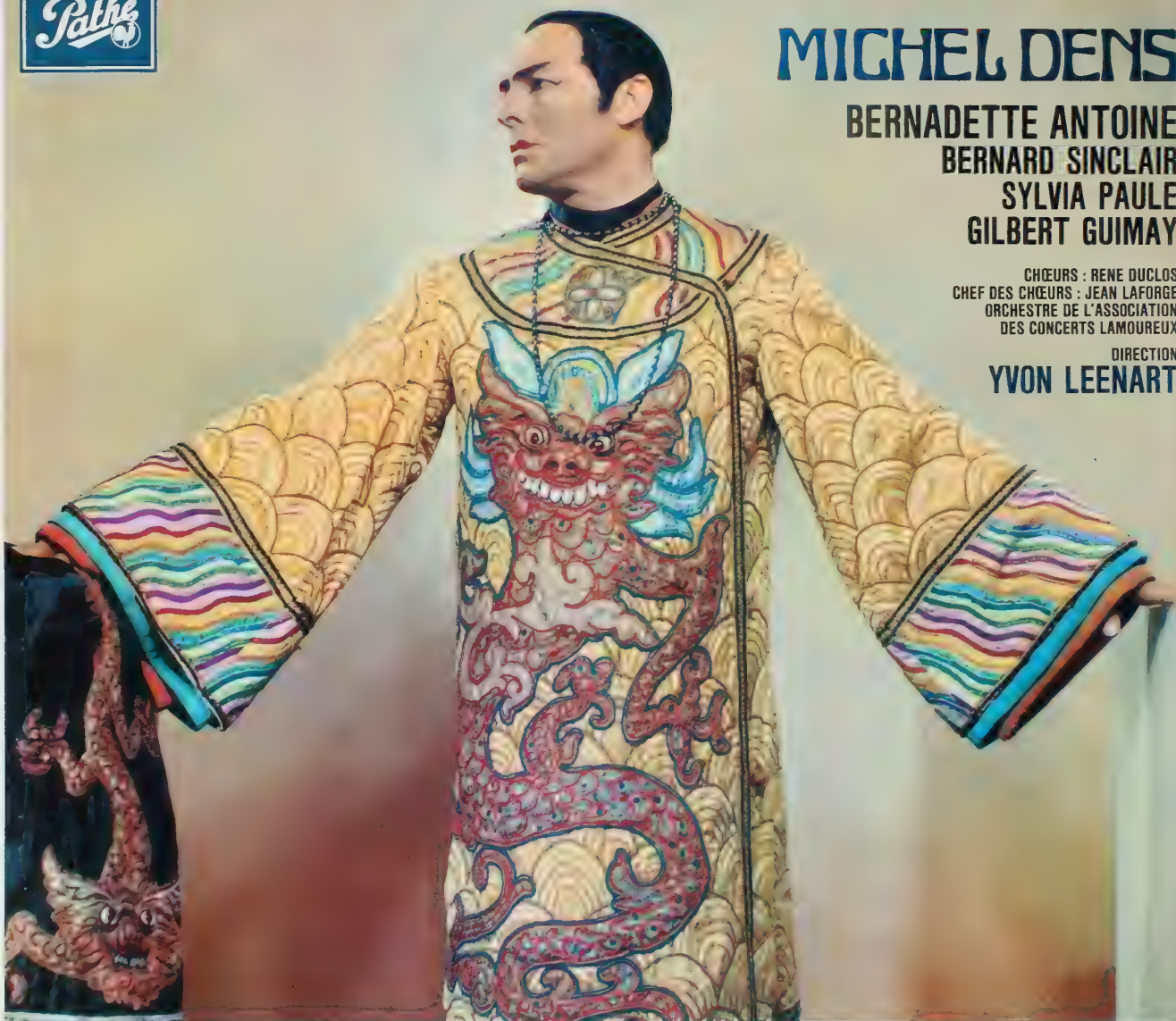
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FRANZ LEHAR

LE PAYS DU SOURIRE

Si la presse à sensation avait existé il y a quarante ans, la genèse du *Pays du Sourire* aurait pu inspirer un titre de ce genre :

« FRANZ LEHAR DOIT SON NOUVEAU TRIOMPHE A UNE CRISE DE RHUMATISMES. »

Et s'aurait été vrai !

Mais l'histoire est tout de même un peu plus longue et, pour la raconter, le mieux est de commencer par le commencement : la naissance de Ferenc Lehar, le 30 avril 1870, dans la petite ville hongroise de Komarom (aujourd'hui en territoire tchécoslovaque), sur les bords d'un Danube assurément beau, mais pas souvent bleu.

L'enfant aurait fort bien pu naître ailleurs, car son père, chef de musique dans l'armée hongroise, changeait souvent de garnison. Il fut donc élevé dans une ambiance musicale que prolongèrent ses études à Vienne, puis à Prague. Devenu lui-même chef de musique militaire plus ou moins itinérant, il put étudier à loisir le folklore extrêmement riche et varié des peuples de l'empire austro-hongrois, dont il devait largement s'inspirer par la suite. Quand il quitta l'uniforme, à vingt-cinq ans, pour monter au pupitre du réputé Théâtre « an der Wien », il avait déjà beaucoup composé dans les genres les plus divers, du concerto à l'opéra en passant par le pot-pourri tzigane. Son premier ouvrage lyrique fut d'ailleurs un opéra — *Tajana* —, créé au Théâtre municipal de Leipzig en novembre 1896. Demi-succès, c'est-à-dire échec. Lehar, qui avait entre-temps germé son prénom hongrois, ne s'entêta pas et se résigna à viser moins haut, non sans mettre à profit une science

d'orchestrateur digne d'un symphoniste chevronné. En 1902, il donna au Théâtre an der Wien sa première opérette, *Wiener Frauen*, que suivirent *der Rastelbinder* et *der Göttergatte*. Mais c'est *die lustige Witwe* — la *Veuve joyeuse* — qui devait ouvrir la série triomphale, le 9 décembre 1905 à Dresde, trois semaines exactement plus tard à Vienne, et bientôt dans le monde entier.

A trente-cinq ans, Franz Lehar est un musicien illustre, et qui saura le rester. Sans doute ses opérettes, au nombre d'une trentaine, ne connaîtront-elles pas toutes le prodigieux succès de la *Veuve joyeuse*, le *Comte de Luxembourg*, *Amour tsigane*, *Paganini*, *Frasquita*, le *Tsarévitch* ou le *Pays du Sourire*. Mais il est certain qu'on exigeait beaucoup de son étonnante fécondité, et que le seul déchet (si on peut dire !) de sa production aurait pu faire la fortune de plusieurs autres compositeurs.

On sait que *Phi-Phi*, le chef-d'œuvre de Christiné, fut créé à Paris le 12 novembre 1918, lendemain de l'Armistice et que cette circonstance ne fut pas étrangère à son éblouissante carrière dans les premières des « Années folles ».

Rien de tel ne pouvait se produire à Vienne, capitale d'un empire si complètement vaincu qu'il allait disparaître. Lehar n'en continuait pas moins à écrire, et les théâtres à le jouer : une opérette en 1918, une en 1920, une en 1921, deux en 1922 dont *Frasquita*. Il a repris contact avec son ami Puccini, qui travaille avec sa lenteur coutumière à cette *Turandot* que la mort l'empêchera d'achever. Sans doute cet exemple l'incite-t-il à chercher une nouvelle source d'inspiration dans l'exotisme extrême-oriental. Et, le 9 février 1923, il présente au Théâtre an der Wien *Die gelbe Jacke* (la Tunique jaune), sur un livret de son vieux collaborateur Viktor Leon.

Cette tunique jaune symbolise le haut rang du prince Sou Chong, ambassadeur à Vienne d'une Chine qui n'est pas précisément « populaire ». Sou-Chong aime la jeune comtesse Lisa von Lichtenfels, et Lisa l'aime. Ils partent ensemble pour la Chine, et les ennuis commencent. Mal reçue par la famille de son chinois de mari, Lisa découvre avec horreur que la tradition oblige tout porteur de tunique jaune à prendre quatre épouses mongoles, qui la relègueront au rang de concubine. Victime de l'incompatibilité de deux civilisations, elle retourne en Europe, où Sou-Chong la suit pour n'en plus revenir. Ne s'agit-il pas d'une opérette, avec dénouement optimiste de rigueur ? Le librettiste avait étendu sa tendre sollicitude à l'ancien soupriant de Lisa, le lieutenant Gustave von Pottenstein, en le précipitant dans les bras de Mi, la gentille sœur du prince.

Bien que très favorablement accueilli par le public et la critique, l'ouvrage n'atteignit pas la centième représentation. Lehar se rattrapa dans les années suivantes avec *Paganini* et le *Tsarévitch*, voire avec *Friederike* qui triomphait à Berlin pendant l'hiver 1928-29 quand son principal interprète, l'illustre ténor Richard Tauber, ressentit les premiers symptômes d'une attaque de rhumatismes qui, en peu de jours, fit de lui un invalide presque complètement paralysé. On put craindre qu'il ne fût, à trente-sept ans, condamné à une retraite définitive. Il guérit pourtant, grâce à des soins énergiques, mais le mal avait laissé des séquelles bien gênantes pour un fringant jeune premier. Comment trouver, pour sa rentrée à la scène, un rôle qui s'accommodât de sa démarche hésitante et de ses gestes étriqués ?

Lehar avait une solution en réserve : Sou Chong. Mais pour mettre toutes les chances de son côté, il remania la partition entière sur la base d'un nouveau livret, de Ludwig Herzer et Fritz Lehner, qui sacrifiait délibérément la sacro-sainte « happy end ». C'est ainsi que, le 17 novembre 1929, les Berlinois acclamèrent au Metropol-Theater cette chose inconcevable : une opérette qui finissait mal. Ils acclamaient aussi, reconnaissants-le, le retour inspersé d'un chanteur pour qui Berlin avait tremblé tout autant que Vienne, l'interprète inoubliable d'un air spécialement écrit à son intention : « *Dein ist mein ganzes Herz*... » — « Je t'ai donné mon cœur », qui allait devenir le plus célèbre d'une partition célèbre entre toutes. Le *Pays du Sourire* était bien parti pour faire la tour du monde. La version française d'André Mauprey et Jean Marietti, créée au Théâtre Royal de Gand le 1^{er} avril 1932, fut montée à la

Gaiété-Lyrique de Paris le 15 novembre de la même année.

Ce prodigieux succès, comparable à celui de la *Veuve joyeuse*, devait être le dernier dans la carrière de Franz Lehar. Ni *Schön ist die Welt* en 1930, ni *Giuditta* en 1934 ne devaient, à beaucoup près, l'égaliser. Mais le compositeur n'en continua pas moins à produire des « *musiques* » de films, romances, valse, tango et même fox-trots j'irai à sa mort, survenue le 24 octobre 1948 dans sa somptueuse propriété de Bad Ischl, en Autriche.

Le premier acte du *Pays du Sourire* se déroule chez le comte de Lichtenfels. Celui-ci donne une soirée en l'honneur de sa fille, Lisa, qui vient de remporter une coupe de tennis. Cette sportive n'est pas pour autant un garçon manqué, et le prouve en chantant l'amour sur un air de valse. Parmi les invités de marque qui l'applaudissent figure un jeune officier de marine, Gustave de Pottenstein, qui est aussi son cousin. Très amoureux de Lisa, il profite d'un moment où elle se trouve seule pour lui faire sa déclaration, mais elle l'éconduit gentiment : « *On reste bons amis...* » Gustave croit comprendre qu'elle n'est pas insensible au charme oriental du prince Sou-Chong, l'ambassadeur chinois, et la met en garde contre les dangers d'une telle union. Lisa ne fait qu'en rire.

Mais voici Sou-Chong. Lui aussi aime Lisa, mais ne sait pas encore qu'il est payé de retour. Est-ce le bonheur qui l'attend, ou la souffrance ? Quoi qu'il advienne, il se conformera à l'usage de sa nation : « *Toujours sourire...* » Lisa vient à sa rencontre, et tous deux flirtent devant une tasse de thé « *comme des amoureux* ». Mais les amies de la jeune fille mettent fin à leur tête-à-tête et interrogent le prince sur la façon dont les Chinois font la cour aux dames. Sou-Chong évoque alors « *l'ombre blanche des pommiers en fleurs* ». Il ne lui en faut pas davantage pour achever de conquérir Lisa. Comme il lui fait ses adieux — étant rappelé en Chine pour occuper un poste de premier plan —, elle se déclare prête à le suivre.

Au deuxième acte, nous sommes à Pékin dans le palais du prince, qui revêt solennellement la robe jaune, emblème de sa haute dignité. Lisa est auprès de lui, et lui n'a d'yeux que pour elle : « *Qui dans nos cœurs a fait fleurir l'amour ?* » Mi, la jeune sœur du prince, enchantée de voir une Européenne entrer dans sa famille, exprime en dansant des idées fort à la page : « *Au salon d'une pagode* ». Malheureusement, leur oncle Tchang ne partage nullement ces goûts occidentaux. Resté seul avec Sou Chong, il lui rappelle qu'il doit épouser quatre princesses chinoises, à lui destinées depuis leur naissance, la « *Princesse blanche* » ne pouvant être qu'une concubine. Le prince résiste, puis cède au nom d'une tradition millénaire, à condition que le quadruple mariage ne soit qu'une formalité.

Cependant, Gustave est aussi à Pékin, à l'occasion d'une mission officielle. Il s'est si bien guéri de son amour pour Lisa qu'il l'a reporté sur Mi, avec beaucoup plus de succès : « *Mon amour et ton amour...* ». D'autre part, il a appris que Sou-Chong allait se marier à la chinoise et en informe sa cousine.

Quand celle-ci se retrouve en présence de son mari, elle lui demande des explications, et ne se satisfait pas de ses protestations d'amour (« *Je t'ai donné mon cœur !* »). Comme il s'obstine dans sa résolution de se conformer aux coutumes ancestrales, elle se révolte : « *Je veux revoir mon beau pays !* » Mais Sou-Chong ne l'entend pas de cette oreille et lui interdit de partir, bien qu'il sente que c'en est fini de son bonheur.

Au troisième acte, dans le gynécée du palais, l'idylle se poursuit entre Mi et Gustave (« *Tsïc, tsïc, tsïc !* »), tandis que Lisa prisonnière se morfond. Elle demande à son cousin d'aider à son évocation, et il accepte de partir avec elle, mais les obstacles sont de taille. Finalement, c'est Mi qui, la mort dans l'âme, leur indique un passage secret.

Peine perdue ! Sou-Chong les surprend. Va-t-il s'en aller. Magnanime, il leur rend la liberté. Il ne lui reste plus qu'à consoler Mi — « *ma petite sœur* » — en lui rappelant, malgré son propre chagrin, qu'il faut « toujours sourire ».

Maurice TASSART

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LADO A

1. EN LOS DIAS DE REYES (aguinaldo)
2. GOMORRA Y SODOMA (aguinaldo-cagueño)
3. LOS ULTIMOS DIAS (aguinaldo orocobeño)
4. HASTA EL OTRO DIA (aguinaldo jíbaro)
5. JESUS EL MESIAS (aguinaldo)
6. LOS REYES MAGOS (aguinaldo jíbaro)

LADO B

1. LA HISTORIA DE JONAS (aguinaldo fajardeño)
2. UNA PELEA EN ARECIBO (seis chorreao)
3. FLORES A UNA TUMBA FRIA (milonga)
4. A MI PATRIA (aguinaldo)
5. A PAGAR LO QUE ME HAS HECHO
6. EL BESO DE JUDAS (aguinaldo)

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STEREO

H 30408

HARMONY



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THE CLANCY BROTHERS AND TOMMY MAKEM GREEN IN THE GREEN



THE MOONSHINER

THE WHISTLING GYPSY

MOUNTAIN DEW

JOHNNY, I HARDLY KNEW YE

IRISH ROVER

ROCKY ROAD TO DUBLIN

THE WEST'S AWAKE

GREEN IN THE GREEN

THE LEAVING OF LIVERPOOL



THE CLANCY BROTHERS AND TOMMY MAKEM GREEN IN THE GREEN

Side 1

THE MOONSHINER

Arranged by

P. Clancy—T. Clancy—W. Clancy—T. Makem

THE WHISTLING GYPSY (ASCAP)

MOUNTAIN DEW

Arranged and Adapted by

P. Clancy—T. Clancy—W. Clancy—T. Makem

JOHNNY, I HARDLY KNEW YE (P.D.)

IRISH ROVER

Arranged and Adapted by

P. Clancy—T. Clancy—W. Clancy—T. Makem

Side 2

ROCKY ROAD TO DUBLIN

Arranged and Adapted by

L. Clancy—P. Clancy—T. Clancy—T. Makem

THE WEST'S AWAKE

Arranged and Adapted by

L. Clancy—P. Clancy—T. Clancy—T. Makem

GREEN IN THE GREEN

Arranged and Adapted by

T. Clancy—P. Clancy—L. Clancy—T. Makem

THE LEAVING OF LIVERPOOL

Arranged and Adapted by

L. Clancy—P. Clancy—T. Clancy—T. Makem

The selections are BMI except where noted.

I have listened to the music of The Clancy Brothers and Tommy Makem in the Florida Everglades, on the shore of Lake Ponchartraine, Louisiana, in Albuquerque, Tucson, on a hilltop near the LBJ Ranch, and in Aguascalientes, Mexico, but never in any place that faintly resembled Ireland.

Yet Makem and the Clancys, appearing here in a reissue of selections from several albums they made in the Sixties, always seemed to make themselves at home in those strange surroundings—and to understand how they did so is to understand their way of communicating something about the special nature of Ireland.

They are, and always were, extremely Irish, with sweaters and everything, so Irish as to pass for an ethnic cliché. They always sing those rowdy, muscular songs you don't hear anywhere else (And why should you? The Clancy Brothers long ago formed the habit of roaming—er, roving—their native sod for authentic folk songs), songs about drinking and brawling and sailing and soldiering, usually against England, and of course becoming involved with the fair sex—songs of "rum, romance and rebellion," some forgotten scribe once wrote, although alliteration nicked the edge of truth: it is whiskey, not rum, that they sing about. That's a difference in alcoholic content of up to 20 per cent. Saints preserve us, as Mr. Keen's assistant used to say, on the face of it you would think you'd have to decorate your den to the specifications of a village pub for such music in its recorded form. On the contrary, it sounds right at home under a Texas sky on the banks of the much-mispronounced Pedernales River.

I happened to hear it there because back in the Sixties my wife and I taped a recording containing some of these very selections, along with a lot of other music, mostly classical, and took the tapes and an old recorder on a Volkswagen camper odyssey across the United States and Mexico. When we happened upon a campground with electrical outlets, we had music.

The Leaving of Liverpool made that trip. It is a classic, one of the handful of songs, out of all those in existence, that I never want to part with, and this arrangement of it is perfect. It isn't even about Ireland; Liverpool, as every Texas schoolboy knew intimately in those days, is decidedly English and was at the time the center of the rebirth of rock music. But a great many Irishmen worked at the Liverpool docks, back when the clipper ships were operating, and it was the sailors' main docking point for trade with the Americas. The ship the song refers to, in fact, was a Yankee

clipper, named "Davy Crockett." The girl being left behind is probably a Liverpool girl, but the Irish in the man singing the lament dominates the song. The arrangement sounds something like a forerunner to American bluegrass. The contrast between the delicate thread of the instrumental accompaniment and the robust, pub-brawling voices of the singers always grabbed me. The song, as sung here, has withstood my more or less constant exposure to rock in the last few years and is still in style. It complements the better rock arrangements I hear today and shames the others, I suppose it always will.

One other song I want to make special mention of is *The West's Awake*, which demonstrates what can be done with the awesome vocal power of a group like this. Tommy Makem's urgent, angry voice keys it, nothing pretty about the way he sings, thank goodness. The "west" refers to the western province of Connought which, geographically removed from England, was slow to shake off its apathy and join the revolt against English rule. The song chronicles the turn-about, when it comes, making a dramatic gear change near the end, as Connought did, and soaring at the last like a battle cry, which it was.

That's a general picture of war, one of the romantic wars of the somehow less-dangerous past, but to get down to specifics, which are somewhat different, there's the hair-raising *Johnny, I Hardly Knew Ye*, which effectively neutralizes (deavastates, if you prefer) its superficial counterpart *When Johnny Comes Marching Home*. Pat and Tom Makem introduced *Mountain Dew* to the Newport Folk Festival way back in 1959, and *Irish Rover*, *Rocky Road to Dublin* (believed to be an old Gaelic pipe tune, originally much slower), and the title song provide insight into other aspects of the traditional Irish outlook.

Ireland, of course, has wielded world-wide influence in every field from literature to politics out of all proportion to its significance as a piece of real estate. The little island, emerald or not, has dismal weather, a paucity of natural resources and soil that sometimes refuses to grow even potatoes, but it has literally charmed the world, for ages. It must have been the people, the spirit of the Irish people—and the spirit of the Irish people is so involved with the folk tradition that there's no separating them. That tradition, and therefore the essence of a great poor little country, is what this recording is about.

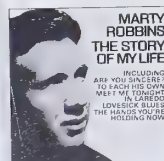
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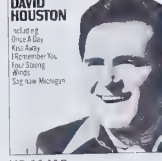
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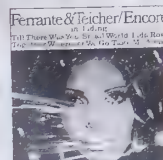
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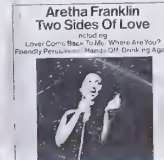
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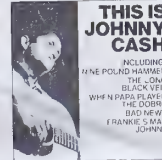
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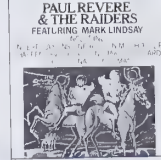
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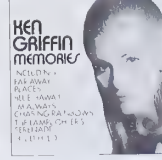
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Walt Disney presents

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BURL IVES - *Chim Chim Cheree*

and other
CHILDREN'S CHOICES



Walt Disney presents



BURL IVES - *Chim Chim Cheree*

and other CHILDREN'S CHOICES

The score of Walt Disney's *MARY POPPINS* by Richard M. Sherman and Robert B. Sherman has already become one of the most recorded scores in Disney motion picture history. Thus it was natural to include some of the numbers from *MARY POPPINS* in this Disneyland album of Burl Ives singing children's choices. "A SPOONFUL OF SUGAR" and "LET'S GO FLY A KITE" were the tunes which Burl had selected from the score, but on the recording date Burl discovered a lead sheet for the song "CHIM CHIM CHEREE" which contained some special lyrics written for the motion picture but not utilized in the film. The following lines intrigued him so much that he decided on the spot to include this song in the LP:

"In my profession
There's many a time
When I embark on a perilous climb
Up where the smoke is all
Billered and curled
Twixt pavement and stars
Is the chimney-sweep world
Gables and rooftops
Become Taj Mahals
And blimey, the chimneys
Are great Chinese walls
The pillars of Hercules
Loom left and right
The Sphinx, the Acropolis,
Coo wot a sight!" *

The other songs in the album are Burl's selection of all time children's favorites such as "WHO'S AFRAID OF THE BIG BAD WOLF", "POLLY WOLLY DOODLE" and the unusual old English folk tune, "ILKEY MOOR BART'AT".

The album was produced by Camarata and recorded in Hollywood at Sunset Sound Recorders with Bruce Botnick and Brian Ross-Myring, engineers.

* © 1963 WONDERLAND MUSIC COMPANY



"BURL IVES AS A CHIMNEY SWEEP"

SIDE ONE

1. CHIM CHIM CHEREE Wonderland Music Co. (2:28)
Richard M. Sherman/Robert B. Sherman
2. SWINGIN' ON A STAR Burke & Van Heusen Inc. (2:59)
Johnny Burke/Jimmy Van Heusen
3. FUNICULI FUNICULA Robbins Music Corp. (2:10)
Luigi Denza/Howard Johnson
4. THE BIG BAD WOLF Bourne Music Inc. (1:45)
Frank Churchill/Ann Ronell
5. POLLY WOLLY DOODLE Wayfarer Music, Inc. (2:03)
Burl Ives
6. LET'S GO FLY A KITE Wonderland Music Co. (1:20)
Richard M. Sherman/Robert B. Sherman

SIDE TWO

1. A SPOONFUL OF SUGAR Wonderland Music Co. (1:58)
Richard M. Sherman/Robert B. Sherman
2. CONSTANTINOPLE Lawrence Wright Music (2:07)
Harry Carlton
3. LAVENDER BLUE Joy Music Inc. (2:15)
Larry Morey/Eliot Daniel
4. MAIRZY DOATS Miller Music Corp. (2:05)
Milton Drake/Al Hoffman/Jerry Livingston
5. THE WORLD BY THE TAIL Wayfarer Music, Inc. (1:15)
6. ILKLEY MOOR BART'AT Wayfarer Music, Inc. (3:21)
Burl Ives

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**2 LP
set**



The Wonderful World of
BLUEGRASS

The Wonderful World of BLUEGRASS

side One

BRINGING MARY HOME - The Country Gentlemen (Rebel Records 1478)
RAMSHACKLE SHACK - Mike Anderson (Flying Fish Records 027)
PRETTY POLLY - The Staply Brothers (County Records 739)
SPANISH GRASS - Mike Anderson (Flying Fish Records 027)
ATLANTA IS BURNING - The Boys From Indiana (KBA Records 530)
REBEL SOLDIER - The Country Gentlemen (Rebel Records 1508)
LONESOME ROAD BLUES - Larry Richardson (County Records 749)
LETTER EDGED IN BLACK - Jimmie Skinner (Vetco Records 3001)

side Two

TATER TATE AND ALAN MUNDE - John Hartford (Flying Fish Records 020)
WHEEL HOSS - Kenny Baker with Bill Monroe (County Records 761)
DOWN MY TIME - Tony Rice (KBA Records 529)
FLY AROUND MY PRETTY LITTLE MISS - Chet Moore (Vetco Records 3011)
MAN OF CONSTANT SORROW - Ralph Stanley (Rebel Records 1514)
THIS HEART OF MINE - New Grass Revival (Flying Fish Records 016)
ROVIN' GAMBLER - Larry Spivey (KBA Records 531)
KATY HILL - Kenny Baker (County Records 750)

side Three

BLUE PINE WOODTAIL BLUES - Bill Clinton (County Records 760)
RIDER - The Country Gentlemen (Rebel Records 1526)
BLACK WALK - The Boys From Indiana (KBA Records 532)
IF I HAD MY LIFE TO LIVE OVER - The Boys From Indiana (Flying Fish Records 012)
KATY DALEY - Ralph Stanley (Rebel Records 1505)
REUBEN - Josh Graves (Vetco Records 3025)
SUNNY SIDE OF THE MOUNTAIN - Country Gazette (Flying Fish Records 027)

side Four

SMOKY MOUNTAIN MARCH - Larry Spivey (KBA Records 534)
WHEN THE MOSES RANG ACHIN' - Earl Taylor (Vetco Records 3003)
MCKINLEY'S BLUES - Norman Blake with Vassar Clements (Flying Fish Records 001)
LONG MOONLIGHT TIME - The Staply Brothers (County Records 739)
I'LL BE THERE - The Boys From Indiana (KBA Records 531)
I'M THINKING TONIGHT OF MY BLUE EYES - Earl Taylor (Vetco Records 3004)
PICTURES FROM ANOTHER SIDE - The Country Gentlemen (Rebel Records 1501)



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I'll Never Fall In Love Again / Winter World Of Love

Walking In The Rain / Jingle Jangle

THE PEEPSHOW featuring Jimmy Demitrac





Reading left to right during the recording session is producer "Bugs" Bower, Gerry, John, Joe, Jim. Ken's playing the piano.

1970. The year of the jet. The Boeing 747 captures the public's attention and ushers the world into the decade of the jumbo jet on huge silver wings. As this happens high in the bright blue of the stratosphere, down on the little old earth another event is heralded.

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"I'll Never Fall In Love Again"—the big hit by Dionne Warwick from the Bacharach-David Broadway hit "Promises Promises" never sounded better. Englebert's big frosty hit of "Winter World Of Love" gets the royal treatment from our mod, musical minstrels merrily called the The Peep Show. Featuring Jim Demitrick, The Peep Show adds its own theatrical touch to every one of the ten top hits here. The new by Mama Cass, the not so new by The Archies. Listen to our group take the best, and make it better.

SIDE 1
JINGLE JANGLE 2:43
(Don Kirshner Inc.)
WINTER WORLD OF LOVE 3:30
(Donna Music Ltd.)
HONEY COME BACK 2:26
(Jobete Music Co.)
HEY THERE LONELY GIRL 2:43
(Famous Music Corp.)
LEAVING ON A JET PLANE 3:26
(Cherry Lane Music Inc.)

SIDE 2
SUGAR, SUGAR 3:15
(Don Kirshner Inc.)
I'LL NEVER FALL IN LOVE 2:36
AGAIN
(Blue Sea Mus./Jac Mus./E.H. Morris & Co.)
WALKING IN THE RAIN 2:23
(Screen Gems—Columbia Mus. Inc.)
BREAKING UP IS HARD TO DO 2:55
(Screen Gems—Columbia Mus. Inc.)
NEW WORLD COMING 3:14
(Screen Gems—Columbia Mus. Inc.)

The boys in the band are all New Yorkers. Lead singer Jim Demitrick has performed in many clubs throughout the country, and many groups including The Sneakers and The Sound Solution, 1969 Schaefer Talent Hunt winners. Plays lead guitar, bass & mouth organ.

Background singer Ken Hirsch studied at Juillard, and was also a member of The Sound Solution. This very versatile chap recently had his own television show on Channel 31, New York City. Majoring in music at Queens College, NYC is the inventive drummer—Gerry Kuzniewski, who also doubles on vibes and piano.

Bass guitarist and background singer Joe Politi has performed all over the United States, Canada and Puerto Rico. John Todras—organist, pianist, bass player, cellist and all-round good guy. His talents as a songwriter have been utilized by major recording companies within the last two years. He's presently scoring an original musical comedy by Karl Blumenkranz for performance with the NYC Board of Education and possible video taping. Watch...and listen for it.

Listen to their musical treatment of the beautiful "Honey Come Back" by the supertalent of Jim Webb, currently a chart climber for Glen Campbell. There is no more musical way to soar into the next decade. We don't know what it holds in the future, but we know it's musical directions.

A new world of lyrics and music headed for Hitsville.
Welcome aboard.
We're "Leaving On A Jet Plane".

Recorded at Capitol Studios, N.Y.C.
Recording Engineers: Bob Arnold
Johnny Cuy
Produced by "Bugs" Bower
Executive Producer: Joe Abend

Photo courtesy of
BRANIFF INTERNATIONAL
LOS ANGELES HAWAII MEXICO SOUTH AMERICA

WILKINSON LITTLE CHAIR
DAVE MCENNA
SOLO HANG

NATURAL

featuring: Frank Foster
Danny Nixon
Billy Hari

WILKINSON LITTLE CHAIR

Natural

HONEY DEW RECORDS HD 6615

**HONEY
DEW**

THE WILBUR LITTLE QUARTET

DAVE MCKENNA, SOLO PIANO

NATURAL

HD 6615

PERSONNEL:

The Wilbur Little Quartet (Side A)

Wilbur Little, bass
Frank Foster, tenor saxophone
Danny Mixon, piano
Billy Hart, drums

Dave McKenna, Solo Piano (Side B)

Dave McKenna, piano

SELECTIONS:

Side A

With Love 4:35

(Foster)
Copyright Controlled

Soul Mama 5:39

(Little)
Copyright Controlled

Goodbye 7:40

(Jenkins)
Leeds Music (ASCAP)

Side B

How Deep Is The Ocean 3:11

(Berlin)
Irving Berlin Music (ASCAP)

You're Devastating 2:54

(Kern, Harbach)
T.B. Harms, Music (ASCAP)

I Guess I'll Have To Change My Plan 2:23

(Schwartz, Dietz)
Warner Bros., Inc. (ASCAP)

Without You 2:51

Copyright Controlled

After Today 2:51

(McKenna)
Copyright Controlled

Why Did I Choose You? 3:08

(Martin, Leonard)
Emanuel Music/R.H. Morris

Album design: Bob Muller/Idea Plant Inc.
Photo: Bob Watson
Album coordinator: Arnold Jay Smith

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75 East 55 Street, New York City, N.Y. 10022

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Dave McKenna lives and plays, for the most part, in Massachusetts. He is a Boston Red Sox fan, and as such, he adorns the cover of his last solo album, in full uniform, superimposed on Fenway Park. The album is called "Fingers" (Chiaroscuro Records) and fingers is what McKenna is all about.

Dave has made woefully few solo albums and, while that is lamentable to his fans, it is in keeping with his métier. He rarely is seen or heard outside his Cape Cod surroundings, but when he does he turns his listeners out. He has appeared at pubs in New York City such as Bradley's and Michael's Pub, the latter of which he has been recorded at ("Cookin' At Michael's Pub," Halcyon Records). I have seen his concerts at Carnegie Hall and the Church of Heavenly Rest - a special performance with Roland Hanna and Jimmie Rowles.

When he plays with others, either on the same bill, or in tandem with others, to these ears his playing is laid back, almost shy. Dave stands tall and from looking at him one would not consider shyness to be in his makeup. Yet he remains in the background coming forward only when asked to do so. That's a good trait for a sideman, which Dave has been for so long, mostly with his friend, the late Bobby Hackett, in their native habitat, Cape Cod. Perhaps that's the reason we hear less McKenna than we do of the other pianists who have recently jumped into the solo foray.

What McKenna was to Hackett is somewhat akin to what Earl Hines was to Louis Armstrong. Fatha picked up the single lines of Pop's trumpet and translated them to piano. Hackett's lines, while attributable to his idol, Armstrong, were smoother and McKenna reflected that.

McKenna, however, does not neatly fit anywhere; he's his own man and his playing dovetails eras, bypasses styles, covers standards and originals. Listeners and critics alike wonder about voting for him in polls. Consequently, you won't find him listed in any, I'd like to say he has a cult following, but not even the fanatics know where to find him. It remains for recordings such as these to tell about Dave McKenna.

Let's begin with Side B. Balladry is the keynote and Irving Berlin's almost facetious question of **How Deep Is The Ocean?** is no more answered here than it has been throughout the decades. Dave's handling of the evergreen is as perfect as any version by vocalist or otherwise.

Keeping the tempo down, Dave moves to the seldom heard Jerome Kern-Otto Harbach **You're Devastating**. Towards the end of the tune his left hand opens up a bit, playing some slow stride. He expands on that idea in **I Guess I'll Have To Change My Plan**.

The man is a two-fisted piano player. No

finking lines in the right hand while the left plays an occasional chord or fill. Like Erroll Garner, the left hand is the time-keeper and there is a pulse in every McKenna outing, whether uptempo with technique a-sparking, or lyrically rhapsodizing as he does here on **Without You** and on his own **After Today**.

Dave concludes this set beautifully on **Why Did I Choose You?** You can almost cut the pathos in the lyrics with a knife. After all, that's what we want from the music we enjoy - warmth we can touch.

Working in reverse, we arrive at Side A featuring the Wilbur Little Quartet. Little, a bass player who handles his axe in any context, culled an all star group for these recordings. As in "Oil & Vinegar" (HD 6613) Frank Foster, saxophone star with Count Basie and conductor and arranger for his own band, the Loud Minority, arranger and teacher for Jazzmobile and Jazz Interactions and arranger and soloist with the Thad Jones-Mel Lewis Orchestra, is on tenor sax. Danny Mixon, who came from places like Joe Williams, Betty Carter, Joe Lee Wilson, Dee Dee Bridgewater and others, is on piano. Ace pacemaker, Billy Hart is on drums. Billy has been most recently with one of Stan Getz's finest groups.

Everyone gets some room on the selections offered. Foster, the melodic voice of the quartet, opens the soloing on his own **With Love**. It's Little and Hart engaged in some lengthy conversation on Little's **Soul Mama**. The nice line is taken by both bass and tenor.

Gordon Jenkins' tune, the famous Benny Goodman sign off, **Goodbye**, closes out the side. That's Little's arco at the outset. The tempo moves from the traditional very slow to an up Latin-ed, then to a fast 4/4 and back down again. Mixon is the standout on this one, with contributions from the others as well.

Little, a journeyman craftsman, has been most recently heard in groups not under his direction. In fact, this and "Oil & Vinegar" (HD 6613) may be the first such leadership duties for him in this country. He has freelanced with Junior Mance, Rianagran, Barry Harris, Al Haig, Clark Terry, Ellis Larkins and more. His writing has been used by others including Terry, Foster and Elvin Jones. You may hear Wilbur with Elvin on "Skyscrapers Volumes 1-4" (HD 6602-6604).

In jazz there should ideally be no boundaries. One should be able to listen to dixieland as well as bebop as well as avant-garde as well as electronic as well as fusion as well as ... That's why we titled this collection "Natural" because jazz is natural, in the playing as well as the listening. "Jazz is the rhythm of life."

arnold jay smith

THE HONEY DEW JAZZ COLLECTION

HD 6601 Please Don't Let Me Be Misunderstood NINA SIMONE
HD 6602 Skyscrapers/Volumes 1 & 2 ELVIN JONES
HD 6603 Skyscrapers/Volumes 1 & 2 ELVIN JONES
HD 6604 Skyscrapers/Volumes 1 & 2 ELVIN JONES
HD 6605 Skyscrapers/Volumes 1 & 2 ELVIN JONES
HD 6606 Layin' Back With Ben/Volumes 1 & 2 BEN WEBSTER
HD 6607 Layin' Back With Ben/Volumes 1 & 2 BEN WEBSTER
HD 6608 Carol & Ben CAROL SLOANE & BEN WEBSTER
HD 6609 Bebop Is Where It's At/Volumes 1 & 2
DAVE SCHILDKRAUT/TONY FRUSCELLA
HD 6610 Bebop Is Where It's At/Volumes 1 & 2
DAVE SCHILDKRAUT/TONY FRUSCELLA

HD 6611 Shiny Stockings JOE NEWMAN
HD 6612 Way Down Blues JOE NEWMAN
HD 6613 Oil & Vinegar DAVE MCKENNA/WILBUR LITTLE
HD 6614 Hot Location PEE WEE RUSSELL
HD 6615 Natural WILBUR LITTLE/DAVE MCKENNA
HD 6616 Gumbo PEE WEE RUSSELL
HD 6617 Butterfly Aiz/Volumes 1 & 2 BOBBY HACKETT
HD 6618 Butterfly Aiz/Volumes 2 BOBBY HACKETT
HD 6619 Possession, Exorcism, Peace DIZZY REECE
HD 6620 Tin Roof Blues BOBBY HACKETT
HD 6621 Positive Vibes VERA AUER

STEREO

NAT KING COLE



Miss Me
Here's To My Lady
A Fool Was I
THAT Always Be Remembering
You'll See
Back In My Arms
If I Knew
Bend A Little My Way
When It's Summer
Felicia
Marnie

THE BEAUTIFUL BALLADS





a rich treasury of
love songs... never
before available
in an album!

NAT KING COLE THE BEAUTIFUL BALLADS

For more than two decades, the world has enjoyed the unequalled artistry of Nat King Cole's great ballad singing. Nat became a part of all our lives, his warm, caressing voice singing the best songs new and old, in films, on television, in clubs, and in the recordings issued by Capitol Records with dependable frequency throughout the years. Now, listening to still another new compilation of the beautiful ballads Nat performed — a new treasury of his recordings never before available in an album — one realizes afresh, and poignantly, what a miracle was Nat King Cole.

There are many ballad singers, good ones, and as many ways to sing a ballad as there are balladeers. Yet when Nat sings, there seems, ultimately, only one absolutely right way to sing each song — that easy, effortless, ardent, good-humored, romantic, sincere Nat King Cole way. That sure, tasteful, gently masterful, intimately personal way. Nat brought to each song a warmth and magnetism that lifted it into the realm of the almost magical. And every lyric, even the occasionally banal one, he sang with quiet, unforced conviction that compelled belief.

And so it is deeply satisfying to have collected here still another program of love songs by Nat, each with its

own special charm, and the best of them as fine as any he ever recorded. The tunes, the lyrics are frankly sentimental and, as always, their sentimentality is tempered and made a pleasing thing by the honesty and naturalness of Nat. Many fine composers are represented. The sunny, serene "Here's To My Lady" is by Rube Bloom and Johnny Mercer. The lilting "You'll See" is by Gilbert Becaud and Pierre Delanoe, composers of the recent hit "What Now, My Love." "If I Knew" is a familiar favorite from Meredith Willson's Broadway show "The Unsinkable Molly Brown." And "Marnie" is, of course, the haunting title song of the Alfred Hitchcock movie which starred Sean Connery.

Still another beautiful song which lingers long in the memory is the romantically reflective "When It's Summer." Nat himself wrote it in collaboration with the gifted and prolific Johnny Burke. And Nat sings it with the charm and celebrated vocal style we've already spoken of above, in his inimitable way. The beautiful way to sing a beautiful ballad, of a beautiful man who was... and through his magnificent recordings will always be... a beautiful vocal artist.

Produced by DAVID CAVANAUGH

SIDE ONE

FELICIA

Conducted by RALPH CARMICHAEL
(by G. Gilbert & Ulpia Minucci. Sweco Music Corp.)
BMI 2:15

MISS ME

Conducted by LES BAXTER. Arranged by GUS LEVENE
(Gail Ash and Bob Marcus. United Music Corp.)
ASCAP 2:20

MARNIE

Conducted by RALPH CARMICHAEL
(Hermann, Jason and Shayne, Hawaii Music Co., Inc.)
(from the Alfred Hitchcock picture "Marnie")
BMI 2:40

HERE'S TO MY LADY

Conducted by LES BAXTER. Arranged by TONY LAVELLE
(Rube Bloom and Johnny Mercer. Mayfair Music Corp.)
ASCAP 3:00

A FOOL WAS I

Conducted by NELSON RIDDLE
(Roy Alfred and Kurt Adams. Gale and Gayles Inc.)
BMI 2:49

BEND A LITTLE MY WAY

Conducted by NELSON RIDDLE
(Noel Sherman and Dick Wolf. Sweco Music Corp.)
BMI 2:25

SIDE TWO

YOU'LL SEE

Conducted by RALPH CARMICHAEL
(Gilbert Becaud, Pierre Delanoe, Norman Gilbert. Leeds Music.)
ASCAP 2:56

IF I KNEW

Conducted by RALPH CARMICHAEL
(Meredith Willson. Frank Music Corp./Rimmar Corp.)
(from the musical production "The Unsinkable Molly Brown")
ASCAP 2:48

BACK IN MY ARMS

Conducted by NELSON RIDDLE
(Roger Roger and Julie Mandel. Weiss and Barry Inc.)
BMI 3:02

WHEN IT'S SUMMER

Conducted by RALPH CARMICHAEL
(Nat Cole and Johnny Burke. Comet Music Corp.)
ASCAP 2:34

I'LL ALWAYS BE REMEMBERING ("Things")

Conducted by NELSON RIDDLE
(Doc Stanford and Henry Russell. Valando Music Corp.)
ASCAP 2:54

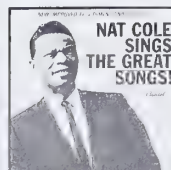
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LOOKING BACK • Time And The River; World In My Arms; Again; Looking Back; Midnight Flyer; I Must Be Dreaming; Send For Me; If I May; Sweet Bird Of Youth; Just As Much As Ever; Is It Better To Have Loved And Lost. ST 2361



NAT KING COLE AT THE SANDS • His magnificent on-stage performance, recorded in Las Vegas. Balderin; Funny; The Continental; I Wish You Love; You Leave Me Breathless; How Sweetly My Kind Of Love; Surry With The Fridge On Top; Where Or When; Miss Oils Regrets; Joe Turner's Blues. ST 2434



THANK YOU, PRETTY BABY • Title song, plus People; Magic Moment; You Made Me Love You; Make It Last; Brazilian Love Song; One Sun; Magic Night; Untied; Unfair; Mr. Wishing Well. ST 2739



D. Wise

This Is **TOMMY OVERSTREET**

Easy Loving

You Do It Again / Kiss An Angel Good Morning
How'd We Ever Get This Way / Take Me Home, Country Roads
Louisville / Is It That Easy / Within This World Of Mine
She's All I Got / If This Is Our Last Time

Ann (Don't Go Bunnin')

This Is TOMMY OVERSTREET

Produced by RICCI MARENO
Assistant Producers—Charlie Black & Jerry Gillespie
Arrangements by Ricci Mareno, Charlie Black & Jerry Gillespie
Vocal accompaniment by the Jordanares
Photography by Aesthetics, Inc

Side 1

Ann (Don't Go Runnin')/ASCAP

Easy Loving/BMI

You Do It Again/ASCAP

Kiss An Angel Good Morning/BMI

How'd We Ever Get This Way/ASCAP

Take Me Home, Country Roads/ASCAP

Side 2

Louisville/ASCAP

Is It That Easy/ASCAP

Within This World Of Mine/ASCAP

She's All I Got/BMI

If This Is Our Last Time/BMI

Dear Tommy,

We have been playing this tape of your new album all afternoon. All I can say is, just keep on singing songs like "Ann (Don't Go Runnin')", "Easy Loving", "Louisville", and the rest of this group, and you'll be in great shape.

With you singing just like a whippoorwill, and using those fine arrangements, you're relating to the whole human race. I'm predicting that after this album is released, you will have several hits going for you.

Don't forget to send a copy to Aunt Blanche, down in Oklahoma. She has always been our Number One Fan.

Wishing you lots of Success,

"Uncle" Gene

Editors Note: For the benefit of the very young, "Uncle" Gene is the Gene Austin who sold over eighty-seven million records and entertained millions of people all over the world. His recording of MY BLUE HEAVEN is one of the all-time classics. As a songwriter, he has also been extremely successful with such credits as LONESOME ROAD and WHEN MY SUGAR WALKS DOWN THE STREET. Gene Austin is actually Tommy Overstreet's cousin; but he is affectionately referred to by Tommy and many of the relatives as "Uncle" Gene.





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AMERICA



DAISY BANE HALF A MAN WITH A HORN BILLIE TRILL OLD VIRGINIA PEOPLE IN THE VALLEY COMPANY WOMAN TONIGHT THE STORY OF A TEENAGER SMITH RECORDS 2000. 1975. 1975. 1975.

Written for and Produced as the title theme for the Universal film of the same name.

Produced & Arranged by George Martin; Engineered by Geoff Emerick; Assisted by Tom Anderson; Musicians: Bass, David Dickey; Drums & Percussion, Willie Leacock; Female Singers: Venetta Fields, Clydie King, Jessica Smith; All Other Instruments & Vocals, AMERICA; Recorded January 6th through 30th, 1975, at Record Plants, San Francisco & Los Angeles; Mixed at AIR Studios, London; Special thanks to our friends: Larry Penny, Jim Hoskins, Ken Warnick, Doug (Here) Kenny; Art Direction & Design: Gary Burden for R. Twerk, Co.; Photography: Henry (Snack) Diltz. Venetta Fields appears courtesy of A&M Records, Correspondence, 1500 Crossroads of the World, Hollywood,

Direction: Hartmann & Goodman



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The Greenes



family
praise



Let The Waters Part
More Precious Than Gold
The Teardrop
The First Drop Of Rain
On Deck With The Lord

side two
Let The Waters Part
More Precious Than Gold
The Teardrop
The First Drop Of Rain
On Deck With The Lord

Executive Producer ROGER BENNETT
Produced By ELDREDGE FOX
Recorded At EAGLE ONE, Cincinnati, OH
Engineered By JIM KRAUSE
Strings Arranged And
Conducted By STEVE W. MAULDIN
Brass Arranged And
Conducted By STEVE W. MAULDIN
Strings: THE CHRIS WILKINSON STRINGS
Brass: TOP BRASS
Brass And Strings Engineer: KEVIN MCMANUS
Re-Mix And Overdubs: OAK VALLEY STUDIOS
Keyboards: JIMMY BURGER
Bass: MIKE SHARPE
Drums: KENNY ROBINSON
Steel: CHUCK RICE
Rhythm Guitars And Dobro: VIC CLAY
Fiddle And Mandolin: BRUCE WATKINS
Lead Guitars: GREG GALLBREATH
Percussion And Harmonica: TERRY McMILLAN
Wardrobe Provided By: BELKS, Boone, NC
Art Direction: LOYD BOLDMAN
Photography: KARLA DUDLEY

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TRADITION

The **PERRYS**



The PERRYS

THE PERRYS, which consists of Randy Perry, Debbie Perry Johnson, Libby Perry, and Tracey Stuffle, would like to dedicate this album to our fans and friends across the country; to the many radio D.J.'s, gospel promoters, pastors and music directors; the writers of the songs in this album, Christian TV stations, our record company—The Eddie Crook Co., the Perrys' Band—The Golden Nuggets, and most of all, our Lord and Savior for the spirit-filled success of The Perrys and our ministry through songs. We pray that this album will bless and touch many hearts and souls.

In Christ,

George D. Perry, Manager

SIDE A

THERE'S NEVER BEEN
WE'LL TRAVEL ON
JESUS SITS BY THE THRONE
MY MIND'S MADE UP
HE'S LEADING ME ON



SIDE B

HE ONLY SEES THE BLOOD
AFTER THE VICTORY
KEEPING ON
HIS POWER IS ALIVE
I'LL REJOICE (A CAPPELLA)

The Perrys

Rt. 3, Box 3158
Dawsonville, GA 30534
Phone: (404) 265-2643

Produced by EDDIE CROOK

Vocal Arrangements by **Jim Hammill** • Engineer: **Jim Tarbutton** • Photography: **Karla Dudley**
Album Design: **Charles Hooper** • Musicians: **Sonny Garrish**/steel guitar; **Gene Chrisman**/
drums; **Bruce Watkins**/acoustic guitar; **Greg Galbraith**/lead guitar; **Gary Prim, Dirk**
Johnson, Eddie Crook/keyboards; **Jack Ross**/bass



STEREO/MST-4082

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EVEREST*

Something
Old...
and
Something
New!

Doll Dance
Heartaches
Bye Bye Blues
Bells Of St. Mary's
and others

The Sammy Herman Sextet

* A PRODUCT OF BELOCK RECORDING * DIVISION OF BELOCK INSTRUMENT CORPORATION * PHOTODUPLICATION * 5/15/82 * 4 * 1/10/82 * 1/10/82

Something Old and Something New

The Sammy Herman Sextet

Brilliance is the keynote of this album—brilliance of sound due to the unusual instrumentation as well as the superior engineering and brilliance of technique on the part of these expert players.

There's also brilliance of spirit, because an unusual degree of sustained verve and excitement is contained in these performances.

The leader is Sammy Herman, one of the most skillful xylophone soloists in the country. He also plays some vibes, on which he's also fluent, in the album. Billy Dorn is on marimba and fills in on other percussion instruments. Nick Perito is the organist; Ed Safranski is on bass; Bill Gussak, drums; and John Cali, guitar and banjo.

This plangent combination has revived a number of standards—and an original—by approaching the music with a fresh, incisive group sound; crisp, entertaining arrangements; and superior musicianship.

Sammy Herman, for many years a member of the NBC staff, was born in the Bronx. Although he studied piano and drums as a boy, he discovered his main instrument by accident in the high school band. An arrangement of Saint-Saëns' *Dance Macabre* called for a xylophone solo, but no one in the band had—or could play—the instrument. A xylophone was rented, Sam was drafted, and his career began.

The usual early professional apprenticeship involved small dance halls, chop suey rooms, and other casual jobs. Unlike most drummers who played xylophone on the side, Sam specialized on the xylophone and drums were his secondary instrument.

Sam soon was ready for more demanding assignments, and played with Paul Specht's orchestra. He then went into radio, playing scores of major programs—with Paul Whiteman on *The Old Gold Hour*; on Abe Lyman's *Waltz Time* with Frank Munn; and on *Manhattan Merry-Go-*

Round on whose theme he was featured.

Early in his radio career, Sam met Andy Sannella, now an A&R director at Everest and the man responsible for this album. Andy was a prominent player and conductor on the networks, and when he took over the *Lucky Strike* orchestra after B. A. Rolfe left, Sam was in his band. In the years that followed, they played hundreds of shows together.

Sam has also traveled on concert tours and has been guest soloist with many bands. He is a regular performer in the recording studios although this is his first album as a leader.

"We wanted to entertain in this set," says Sam, "and we wanted to create varied moods from the brilliant waltz treatment of *La Golondrina* to the technical strains of *El Relicario*. Andy's suggestions were a tremendous help in determining the pace and the shape of the program."

Sam's sidemen are as impressively experienced as he is. Billy Dorn was a member of the New York Philharmonic, and for a number of years was a percussionist in Toscanini's NBC Symphony. Nick Perito is an excellent accordion player as well as organist, and is also a conductor and arranger.

After a successful jazz career, including a term with Stan Kenton, bassist Ed Safranski became a staff musician at NBC where he remains. Drummer Bill Gussak is also a veteran of exacting staff work and is now free-lancing. John Cali's career is similar to Sam Herman's in that Cali played many of the most important network shows for a number of years. At the time of the recording he was in the orchestra for *Jamaica*.

It's rare that instrumentalists of this amount of technical mastery have been assembled in this kind of album. The result, as noted previously, is collective brilliance.

—Nat Hentoff

Sammy Herman, *Xylophone*
Nick Perito, *Organ*
John Cali, *Guitar*
William Gussak, *Drums*
William Dorn, *Marimba and Vibraphone*
Ed Safranski, *Bass*

TICO TICO
A BUNCH OF ROSES
WHISPERING
MUMMER'S CHA CHA
LA GOLONDRINA
EL RELICARIO
DOLL DANCE
ALABAMY BOUND
RAGGIN' THE SCALES
HEARTACHES
BYE BYE BLUES
THE BELLS OF ST. MARY'S

The master of this recording was recorded on 35mm magnetic film using specially designed Westrex equipment. Standard Westrex 35mm equipment is in use today in the motion picture industry since it is the finest method of capturing and reproducing the widest frequency response with the least amount of distortion. Harry Belock, founder and president of Everest, and an eminent authority on sound, drew upon his rich experience in motion picture recording in his desire to produce the finest sound on records. Realizing the advantages of recording for Stereophonic or Monophonic reproduction on a film 35mm wide, as against one-half inch tape, he ordered the manufacture of specially designed Westrex 35mm equipment for both permanent studio use, and also in portable equipment for location use. Simply stated these advantages are: 1) wider master tracks; 2) thicker base than tape,

eliminating "print through"; 3) greater deposit of magnetic film oxide is better able to accept high intensity signals and to maintain the lowest signal to noise ratio in the industry; 4) sprocket holes in film to allow smoother transport and eliminate "wow & flutter." The use of this advanced equipment, the finest Telefunken & AKG microphones, especially designed stereo-mixing consoles, Belock modified Westrex stereo disc-cutters, and the painstaking care taken in preparation by Everest's engineering staff, has resulted in the recording herein contained. It has unrestricted dynamics, a frequency response from 20 to 20,000 cycles and no audible distortion throughout this entire frequency range. We feel sure that you will be as pleased listening to Everest Sound as we are to be able to produce it for you.
Printed in U.S.A. © T.M. © 1959 Belock Instrument Corp

Recording Engineer: Ed Abele
Recording Director: Aaron Nathanson
Produced and Directed by Andy Sannella
Technical Director: Robert Engler

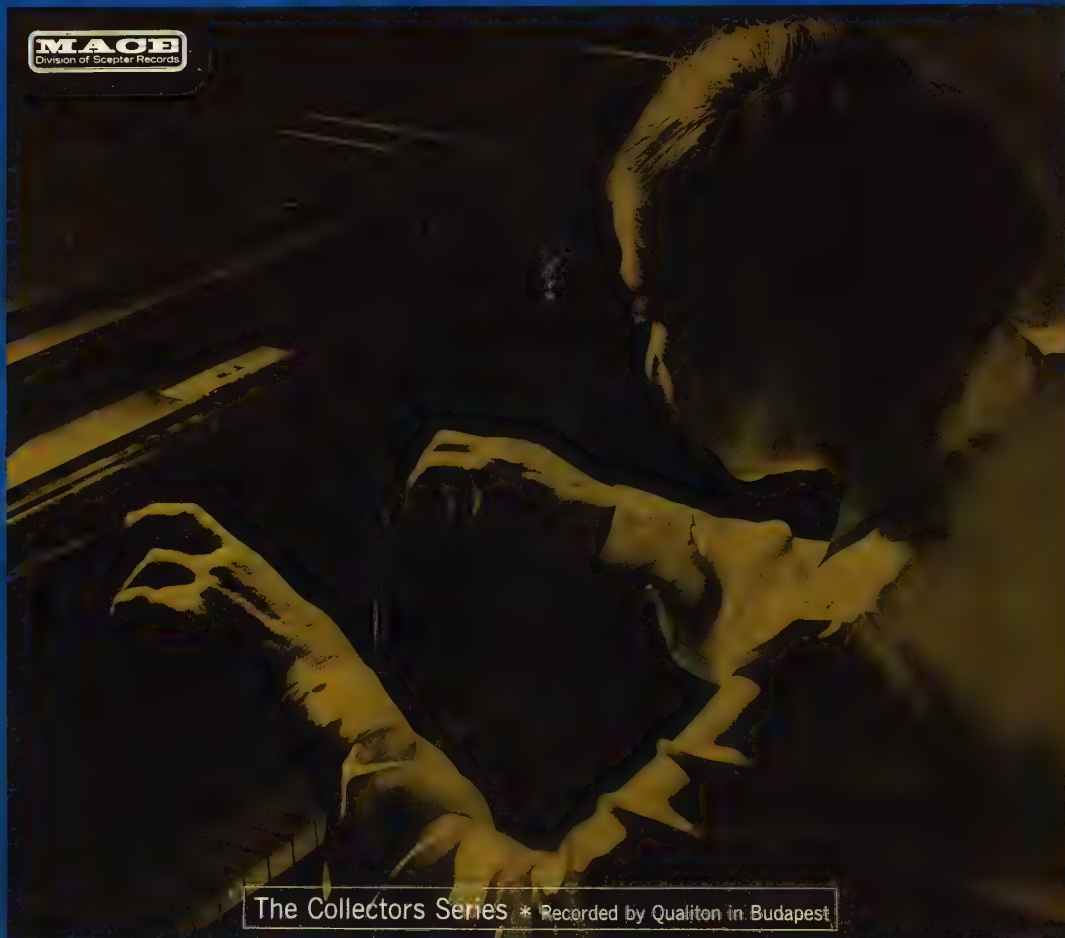
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BELA BARTOK / MIKROKOSMOS

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MACE
Division of Scepter Records



The Collectors Series * Recorded by Qualiton in Budapest

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BELA BARTOK / MIKROKOSMOS

Selections

Ditta Pásztory (Mrs. Béla Bartók) piano

Side A 1st Volume Unison Melodies

Dotted Notes
With alternate hands
Reflection
Village song
Pastorale
Little dance in canon form
Free canon

2nd Volume Staccato, legato

Big fair
In Mixolydian mode
Crescendo — diminuendo
Unison divided
Accents
In Oriental style
Minor sixths
Melody divided

3rd Volume Chord study

Dragon's dance
Hommage a J. S. B.
Scherzo
Melody with interruptions
Merriment
Variations

4th Volume Harmonics

Playsong
Melody in the mist
Wrestling
From the island of Bali
Clashing sounds
Triplets in 9/8 time
Dance in 3/4 time

Side B 5th Volume Chords together and opposed

Staccato
Village joke
Fourths
Syncopation
Perpetuum mobile
Unison
Merry Andrew

6th Volume Free variations

From the diary of a fly
Ostinato
March
Six dances in Bulgarian rhythm

NEW STAR SERIES



MADE IN GERMANY

MOD. LP - 108

joy bryan
sings

Eva Diana

SIDE A

1. I Was Doin' All Right
(G & I Gershwin)
2. 'Round Midnight
(Monk-Hanighen-Williams)
3. My Shining Hour
(Arlen-Mercer)
4. When the World Was Young
(Mercer-Block)
5. Mississippi Mud
(Barris-Cavanaugh)
6. My Heart Stood Still
(Rodgers & Hart)

The economics of making music for a living often channels an artistic talent into more routine pursuits. Innumerable cases are on record of extraordinary talent being buried in chic night-clubs and watered down musical aggregations all in the interest of heading off the wolf at the door. It will be apparent to the listener that Joy Bryan has been the victim of these pressures.

From her birthplace in Newcastle, Indiana, Joy Bryan has traveled the width and breadth of her native land with the avowed purpose of becoming an interpretive singer. In the clubs at which she worked there was enthusiastic response to her tasty vocalizing, and although success was not assured, she felt the inner satisfaction of doing the kind of work she most enjoyed.

Migrating to California and taking up the added duties of family life produced circumstances which gave her employment as a singer, but, unfortunately, the delicate interpretations which characterize her style were frowned upon and ruled out. An intolerable situation, of course, but singing for a living is not easy to come by, and she resignedly accepted the prevailing circumstances as the lesser of several evils.

Meanwhile, around the Hollywood bistros, several knowing musicians caught the young lady's vocal prowess and marveled at the texture of her subtle tones. When arranger Marty Paich heard her through the suggestion of pianist Jimmy Rowles, he immediately contacted MODE records about the possibility of an LP. So interested was Marty in the completion of this date that he literally had to manufacture time from his other commitments in order to complete the charts heard on this disc. As usual Marty's ingenious hand is in evidence throughout, blending and shading the ensemble to enhance the voice quality while allowing ample room for tasteful improvisation by the all-star AFMers who comprised the band. The listener will note the effective use of "doubles" by Marty in selecting the personnel for the session. Three members of the seven man team used their full collection of horns while the trumpet and rhythm charts were carefully balanced to blend with the predominating sound. Marty's firm conviction in the talent of Joy Bryan is clearly evident in the score.

Incidentally, it's of interest to learn that Joy Bryan has two favorite singers who cover the extremes in singing for her. One is contralto Marian Anderson, the other is the phenomenal Joe Williams who has given a new dimension to blues singing. The tunes she selected for her LP don't reflect either singer, but her intense sincerity is a tribute to both. The program plays as follows:

I Was Doin' All Right—Joy melodizes the first chorus and gives way to an alto half chorus by Herb Geller and the valve trombone of Bob Enevoldsen. Her own interpretations feature the last chorus.

COVER PORTRAIT: Eva Diana

JOY BRYAN SINGS

MOD-LP #108

THE MARTY PAICH SEPTET
featuring

Marty Paich piano
 Bob Enevoldsen clarinet, bass clarinet, valve trombone
 Herb Geller clarinet, alto saxophone
 Ronnie Lang clarinet, baritone and alto saxophone
 Jack Sheldon trumpet
 Red Mitchell bass
 Mel Lewis drums

RECORDED: June/1957 Hollywood, Calif.

'Round Midnight—Monk's great change of pace tune fits the Bryan style perfectly. Note the "crying" backgrounds penned by Marty.

My Shining Hour—Seldom performed at this tempo, the well known melody lends itself to creative intonation. Joy sings the first and third choruses, the second is split by Herb Geller and Jack Sheldon.

When the World Was Young—This great reverie composition is handled beautifully by Joy. Marty and the orchestra lend delicate support.

Mississippi Mud—Genuine "corn" is the prevailing theme here, except in the blowing choruses which feature Herb Geller's alto, Jack Sheldon's trumpet, Ronnie Lang's baritone and Bob Enevoldsen's valve trombone. Joy tells the story lightly and politely.

My Heart Stood Still—This great tune which is adaptable to almost any tempo is given the medium-bounce treatment here. Joy's opening vocal gives way to a split chorus between Jack Sheldon and Bob Enevoldsen. Note the unusual ending Marty employed here.

You're My Everything—Spirited and swinging, Joy leads the way into Ronnie Lang's baritone solo, followed quickly by Jack Sheldon. The familiar tag ending completes the side.

When It's Sleepy Time Down South—This beautiful and familiar standard gets all the soul its authors might have wanted for it. In addition to Joy's soft cooing, note the delicate ensemble blend.

I Could Write a Book—Here's a seldom heard item which Joy selected for the date, and which shows her singing personality off to good advantage.

Swinging On A Star—This lilting melody has caught the fancy of the music trade in recent years, and Joy shares the honors here with the front line. Herb Geller and Bob Enevoldsen have the first interplay of melody and variations. Jack Sheldon and Ronnie Lang on alto perform likewise in a neat arranging device.

What Is There To Say—Long a member of the standard fraternity, this version features Joy's relaxed voicing and Bob Enevoldsen's bass clarinet passages.

Down The Old Ox Road—The collegiate attitude is in evidence from the beginning as Joy recalls one of the happier songs of another generation. Bob Enevoldsen and Herb Geller make brief contributions.

The trombone passage is by Bob Enevoldsen.

It's a well known fact that show business has its ups in equal proportion to its downs. Joy has seen enough of the latter as a professional, especially with the valid talent she displays. From this LP on, her career should point to the sky.

JOE QUINN

ENGR: Dayton Howe

Music Of The Day



MODE RECORDS
 MOD LP #108
 "Music of the Day"

On Mode Records

MOD-LP-100—THE HERBIE HARPER SEXTET

MOD-LP-101—THE STAN LEVEY QUINTET

MOD-LP-102—THE RICHIE KAMUCA QUARTET

MOD-LP-103—THE MEL LEWIS SEXTET

MOD-LP-104—THE PAUL TOGAWA QUARTET

MOD-LP-105—THE MARTY PAICH TRIO

MOD-LP-106—"CAL WITH A HORN"—CLORA BRYANT

MOD-LP-107—THE FRANK ROSOLINO QUINTET

MOD-LP-108—JOY BRYAN SINGS

MOD-LP-109—THE CONTE CANDOLI QUARTET

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HOLLYWOOD, CALIFORNIA

V.S.O.P. # 68 JOY BRYAN SINGS

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 11 Lochness Ct.
 Rockville, MD 20850



DO YOUR DANCE



SIDE ONE

WISHING ON A STAR 3:32

(Billie Calvin)

YOU CAN'T PLEASE EVERYBODY 3:30

(Norman Whitfield)

OOH BOY 4:15

(Norman Whitfield)

DO YOUR DANCE 9:15

(Norman Whitfield, D. Turner)

SIDE TWO

YOU'RE MY WORLD GIRL 3:45

(Norman Whitfield)

LOVE, MORE LOVE 3:18

(Norman Whitfield)

FUNK FACTORY 3:10

(Hercy Royce)

IT MAKES YOU FEEL LIKE DANCIN' 8:45

(Norman Whitfield)

STANDARD

Reed

Steve Smith, Steve Mason, Leonard Jackson

Mastering

Norman W.

Aah Wah, Watson - Guitar

appears on all of Norman's recordings

Jan

Jack A-l-l-i-ed - Tambourine, Vibes, Hand Sheet

Sound 1

vinyl 1

Album 666666

Cover Illustration - Sunset No. 100

Photograph

Columbia
Stereo
CS 9970



"The Stroke Of Genius"

**Somewhere, My Love
Scarborough
Fair/Canticle
Up, Up And Away**

**Charlie Byrd
Plays The
Greatest Hits
Of The 60's**

**Love Is Blue
Born Free**

**The Shadow Of
Your Smile**

Try To Remember

Michelle

**The Girl From
Ipanema**

Sunrise, Sunset

A Taste Of Honey



CS 9970

CHARLIE BYRD PLAYS THE GREATEST HITS OF THE 60'S

UP, UP AND AWAY (BM)
SOMEWHERE, MY LOVE (ASCAP)
THE SHADOW OF YOUR SMILE (ASCAP)
TRY TO REMEMBER (ASCAP)
MICHELLE (BM)

Side 1

LOVE IS BLUE (ASCAP)
SCARBOROUGH FAIR/CANTICLE (BM)
BORN FREE (BM)
THE GIRL FROM IPANEMA (BM)
SUNRISE, SUNSET (BM)
A TASTE OF HONEY (ASCAP)

Side 2

spaces in people-to-people communications. It will be a long time before a musician opens a concert or club date with a throwaway line (while tuning, of course, or perhaps while plugging in the amplifiers). "Let me entertain you with the sounds of my instrument and the love of my fingers for cello, nylon, or steel (as in strings, guitar strings)."

I'm sure Charlie Byrd doesn't say things like that out loud, but his fingers do the walking and his guitar does the talking for him. It makes elegant conversation, full of harmonious contrasts, tension-charged pauses, and lean, giddy solos that get close to you, but never push the point. The Byrd message is a happy hybrid of pop, jazz, classical, and bossa nova, a fusion of the adventurous Abstract and the livable, unpretentious, articulate lyricism of the Present. The doesn't intellectualize or confuse you with heavy happenings. The man has tremendous vitality and an endless capacity for creating a blend of passive and aggressive musical give and take. Unlike Byrd can swing at charts and turning them into sensuous, syn-

chronized heartbeats that dance on your ear. Listen to *Try to Remember* from the Off-Broadway production, "The Fantasticks." The meditative, small ensemble styling makes this lovely, pure sound almost like a chamber music outing. So, *rough Fair/Canticle* is an excursion in subtlety, Joe Mack's Fender bass, Bobby Rosenbarden's bell-like percussive effects, Pelly Purdie's drumming, and Romeo Pinque and Mario Darpino's totally new dimensions to this often exercised Simon and Garfunkel favorite. Listen to *Sunrise, Sunset* from "Tid-

der On the Roof." Joe Byrd on bass and Mario Darpino on flute plus the powerful jazz wing of C. Byrd and guitar. The rendition is a very good count. It swings. Take Bobby Scott's *A Taste of Honey*, already a standard. After an abstract, brief introduction, Byrd takes off on a rhythmically adventurous solo with subtle Latin nuances, and another hit becomes a Byrd song forever. And so it goes. If professionalism and the sound of music is what you came for, stop hunting. You have found a nest.

Cover photo: Steve Struss/Manufactured by Columbia Records/CBS, Inc. (51) W Copyright © New York, N.Y.: Columbia Records, Inc. Printed in U.S.A. L-1000-A stereo record can be played on today's mono record players with excellent results. They will last as long as mono records played on the same equipment, yet will reveal full stereo sound when played on stereo record players.



CS 9747



CS 9641



CS 9593



CS 9667



CS 9672



The Moving Spirit of The
All Saints Choir

Directed by Bill Cummings

All Saints Choir

BILL CUMMINGS, Director
LARRY BARBER, Asst. Director

About us: Who are we? Quite simply, we are part of a community of Catholic Christians who live in Northwest Baltimore – a community of black and white people who come together each week to worship the Lord in the most joyful way they can, in a small but spirit-filled church known as ALL SAINTS.

Our birth as a choir occurred in July of 1973. Prior to that time, the liturgical celebrations of our community had been accompanied only by the traditional hymns usually associated with the organ, and those hymns, not so traditional, usually associated with guitars. Our choir, and its' special variety of music sprang from a desire by the leadership of the community to move beyond those forms of musical expression toward a sound which would encompass both 'gospel' and 'contemporary' melodies. It was a need felt by many of our people.

With this goal in mind, a group of forty people began the practice sessions which lasted several months, anxiously awaiting that Sunday afternoon in July, which would be our introduction to many of our community. That afternoon finally did arrive and the response of our people was overwhelming. The smiles and joy of that day have remained in our church ever since.

In the two years that we have been together, we have grown from a choir of forty to a choir of seventy-five. During this time we have been invited to assist in various liturgical celebrations in many areas of Maryland, Delaware, and the District of Columbia. We have also shared in the worship experiences of many of our protestant brothers and sisters, inside and outside of Maryland.

About our music: A potpourri, to say the least! We can be found singing anything from the beautiful traditional 'Jesu, Joy of Man's Desiring' to a vibrant contemporary version of 'Sunshiny Day'. The man behind this variety, and our constant driving force and inspiration is our director, Mr. William Cummings II. This album cover could not contain our feelings about this man's time, talent and patience which he has shared so generously with us. We are proud that most of the songs are written and arranged by Mr. Cummings.

About this record: Through this album we hope to leave a little of ourselves with the many friends we have made in and out of Baltimore; i.e. those people who have given us so much support and love. We hope and pray that these songs will continually 'move their spirits' to praise our God at all times and in all places.

WILLIAM WALLACE CUMMINGS II, born January 2, in a small town in South Carolina called Florence. Born into a family of six children. Bill Cummings started playing the guitar at first, then at the age of 9 years old, turned to the wonderful instrument, the piano.

After studying music during his school years he entered MORGAN STATE COLLEGE. There he studied with the late Mrs. Diggs an excellent music teacher. Mr. Cummings is presently a music teacher in the Baltimore City Public School System. He also writes music for different organizations. He has written two Cantatas and hundreds of compositions.

He loves his work and his choirs, especially,-- ALL SAINTS.

B.C.

SIDE ONE

1. I GOTTA KEEP MOVING from Don't Bother Me
I Can't Cope (lead: Bill Cummings)
2. WHAT THIS WORLD IS COMING TO- Words and
Music by B. Cummings
(lead: Charles Richardson and Lorna Brice)
3. SPEAK OH LORD - Words and Music by
B. Cummings (lead: Shirley Baker)
4. AMAZING GRACE - Taken from Old Irish Tune
Arr. Dottie Rambo and Cummings
(lead: Bill Cummings)
5. GLORY HALLELUJAH - Arr. Cummings

SIDE TWO

1. JESU, JOY OF MAN'S DESIRING - J. S. Bach
2. HOLY, HOLY, HOLY - Arr. Cummings
3. THE LORD'S PRAYER - Arr. Cummings
4. LAMB OF GOD - Arr. Cummings
FROM OUR MASS
5. GIVE THANKS TO GOD - By B. Cummings
(lead: Bill Cummings)
6. WHAT THIS OLD WORLD NEEDS
By B. Cummings
(lead: Brenda Adams & John Clark)
7. I KNOW THAT HE'S MY SAVIOUR
By B. Cummings
(lead: Bill Cummings)
8. PRAISE HIM - Edward Hawkins, Arr. Cummings
(lead: Catherine Dorsey)

MEMBERS

WILLIAM CUMMINGS, II - Director

LARRY BARBER - Assistant Director

Reginald Allen	Debbie Cash	Michelle Jones	Judy Severe
Naomi Armstrong	Shirley Chance	Patricia Jones	Duane Smith
Alvin Baker	Marie Dixon	Pamela Kearney	Sarah Speaks
Colette Baker	Margaret Dorsey	Dorothy Lawson	Timothy Spence
Linda Bishop	Marjorie Dorsey	Floyd Lawson	Sylvia Teal
Romona Bishop	Jane Gibbs	Dorothy Locust	Paulette Thompson
Vicky Bishop	Nancy Gibbs	Lamont McKay	Vivian Utsey
Theresa Booker	Donna Gibson	Jeanne Mitcho	Carolyn Wainwright
Pheola Bowens	Bonnie Giles	Michael Newton	Michael Washington
Rhonda Brice	Joseph Griffin	Herman Odom	Bobette Watts
Sarah Brooks	Rosalie Griffin	Sandra Payne	Julie Woods
Barbara Brown	Yolanda Graves	Keith Pennick	Michelle Woods
Giannetta Brown	Warren Hart	Henrietta Peterkin	Mabel Wooten
Michael Burke	Rosanne Ishmael	Catherine Proctor	Marlyn Wooten
	Cornelia Jones	Angie Ringgold	Helen Wyché

MUSICIANS

Velma Jones - Piano, Clavinet
Joe DeFilipo - Drums
Greg Topolski - Guitar
Bruce Smith - Bass
David Brown - Congo
Bill Cummings - Piano, Clavinet, Organ

OFFICERS

President - Gloria Herndon
Vice-President - Gerald White
Secretary - Martha Sands
Treasury - Charles Richardson
Parrish Representative - Martha Jones
Business Manager - Larry Barber

* Special Thanks To: Sylvia Teal, Assistant Business Manager

Engineers: Jim Gallagher and Michael Hutchinson

* Recorded at Sigma Sounds Studios



BLUE ANGEL

ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ
ΚΑΤΕΡΙΝΑ ΝΙΤΣΟΠΟΥΛΟΥ



BLUE ANGEL



466751 1



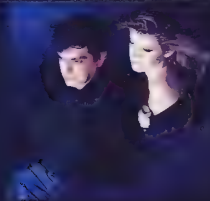
S I D E 1

1. Awakening 3:00
2. Blue Angel 4:15
3. Distance 3:01
4. Isolation 2:25
5. Fast 4:20 (Instrumental)

S I D E 2

1. Dreams 2:28
2. The Plains 3:51
3. Out There 4:40 (Instrumental)
4. Human Trampoline 3:13
5. Endless Dance 3:42

Μουσική - Ενορχήστρωση: Κώστας Χατζόπουλος
Στίχοι - Τραγούδι: Κατερίνα Νικουτσάκη
Παραγωγή: Παναγιώτης Κοντοστευλιδάκης και Κώστας Χατζόπουλος



Όλα τα όργανα παίχτηκαν
από τον Κώστα Χατζόπουλο εκτός από:
Σαξόφωνο από τον David Lynch και
Ηλεκτρική κιθάρα από τον Γιάννη Εμμετσόγλου

Ευχαριστώ πολύ τους μουσικούς:
Γιάννη Εμμετσόγλου και David Lynch
καθώς και τον Βαγγέλη Κατσούλη για την άριστη συνεργασία.

Η προεργασία, η παραγωγή και το Remixing
έγιναν στο STUDIO "SPECTRUM"
από τον Βαγγέλη Κατσούλη.
Transfer: Δημήτρης Νικολάου (GPI)

Οι δημιουργοί αναγνωρίζουν τη δεύτερη εκτέλεση και την ενόχλη διασκευή των τραγουδιών του άλμπουμ χωρίς την γραπτή άδεια τους.
Σε αντίθεση περίπτωση θα θεωρηθεί ως παραποίηση έργου που διώκεται από το ΝΟΜΟ ΠΕΡΙ ΠΝΕΥΜΑΤΙΚΗΣ ΙΔΙΟΚΤΗΣΙΑΣ.

Φωτογραφίες: Ντίνος Λιμαντάκουλος
Σχέδιαση: Γιώργος Πετρόπουλος, Νικόλαος
Φίλιπς AKMH
ΕΚΤΥΠΩΣΗ: Ορφανός - Σκαλτσάς



BLUE ANGEL

Awakening

There are days when everybody's asleep
at the house
When the house looks dark from outside
And then, it's the only time
that she quietly awakens
She's awake now and she's ready to run free
I follow her down the stairs, into the kitchen
She stays there arranging tea sets onto the table
She silently repeats her rituals, with care,
pouring her porcelain dreams into the cup
She's obsessed with repetitions
Patterns in cyclic motion
And she hopes for secret paths to lead her out.
She rotates about her image
Tries mirrors to escape
And the hopes for secret paths to lead her out
She's my surrendered wilderness
She's awake now and she's ready to run free.

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

Distance

It's not the distance
that attracts me to you
It's not the blurry window
that I see you through
It's not the cold out
that makes my waiting longer
But all those memories of you.
Friends have tried to talk me
out of you
They tried to tell me it wasn't real
But the turquoise promises of flights
that never happened, are still alive in me.
Sitting alone, in the favourite café of mine
watching the people go by
and travel in time
Pieces of turquoise wishes, floating in time.....

Μουσική: Κωνσταντ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

BLUE ANGEL

Shadows
over the ruins of this old city
I've been driven here
by a strange necessity
Reflections and echoes
in my mind
Old underground routes
that lead me to you.
Routes of an ancient past
I came to find you.
Blue Angel
Blue Angel
in the empty streets.
Free to fly in all directions
All the world transparent in your eyes
You see our small lives
full of lies and accusations.
Oh, Blue Angel
I think I heard you cry
Cries of a broken heart
Blue Angel
Blue Angel
Blue Angel with the broken heart

Μουσική: Κωνσταντ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

Isolation

You're building up a model
to support your radical conclusions
You burst into the room
Hot waves of pure illusions.

Contracting clouds of speculations
into the circle of my frustrations

Receiving pulses, from your distant planet
But soon the signal is lost
Soon the signal is lost
Becoming isolated again
Becoming isolated again

It's only fair to say
that your hypothesis has been consistent
But this cannot give me
a clue about my own existence.
You're making it hard to understand
Cause all you care, is the role I play
in your binary system operations
Becoming isolated again
Becoming isolated again.

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

DREAMS

It's morning
and the light slips in
Tries to get in
through my closed eyelids
Pure gold stars dissolving my dreams.
Golden dreams
I'm not ready
to open the blinds
I wrap myself around
my intimate fantasies
And dream, dream...
Another indulgence
into the whims
of my soliloquy
Golden dreams
I've been seduced
and captivated
into the endless labyrinth of dreams.

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

Human Trampoline

Sometimes I see her
out there alone
with tear drops in her eyes
And then, I think of her as rain.
But some other dark times
I see her thriving in her terrifying web
And then, I think of her as pain.
Oh, she pulls me in
Under the shadow of her veil
and leads me down
Down into her liquid depths.
There's another character
appearing in my story
I think of him as prince.
And in the smallest hours
He initiates the actions in mystified ways
He opens every door.
Oh, he pulls me out
Out of my fairy tale
and leads me up
Up into his daring heights.

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

The Plains

The soil is dry
under the afternoon sun
I saw the eagle fly
over the sandy plains
His eyes were bright and deep
in a restless quest
He reached for the bounds
of the terrain.
I have been waiting for too long now
Waiting for an omen or a sign
to redeem me from the vow
that binds me inside
Inside the walls of my landscape
Take me on your tranquil wings and fly
And as we move along the curved design
I can feel the breeze
Oh, I can feel the breeze
transcending out of time...

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

Endless Dance

Time has finally come
to play with all our cards
Luck is on the side of those
who dare to run with the flow.
I want to free you
I want to free you and me
from the bonds of all circumstance.
I'm going to wait for you
I'm going to wait for you
when everything
everything's changing
So come on and dance with me
Come on and dance with me
Get in...
I'm going to wait for you
I'm going to wait for you
when everything
everything's changing
So come on and dance with me
Come on and dance with me
Get in...

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

COOK series **60**

The Chromatic Scale Test Record

*the only Test Record that plays notes
instead of frequencies*



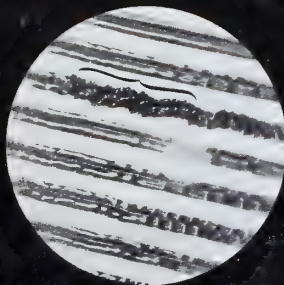
The Chromatic Scale Test Record

The only test record based on:

{ true musical pitch rather than mathematical frequencies
established characteristic of the human ear

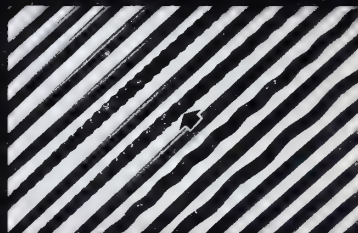
(FLETCHER MÜNSON)

illustrated booklet inside

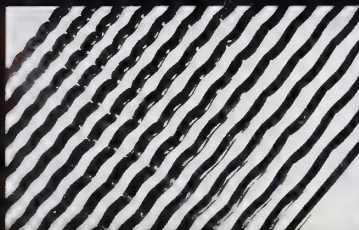


the single strike of a castanet (from
Fiesta Flamenca); compare with length
of tone burst. A good example of a
basically transient element of music.

the beginning of one of the
tone bursts; these are difficult
hurdles for some speakers . . .



the change point in one of the
octave skips; at left of arrow
note doubling of pitch



two diatonic octaves in
one of the bands

series 60

another **COOK** first!

The Best of Gladys Knight & The Pips



WAVE YOUR HANDS TO ME

WAVE YOUR HANDS TO ME

FOR A MOMENT OF YOUR

WAVE YOUR HANDS TO ME

WAVE YOUR HANDS TO ME

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WAVE YOUR HANDS TO ME

HEE
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QUARTET

"LIVE FROM THE OPRYLAND STUDIOS"

"MEDLEY"

"HOME ON THE RANGE"
 OY GIVE ME A LAND
 WHERE THE BRIGHT DIAMOND SAND
 FLOWS LEISURELY DOWN THE STREAM
 WHERE THE GRACEFUL WHITE SWAN
 DOES LINGER ALONG
 LIKE A MAID IN A HEAVENLY DREAM

CHORUS

HOME HOME ON THE RANGE
 WHERE THE DEER AND THE ANTELOPE PLAY
 WHERE SELDOM IS HEARD
 A DISCOURAGING WORD
 AND THE SKIES ARE NOT CLOUDY DAY

"COOL WATER"

ALL DAY I'VE FACED THE BARREN WASTE
 WITHOUT THE TASTE OF WATER
 COOL WATER (WATER)
 OLD DAY I'VE WITH THROATS BURNED DRY
 AND SOULS THAT CRY FOR WATER (WATER)
 COOL (WATER) CLEAR (WATER) WATER
 (COOL WATER)

CHORUS

KEEP A MOVIN' DAN
 DON'T YOU LISTEN TO HIM DAN
 HE'S A DEVIL NOT A MAN
 AND HE SPREADS THE BURNING SAND
 WITH WATER (WATER)

DAN CAN'T YOU SEE THAT BIG GREEN TREE
 WHERE THE WATERS TURNIN' FREE
 AND IT'S WAITIN' THERE FOR YOU AND ME
 WATER (WATER)
 COOL (WATER) CLEAR (WATER) WATER
 (COOL WATER)
 COOL CLEAR WATER

THERE'S A PLACE I KNOW

WHERE NO MAN CAN GO
 WHERE THE SHADOWS HAVE ALL THE ROOM
 'AS RIDIN' FREE ON THAT OLD UP
 HUMMIN' A SOUTHERN TUNE
 WHEN A NEW CAMP ALONG
 MADE ME HUSH MY SONG
 PUT ME OFF AWAY FROM THERE
 (REPEAT CHORUS)
 HO-OOO HO-LAY EE TEE
 CH-OOO CH-OOO TEE (REPEAT 3 TIMES)
 H-TEE OH LO OOH LAY, H-TEE OH LAY TEE
 H-TEE OH LAY TEE

**"(THE STORY BEHIND)
THE RED RIVER VALLEY"**

FROM THIS VALLEY THEY SAY YOU ARE GOING
 WE WILL MISS YOUR BRIGHT EYES
 AND SWEET SMILE
 FOR THEY SAY YOU ARE TAKING THE SUNSHINE
 THAT HAS BRIGHTENED OUR PATHWAY AWAY

(TALK)

LONG AGO ON THE FAR REACHES OF THE
 WESTERN PLAINS THERE WAS FOUND IN
 THE MEAGER BELONGINGS OF AN OLD
 COWBOY A LETTER DATED SEPTEMBER THE
 FOURTH, EIGHTEEN NINETY TWO, IT READ,
 DEAR MOLLY,
 I WAS SO SORRY TO HEAR THAT YOU ARE LEAVING
 OUR VALLEY FOR THE MORE INTERESTING LIFE OF
 THE CITY WE SURE WILL MISS YOU, YOUR
 BRIGHT EYES, YOUR SWEET SMILE, WHY IT'S
 ALMOST AS IF THE LIGHTS BEING TAKEN FROM OUR
 LIVES, THE SUNSHINE THAT'S BRIGHTENED OUR
 PATHWAY FOR AWAY!
 I'M HOPING YOU MIGHT RECONSIDER BEFORE YOU
 REALLY SAY GOOD-BYE BECAUSE I STILL BELIEVE
 THAT WE COULD HAVE A GOOD LIFE RIGHT HERE
 IN THE RED RIVER VALLEY, YOU AND I,
 BUT I'VE ALREADY WAITED A LONG TIME FOR
 THOSE SWEET HORSES THAT YOU NEVER WOULD SAY,
 AND NOW MY KIDN HOOPS HAVE ALL BUT VANISHED
 FOR MOLLY IT SEEMS THAT YOU'RE DETERMINED
 TO GO YOUR WAY.
 SOMEHOW I'M JUST HOPING THAT THESE WORDS
 THAT I NEVER WAS ABLE TO SAY WILL REACH
 YOU IN TIME, BECAUSE I'VE NO OTHER DREAM
 IN LIFE BUT THAT YOUR LOVE MIGHT BE MINE.
 MY PRAYER NOW HOLLY IS THAT YOU WON'T
 FORGET ME EVEN THOUGH YOU MIGHT BID US
 ADIEU, AND THAT YOU'LL ALWAYS REMEMBER
 THE RED RIVER VALLEY AND THE COWBOY THAT
 LOVED YOU SO TRUE.

THIS LETTER WAS STAMPED RETURN TO SENDER.

JUST REMEMBER THAT RED RIVER VALLEY
 AND THAT COWBOY THAT LOVED YOU SO TRUE

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"TUMBLING TUMBLEWEEDS"

SEE THEM TUMBLING DOWN
 PLODGING THEIR LOVE, TO THE GROUND
 LONELY BUT FREE I'LL BE FOUND
 DRIFTING ALONG WITH THE
 TUMBLING TUMBLEWEEDS

CARES OF THE PAST ARE BEHIND
 NOWHERE TO GO BUT I'LL FIND
 JUST WHERE THE TRAIL WILL WIND
 DRIFTING ALONG WITH THE
 TUMBLING TUMBLEWEEDS

CHORUS

I KNOW WHEN NIGHT HAS GONE
 THAT A NEW WORLD'S BORN AT DAWN
 I'LL KEEP ROLLING ALONG
 DEEP IN MY HEART IS A SONG
 HERE ON THE RANGE I BELONG
 DRIFTING ALONG WITH THE
 TUMBLING TUMBLEWEEDS

(REPEAT CHORUS)

TAG: DRIFTING ALONG WITH THE
 TUMBLING TUMBLEWEEDS

"HAPPY ROVIN' COWBOY"

CHORUS
 HEAR MY SONG AS I RIDE ALONG
 I'M JUST A HAPPY ROVIN' COWBOY
 HEARDING THE DARK CLOUDS OUT OF THE SKY
 KEEPIN' THE HEAVENS BLUE

I AIN'T GOT A WIFE TO BOTHER MY LIFE
 I'M JUST A HAPPY ROVIN' COWBOY
 LET ME MAKE MY BED
 WHERE THE WINDMILLS PROMISE
 BENEATH THE SKY ABOVE
"AWAY OUT THERE"
 (REPEAT CHORUS)

I AIN'T GOT A DIME

JUST A SPENDIN' MY 1¢
 I'M JUST A HAPPY ROVIN' COWBOY
 I'M RIDIN' THAT LONG TRAIL DOWN TO THE END
 WHERE THE SKIES ARE ALWAYS BLUE

H-TEE OH LO OOH ON TLAY TEE
 H-TEE OH LO OOH ON TLAY TEE
 H-TEE OH LO OOH ON TUTTLE OH OOH OH
 HODDLE OH LO OOH TEE HODDLE AY EE TEE

"COWBOY CAMP MEETING"

I SAW THE LIGHT
 I GOT THE WORD
 I KNOW THAT ITS RIGHT
 NOW HAVE YOUR HEARD

I'M GONNA RIDE
 (RIDE EM COWBOY CAMP MEETING)
 RIDE (RIDE EM COWBOY CAMP MEETING)
 RIDE (RIDE EM COWBOY CAMP MEETING)
 RIDE ON THE GOLDEN RANGE
 UP IN THE SKY (WAY UP IN THE SKY)
 UP IN THE SKY (WAY UP IN THE SKY)
 HALLUJAH BROTHER
 (RIDE 'EM COWBOY CAMP MEETING)
 WAY UP IN THE SKY

(TALK)

BROTHER BUFFALO BILLY AND SISTER LON
 GONNA BE THERE BROTHER LIKE ME AND YOU
 AND OLD JAT CARSON WHY HE WILL TOO
 WAY UP IN THE SKY

THEY'RE GONNA RIDE
 (RIDE 'EM COWBOY CAMP MEETING)
 RIDE (RIDE EM COWBOY CAMP MEETING)
 RIDE (RIDE EM COWBOY CAMP MEETING)
 RIDE ON THE GOLDEN RANGE
 UP IN THE SKY (WAY UP IN THE SKY)
 UP IN THE SKY (WAY UP IN THE SKY)
 HALLUJAH BROTHER
 (RIDE 'EM COWBOY CAMP MEETING)
 WAY UP IN THE SKY

(TALK)

GATHER ROUND ME CHILDREN GET YOUR BIBLES OUT
 GET YOUR PRAYER BOOKS READY GONNA TELL YOU
 ABOUT
 HOW TO LOVE ONE ANOTHER 'TIL YOU ALMOST SHOUT
 START LIVIN' BY THE BOOK OF LIFE

HALLUJAH HALLUJAH HALLUJAH (HALLUJAH)
 HALLUJAH UJAH BROTHER
 TELL ME BOUT TH'S BOOK 'OF LIFE

"COWBOY CAMP MEETING" - CONT'D

(TALK)
 THERE'S A MATTHEW, TIMOTHY, JUDE AND JOHN
 ZEPHANIA, ZACHARIAH AND PHILAMON
 THEY ALL GOT THE WORD BUT YOU GOTTA READ ON
 ABOUT GOLGATHA AND THE BOOK OF LIFE
 HALLUJAH (HALLUJAH) HALLUJAH (HALLUJAH)
 HALLUJAH UJAH BROTHER
 TELL ME 'BOUT GOLGATHA TOO
 (TALK)
 LITTLE DAVID SLEW THAT GIANT SO TALL
 PROVED MIGHT WAS RIGHT FOR BIG AND SMALL
 HELL PLAY HIS HARP AS I RECALL
 WAY UP IN THE SKY

HE'S GONNA PLAY
 (PLAY AT THE COWBOY CAMP MEETING)
 PLAY (PLAY AT THE COWBOY CAMP MEETING)
 PLAY (PLAY AT THE COWBOY CAMP MEETING)
 PLAY ON THE GOLDEN RANGE
 UP IN THE SKY (WAY UP IN THE SKY)
 UP IN THE SKY (WAY UP IN THE SKY)
 HALLUJAH BROTHER
 (PLAY AT THE COWBOY CAMP MEETING)
 WAY UP IN THE SKY
 (PLAY AT THE COWBOY CAMP MEETING)
 WAY UP IN THE SKY
 (PLAY AT THE COWBOY CAMP MEETING)
 WAY UP IN THE SKY
 AWAY (AWAY) UP IN (AWAY) UP IN THE SKY
 WAY UP IN THE SKY

SIDE B**"THE TIMBER TRAIL"**

TIMBER-TIMBER-TIMBER-TIMBER-TIMBER
 O ER THE MOUNTAINS HIGH (TIMBER) (TIMBER)
 DOWN THE CANYON WIND

LET ME ROM AND RIDE
 RIDE THROUGH TIMBER
 WHEN THE DAY IS DONE
 TIMBER (TIMBER) (TIMBER)
 BY THE CAMPFIRES GLEAM
 LET ME LIE AND DREAM
 DREAM OF TIMBER

TALL TIMBERS CALLING (TIMBER)
 AND THE ECHOES RING
 ALL NATURE SINGS A SONG
 ALONG THE TIMBER TRAIL
 BLUE SHADOWS FALLING (TIMBER)
 DOWN THE CANYON'S VALE
 AND THE WHISPER NO PIES
 ENTWINE ALONG THE TIMBER TRAIL

HIGH IN THE SKY ABOVE

THE LOVE SONGS OF THE TREES
 WILL BLEND AND WEND ITS WAY
 OUT ON THE BREEZE
 TALL TIMBERS CALLING (TIMBER)
 AND THE ECHOES RING
 ALL NATURE SINGS A SONG
 ALONG THE TIMBER TRAIL

HIGH IN THE SKY ABOVE

THE LOVE SONGS OF THE TREES
 WILL BLEND AND WEND ITS WAY
 OUT ON THE BREEZE
 TALL TIMBERS CALLING (TIMBER)
 AND THE ECHOES RING
 ALL NATURE SINGS A SONG
 ALONG THE TIMBER TRAIL

THE TIMBER TRAIL

TIMBER-TIMBER-TIMBER-TIMBER-TIMBER

"CHANT OF THE WANDERER"

AH-OOH (THE RIPPLING RILLS, THE CATARACT
 SPILLS, THE WHIPPOORWILL TRILLS)
 AH-OOH (THE RIPPLING RILLS, THE CATARACT
 SPILLS, THE WHIPPOORWILL TRILLS)

TAKE A LOOK AT THE SKY
 WHERE THE WHIPPOORWILL TRILLS
 AND THE MOUNTAINS GO HIGH
 AND THE CATARACT SPILLS
 TAKE A LOOK AT THE FALLS
 AND THE RIPPLING RILLS
 HEAR THE WANDERLUST CALL
 OF THE WHISPERING HILLS
 THE RIPPLING RILLS, THE CATARACT SPILLS
 THE WHIPPOORWILL TRILLS

AH-OOH (THE RIPPLING RILLS, THE CATARACT
 SPILLS, THE WHIPPOORWILL TRILLS)
 AH-OOH (THE RIPPLING RILLS, THE CATARACT
 SPILLS, THE WHIPPOORWILL TRILLS)

"CHANT OF THE WANDERER" - CONT'D

LET ME LIVE ON THE RANGE
 WHERE THE TUMBLEWEEDS ROLL
 WHERE THE SLEVER SINGS CHARGE
 WHERE THE PRAIRIE WINDS BLOW
 LET THE WANDERER SING
 WHERE THE WANDERERS GO
 LET HIS MELODY RING
 FOR HE'S HAPPY I KNOW
 THE WANDERER'S GO, THE PRAIRIE WINDS BLOW,
 THE TUMBLEWEEDS ROLL

AH-OOH (THE WANDERER'S GO, THE PRAIRIE
 WINDS BLOW, THE TUMBLEWEEDS ROLL)
 AH-OOH (THE WANDERER'S GO, THE PRAIRIE
 WINDS BLOW, THE TUMBLEWEEDS ROLL)

"TEXAS (THE HOME OF MY HEART)"

TEXAS (WHERE THE WIND BLOWS FREE)
 TEXAS (LONESTAR MEMORY)
 TEXAS-TEXAS

THERE'S A LAND DEAR TO ME
 THAT I LONGING TO SEE
 IT'S THE PLACE WHERE MY MEMORIES START
 WHERE THE SOTT PRAIRIE BREEZE
 ROLLS AN OLD TUMBLEWEED
 IN TEXAS THE HOME OF MY HEART

WELL I USED TO RIDE MY PONY CROSS THE VALLEY
 WHERE THE RED MAN MOVED THROUGH HISTORY LONG
 AGO
 NOW A THOUSAND DERRICKS LOOM AROUND THE
 LANDSCAPE
 WHERE NOW THAT BLACK OIL ROLLS AND FLOWS

THERE'S A GIRL I ONCE LOVED
 THAT I OFTEN THINK OF
 THOUGH SHE SAID LONG AGO WE MUST PART
 IT'S A SAD MEMORY BUT I STILL LONG TO BE
 IN TEXAS THE HOME OF MY HEART

TEXAS HAS A PAST TO BE REMEMBERED
 LIKE THE GALLANT BOYS THAT
 FOUGHT AT THE ALAMO
 SAW HOUSTON GATHERED UP THE BOYS OF TEXAS
 AND PLACED THEIR NAMES IN HISTORY LONG AGO

DO THE DANCE HALLS STILL RING
 WITH THAT GOOD OLD WESTERN SWING
 THAT'S WHERE I LONGINGS TO GO
 WHERE THE STARS ARE SO NEAR
 ON A NIGHT BRIGHT AND CLEAR
 IN THE LAND WHERE THE OLD RED RIVER FLOWS

ON THE GIRLS ARE ALL SO BEAUTIFUL IN TEXAS
 AND YOUR FRIENDS WILL GREET YOU
 WITH A HOW YOU ALL
 AND THE KIDS ARE ALL A CUT ABOVE THE AVERAGE
 THERE'S REALLY NOTHING BAD I CAN RECALL

THERE'S A LAND DEAR TO ME
 THAT I LONGING TO SEE
 THE PLACE WHERE MY MEMORIES START
 HOW MY LOVELY HEART YEARS
 THAT SOMEDAY O RETURN
 TO TEXAS THE HOME OF MY HEART

TEXAS (WHERE THE WIND BLOWS FREE)
 TEXAS (LONESTAR MEMORY)
 TEXAS-TEXAS
 THAT'S WHERE I'LL BE WHERE THE WIND BLOWS
 FREE IN A LONESTAR MEMORY (TEXAS)

"OKLAHOMA HILLS"

MANY MONTHS HAVE COME AND GONE
 SINCE I WANDERED FROM MY HOME
 IN THOSE OKLAHOMA HILLS WHERE I WAS BORN
 THROUGH A PACE OF LIFE HAS TURNED
 AND A LESSON I HAVE LEARNED
 IN THOSE OKLAHOMA HILLS I STILL BELONG

"OKLAHOMA HILLS" - CONT'D

CHORUS
 WAY DOWN YONDER IN THE INDIAN NATION
 I RODE MY PONY ON THE RESERVATION
 IN THE OKLAHOMA HILLS WHERE I WAS BORN
 WAY DOWN YONDER IN THE INDIAN NATION
 A COWBOY'S LIFE IS MY OCCUPATION
 IN THE OKLAHOMA HILLS WHERE I WAS BORN

AS I TURN LIFE A PAGE
 TO THE LAND OF THE GREAT OSAGE
 IN THOSE OKLAHOMA HILLS WHERE I WAS BORN
 WHERE THE BLACK ROCKS ROLL AND FLOWS
 AND THE SNOW WHITE COTTON GROWS
 IN THOSE OKLAHOMA HILLS WHERE I WAS BORN

(REPEAT CHORUS)

AS I BIT HERE TODAY MANY MILES I AM AWAY
 TEXAS (WHERE THE WIND BLOWS FREE)
 LET THE GOOD WOLF WAIL
 IN A BROKEN HEART TONE
 LET IT STORM LET IT GALE
 STILL THE PRAIRIE'S MY HOME
 THE BROKEN HEART TONE, THE SETTING SUN
 SHONE, THE BUFFALO RAM

(REPEAT CHORUS)

OH LO OOH--OO-OO-TEE
 OH LO OOH--OO-OO-TEE
 OH LO OOH--OO-OO-TEE
 OH LO OOH--OO-OO-TEE

LET ME FOLLOW THE TRAIL
 WHERE THE BUFFALO RAM
 LET A SILVER CLOUD SAIL
 WHERE THE SETTING SUN SHONE
 LET THE GOOD WOLF WAIL
 IN A BROKEN HEART TONE
 LET IT STORM LET IT GALE
 STILL THE PRAIRIE'S MY HOME
 THE BROKEN HEART TONE, THE SETTING SUN
 SHONE, THE BUFFALO RAM

AH-OOH (THE BROKEN HEART TONE, THE SETTING
 SUN SHONE, THE BUFFALO RAM)

AH-OOH (THE BROKEN HEART TONE, THE SETTING
 SUN SHONE, THE BUFFALO RAM)
 SPILLS, THE WHIPPOORWILL TRILLS)
 AH-OOH (THE WANDERERS GO, THE PRAIRIE WINDS
 BLOW, THE TUMBLEWEEDS ROLL)
 AH-OOH (THE SETTING HEART TONE, THE SETTING
 SUN SHONE, THE BUFFALO RAM)
 THE PRAIRIE'S MY HOME

"THE COWBOY'S PRAYER"

(TALK)
 THIS IS A SONG ABOUT A REAL AMERICAN COWBOY

LAST NIGHT AS I LAY ON THE PRAIRIE
 AND LOOKED AT THE STARS IN THE SKY
 I WONDERED IF EVER A COWBOY
 WOULD DRIFT TO THAT SWEET BY AND BY

ROLL ON, ROLL ON,
 ROLL ON LITTLE DOODIE ROLL ON, ROLL ON
 ROLL ON, ROLL ON
 ROLL ON LITTLE DOODIE ROLL ON

(TALK)

LORD I'VE NEVER LIVED WHERE CHURCHES I'VE
 I'VE LOVED COUNTRY BETTER-AT IT STOOD
 THAT DAY YOU FINISHED IT SO LONG AGO AND
 LOOKED UPON YOUR WORK AND CALLED IT GOOD
 OH I KNOW THAT OTHERS FOUND YOU
 IN THE LIGHT THAT SHED DOWN THROUGH
 THICK WINDOW PANES
 BUT I SEEM TO FEEL YOU NEAR TONIGHT IN THIS
 DREAM WHITE STARLIGHT OUT HERE ON THE PLAINS
 LET ME LIVE MY LIFE LORD JUST AS I'VE BEGUN
 OUT HERE UNDER THE WESTERN STARS
 AND MAKE ME A PARTNER OF THE WIND AND THE SUN
 AND I WON'T ASK FOR A LIFE THAT'S "OFF AND HIGH"
 LET ME BE EASY LORD ON THE MOUNTAINS DOWN
 LET ME BE FREE AND GENEROUS WITH ALL
 OH I KNOW I'M CARELESS SOMETIMES LORD
 ESPECIALLY WHEN I'M IN TOWN
 BUT NEVER LET 'EM SAY I'M MEAN OR SMALL
 MAKE ME BIG LORD AS BIG AND OPEN AS THE PLAINS
 AS HONEST AS THE HORSE BETWEEN MY KNEES
 AND AS CLEAR AS THE WIND THAT BLOWS BEHIND THE RAIN
 AS FREE AS THE HAWK THAT CIRCLES DOWN THE BREEZE
 HELP ME LORD IF SOMETIMES I FORGET
 WELL YOU KNOW LORD ABOUT THE REASONS I HID
 BUT I KNOW YOU UNDERSTAND LORD
 ABOUT THINGS THAT GROW AND FRET
 WHY LORD YOU KNOW BETTER THAN MY OWN MOTHER DID
 JUST KEEP AN EYE ON ME LORD
 AND THE THINGS THAT'S DONE AND SAID
 RIGHT ME LORD WHEN I TURN ASIDE
 AND GUIDE ME DOWN THAT LONG DAM TRAIL
 THAT STRETCHES UPWARD TOWARDS THE GREAT DIVIDE
 ROLL ON, ROLL ON
 ROLL ON LITTLE DOODIE, ROLL ON
 ROLL ON

PRODUCTION COORDINATOR: DONNA SPREARS YORK * COVER DESIGN: BILL BRIGGS *
 COLOR SEPARATION: MIKE CLOUSE/COLOR 4 * PRINTING: CRT/CUSTOM PRINTING, INC

A black and white, high-contrast portrait of a man, identified as Gavin James. He is shown from the chest up, turned slightly to his right, looking down and away from the camera. His hair is dark and wavy. The lighting is dramatic, with strong highlights on his forehead, nose, and cheek, while the rest of his face and the background are in deep shadow. The overall mood is contemplative and artistic.

GAVIN JAMES

FOR YOU
NERVOUS
REMEMBER ME
BITTER PILL
COMING HOME
I DON'T KNOW WHY

22
GHOST
HOLE IN MY HEART
SAY HELLO
TWO HEARTS
TILL THE SUN COMES UP
THE BOOK OF LOVE



GOOD SOLDIER SONGS



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LPV-552

vintage series



EARLY RURAL STRING BANDS

Field recordings made decades ago paved the way for today's folk-rock sound.

Kelly Harrell and The Virginia String Band,
The Carolina Tar Heels,
The Allen Brothers,
Charlie Monroe and His
Kentucky Pardners,
along with other pioneering folk
groups, demonstrate
this rich history.



RCA VICTOR



When the early settlers came to this country from the British Isles in the seventeenth and eighteenth centuries, they brought with them their native dances: the jig, reel, hornpipe, quadrille, country dance, schottische and waltz. Early rural string bands provided music for these dances. This album chronicles the development of the string bands from their British origins through successive infusions of Afro-American influences: minstrel, ragtime, blues and jazz music. **EARLY RURAL STRING BANDS** focuses on the dance music of the southeastern United States, but a few selections from neighboring regions are included.

The emigrants to North America found Britain at a time when the fiddle was beginning to replace the hornpipe and tabor as standard accompaniment for rural dances. Thus, it is not surprising that the fiddle is the backbone of the early American string bands. Although, physically, the country fiddle of today is nothing but a violin (sometimes with modifications), evidence suggests it is closer to the medieval fiddle and other predecessors of the violin. The "peculiar" characteristics of the country fiddle—holding the fiddle against the chest, using drone strings, flattening the bridge so three or more strings can be played simultaneously—are traits of the early European fiddlers and crowdies, and are perhaps survivals rather than backwoods idiosyncrasies.

Although solo fiddle and solo banjo cannot be considered string bands, their key roles in the development of the string bands single them out as deserving separate illustration.

The first commercial recordings of rural musicians featured two fiddlers from Texas—A. C. (Eck) Robertson and Henry C. Gilliland. They travelled to New York in June of 1922 from a Confederate War Veterans' Reunion in Atlanta intending to make some records. Robertson was one of the finest fiddlers to record in the 1920s, and his recordings, including *Ragtime Annie*, influenced many later musicians.

The early history of the banjo is uncertain. Its presence in this country has been traced back to the late eighteenth century with certainty, and is probably much older. There is little doubt that the instrument, or its ancestor, was brought to this country by African slaves. The banjo was probably introduced to non-plantation whites by means of the minstrel shows that began in the 1840s. It was most likely at this time that the fifth string, or drone, was made standard. The drone string made the banjo well suited to the fiddle tunes of the Scots and Scotch-Irish settlers of the southern highlands.

W. A. Hinton recorded one banjo instrumental, the old British fiddle tune *Leather Breeches*. Hinton uses the frailling or clawhammer style, in which the banjo strings are struck downward with the fingers of the right hand.

We do not know at what time or place the first banjo-fiddle duo was played, but at that moment the string band was born: an indigenous American musical phenomenon, welding together the strands of Anglo-American and Afro-American musical tradition. Such an event must have occurred before the 1770s, because at that date we already have evidence of people dancing to the music of banjo and fiddle played by Negro musicians.

J. P. Nester and Norman Edmonds of Hillsville, Virginia, recorded several banjo-fiddle duets, including *Black-Eyed Susie*, for Victor in 1927. Like Hinton, Nester fraills on the banjo; but like most early banjists of the Grayson-Carroll counties area, Nester does not brush across several strings at a time.

The guitar was used primarily as a parlor instrument in this country in the eighteenth century. According to most old-timers, its appearance in the southern mountains was rare before the present century. The occurrence of guitars among Negroes was not much earlier. By the 1890s it was popular enough for Sears to announce in their mail-order catalogs that, due to the great demand for the instrument, they were making their own.

Prior to 1930 the usual string band consisted of fiddle, banjo and guitar. Other instruments used

were autoharp, ukulele, mandolin, piano and the various hybrid instruments created on the coattails of the banjo's popularity: the banjo-mandolin, banjo-guitar, and banjo-uke. A few non-stringed instruments found their way into the string bands, of which the most important was the harmonica.

String band music of the early 1920s was characterized by a wide variety of local styles. Later, as hillbilly music established a firm position in the phonograph industry, and bands could hear other groups from all over the country, local features began to be smeared out, and fewer, more widespread patterns emerged.

Even within the framework of the three basic instruments different styles could be found. Bill Helms and His Upson County Band and Kelly Harrell and the Virginia String Band provide examples of two polar styles.

Helms' band of four Thomastown musicians was typical of many north Georgia string bands: twin fiddles, often playing in unison; guitar playing bass runs; and banjo (in this case, banjo-guitar) strumming a simple rhythm. The total effect is one of a wild, disorganized performance, as shown on *Alabama Jubilee*.

Further north, in North Carolina and parts of Virginia, a more restrained, coherent band style was predominant. The banjo had a more prominent role and was played in a finger-picking style, the strings being plucked upwards one at a time. The fiddle playing was characterized by longer bow strokes. A good example is the Virginia String Band accompanying Kelly Harrell on a British song, *Charley, He's a Good Old Man*. Alfred Steagall (guitar) and Raymond Hundley (banjo) were from Fiedalee, Posey Rorer, from Franklin County, Virginia, and Lonnie Austin, from the Leaksville, North Carolina, area, alternated on fiddle for this band.

Finger-picking on the banjo was most often found in North Carolina, and one of the best early practitioners of the art was Doc Walsh. Different musicians recorded with Walsh under the name of the Carolina String Band. *On Brim Me a Bunch of Sea* he is joined by Gwen Foster, whose musical skills were considerable.

The piano is occasionally used as a folk instrument, particularly in southern Virginia. In such a context the style is quite different from that of classical piano, as *Big Bend Gal* shows. The Shelor Family, from Meadows of Dan, Virginia, also recorded the Blackhead Family.

In the Ozarks, settled by pioneers from the Appalachians, are found some of the oldest folk songs and styles. Pope's Arkansas Mountaineers recorded several dance tunes in their unique, archaic style. Among them was *Jaw Bone*.

Moving from the rural southeast, one encounters several distinct styles. Perhaps the most easily recognized is the music of the Louisiana Cajuns, descendants of the French Canadians of Acadia (Nova Scotia) expelled from Canada in 1755. Waltzes and two-steps with a very heavy beat, and piercing vocals that often sound slightly sharp to our ears are characteristic. The earliest Cajun music recorded was centered around the accordion. In the 20s, largely through the influence of hillbilly music, the fiddle and guitar became predominant. *Le Valse de Gueydan*, by Leo Soileau of Ville Platte, Louisiana, is melodically related to many Cajun waltzes including the very popular *Jolie Blonde*.

The northeast and north central part of the United States, heavily settled by Irish immigrants in the nineteenth century, produced a different dance music from the southern highlands. In the 1920s Henry Ford tried to re-introduce these folk dances in his Dearborn community. He considered the then-popular dances of foreign origin morally and socially inferior to "that type of dancing which has survived longest among the Northerners." Most of his orchestra's recordings featured fiddle, bass and piano, but the selection heard here is a choice medley of Irish reels on the hammered dulcimer by soloist E. P. Baxter. This instrument of

Persian origin has been found very rarely as a folk instrument in the United States.

The influence of Negro blues on the southeastern string bands is shown strongly in the music of Austin and Lee Allen of Chattanooga, Tennessee. They recorded many Negro-derived pieces, and one of their records was even released in the race series—i.e., the records featuring Negro artists and specifically aimed at a Negro market. *A New Salty Dog* was one of their most popular recordings.

Negro influence in hillbilly string bands was also felt in another development—the fiddle blues. Characterized by greater use of slides and blues notes, this style took its place alongside the older British-derived fiddling throughout the southeast, and is an important element of bluegrass fiddling today. The western North Carolina musicians who played with Wade and J. E. Mainer were among the first to mix with their own traditional music the songs and tunes they learned from hillbilly phonograph records. *Michelle Blues* is their adaptation of *Carroll County Blues*, first recorded by Narmour and Smith of Mississippi.

Although a few bands of the '20s featured mandolins, it was not until the '30s that the instrument gained prominence. This was largely due to the popularity of groups such as the Monroe Brothers, the Blue Sky Boys, and the Skillet Lickers of north Georgia. In these groups the mandolin began to take the lead formerly reserved for fiddle or perhaps banjo. Ted Hawkins, however, still played in the older "Neapolitan" fashion; it remained for Bill Monroe to develop the more driving, syncopated style that was to give bluegrass music much of its distinctiveness. *Tanner's Hornpipe* is a variant of *Richie's Hornpipe*.

The string band performances of the early '20s were characterized by each instrument maintaining a constant role for the duration of a piece. Later, perhaps to accommodate the larger number of solo instruments used, the custom of rotating solos was borrowed from jazz. Other jazz traits as well were taken over—conscious attempt by hillbilly musicians to emulate their uptown counterparts. Modern songs were recorded, and the older traditional songs and tunes were dressed up in "hot" up-tempo arrangements. Gwen Foster demonstrates another facet of his musical abilities on *How Many Biscuits Can I Eat?*

From the three-fingered banjo picking of Doc Walsh to the more complex North Carolina, Snuffy Jenkins, is not a great step, but it brings us close to the early bluegrass style of Earl Scruggs. *Up Jumped the Devil*, by Byron Parker and His Mountaineers, demonstrates that the transition from old-time string bands to bluegrass was not an abrupt one.

After Bill and Charlie Monroe broke up the Monroe Brothers team, Bill went on to develop bluegrass music. Charlie Monroe pursued his own development of the older string band music in which the banjo was set aside in favor of the electric guitar and steel guitar. In this regard his band was typical of the general trend in country music in the '40s, but stylistically it remained closer to the older string bands. *Red Rocking Chair*, Charlie's adaptation of an older traditional lyric song, presents his band at its best.

(I am pleased to thank Dave Freeman, Eugene Earle and David Cohen for material and information used in writing these notes.)

NORM COHEN

[Mr. Cohen is co-editor of the John Edwards Memorial Foundation Newsletter.]

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SIDE 1

RAGTIME ANNIE (Country Dance) (2)
Recorded 7/1/22, New York City (Eck)
Robertson, violin solo. (ASCAP 312)
LEATHER BREECHES (BVE-67131-1) 1/31/31,
San Antonio, Texas. W. A. Hinton, banjo solo.
(ASCAP 2137)

BLACK-EYED SUSIE (BVE-39747-2) 8/1/27,
Bristol, Tennessee. J. P. Nester, guitar and vocal;
Norman Edmonds, violin. (BMI 2152)

ALABAMA JUBILEE—Breakdown (BVE-41953-1)
2/23/28, Atlanta, Georgia. Bill Helms and His
Upson County Band—John Hogan, banjo and guitar;
Ty Cobb Hogan, guitar; Helms and Grady Owens,
violin. (ASCAP 3408)

CHARLEY, HE'S A GOOD OLD MAN (BVE-39808-2) 8/1/27, Charlotte, North Carolina. Kelly
Harrell and The Virginia String Band—Raymond
D. Hundley, banjo; Alfred Steagall, guitar; Posey
Rorer or Lonnie Austin, violin; Harrell, vocal.
(BMI 3135)

BRING ME A LEAF FROM THE SEA (BVE-37929-2) 2/19/27, Atlanta, Georgia. The Carolina
Tar Heels—Doc Walsh, banjo and vocal; Gwen
Foster, harmonica, guitar and vocal. (ASCAP 2155)

BIG BEND GAL (BVE-39761-3) 8/2/27, Bristol,
Tennessee. The Shelor Family—J. B. Blackhead and
J. Shelor, vocal; Accompanied by J. B. Blackhead,
J. Shelor, J. T. Shelor and P. D. Shelor (Unknown
instrumentation). (BMI 2143)

JAW BONE (Country Dance) (BVE-41859-1)
2/6/28, Memphis, Tennessee. Pope's Arkansas
Mountaineers—T. McKinnie, vocal; Unknown accompaniment. (BMI 2158)

SIDE 2

LE VALSE DE GUEYDAN (BVE-87607-1) Recorded
1/18/35, New Orleans, Louisiana. Leo
Soileau and His Three Aces—Soileau, violin and
vocal; Unknown accompaniment. (BMI 3100)

MEDLEY OF REELS (BVE-34336-1) 1/18/26,
New York City. Henry Ford's Old Time Dance
Orchestra—E. P. Baxter, hammered dulcimer; Un-
known tuba; Unknown cimbalom; Benjamin Lovett,
vocal. (D.M. 2154)

A NEW SALTY DOG (BVE-62997-1) 11/22/30,
Memphis, Tennessee. The Allen Brothers—Austin
and Lee Allen, banjo, guitar, kazoo and vocal.
(ASCAP 2135)

MITCHELL BLUES (BS-018772-1) 1/27/38, Char-
lotte, North Carolina. Wade Mainer and Sons of the
Mountaineers (Unknown personnel). (BMI 2145)

TANNER'S HORNPipe (BVE-82721-1) 3/30/34,
San Antonio, Texas. Gid Tanner and His Skillet
Lickers—Tanner, banjo; Kiley Puckett, guitar; Gordon
Tanner, violin; Ted Hawkins, mandolin.
(2:47)

HOW MANY BISCUITS CAN I EAT? (BS-032663-1) 2/5/39, Rock Hill, South Carolina. Gwen
Foster; Unknown personnel. (P.D. 2142)

UP JUMPED THE DEVIL (BS-047644-1) 2/9/40,
Atlanta, Georgia. Byron Parker and His Mountaineers—Snuffy Jenkins, banjo; Parker, guitar;
Homer Sherill, violin. (D.M. 2138)

RED ROCKING CHAIR (D9VB-822-1) 2/1/49,
Atlanta, Georgia. Charlie Monroe and His Kentucky
Partners—Monroe, leader and guitar; O. H. Os-
borne, steel guitar; L. Coy, bass; W. E. Rector,
mandolin. (2:23)



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STEREO

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PREFACE: THE MORRIS NANTON TRIO



PRESTIGE 7345

MORRIS NANTON, piano
NORMAN EDGE, bass
OLIVER JACKSON, drums

Side A

1. THE THEME FROM
"LAWRENCE OF ARABIA" 3:30
2. INVITATION 5:20
3. GONE WITH THE WIND 3:40
4. THE PRETTY TIME 2:44
5. THINGS AIN'T WHAT THEY USED TO BE 5:45

Side B

1. JA DA 2:30
2. I'LL KNOW 4:00
3. THE THEME FROM "BLACK ORPHEUS" 4:37
4. THIS HEART OF MINE 3:20
5. THE THEME FROM
'A BOY TEN FEET TALL' 2:00
6. THE SWEETEST SOUNDS 5:00

Whether it be a romantic ballad like *Invitation* or the all-out jazz treatment of *Things Ain't What They Used To Be*, Morris has the unique ability of making whatever mood he is creating spring to life. In such popular selections as *The Theme From "Lawrence Of Arabia"* or *The Theme From "A Boy Ten Feet Tall"*, his work sparkles with taste and intelligence. In short, Morris Nanton, a graduate of the Julliard School of Music, is a well rounded musician and so are the members of his trio.

Bassist Norman Edge is a virtuoso from the word go. His whole life, except for a hitch with the Army, has been devoted to the study of the string bass. He is constantly exploring new avenues of expression. Like Norman, Oliver Jackson is a whiz on the drums. Oliver joined Morris' trio after many successful tours with the bands of Benny Goodman

and Lionel Hampton. Oliver Jackson and Norman Edge have worked with Morris Nanton for a number of years. This long association has produced an ensemble that really works together. A *trio* in the true sense of the word.

This album marks the debut of Morris Nanton on *Prestige* and gives him the opportunity to take some of his favorite compositions and give them the personal, romantic-jazz reading that is so uniquely his own. As we mentioned before, Morris has thousands of friends on campus—and now, with this album, we predict that he will have even more friends at home.

Produced by Cal Lampley
Recording: Rudy Van Gelder
Liner Photo: Don Schlitten

The Morris Nanton Trio is one of the most popular groups playing the college circuit today. The enigma of Morris' success on campus and his apparent neglect in night clubs can, in part, be attributed to the fact that his is music for listening. People who go to concert halls—even if it is against their will—do listen. The same, I'm afraid, cannot be said for most night clubs. More often than not, night club patrons are more interested in themselves rather than in any music being performed. As a result, the subtle turn of a phrase or the sensitive expression of an inner conviction is gone with the wind while "sweet nothings" are being whispered.

To hear Morris Nanton is to hear a pianist with all the romantic and rhythmical excitement necessary to satisfy the urgency of the most youthful Romeo or Juliet. At the same time his performances are blessed with an abundance of musicianship and technique—which will cause the most ardent jazz buff or classical musician to take note.



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 Frank Estes (Business Mgr.) — Pasadena, Texas
 Hank Hewitt — Portland, Oregon
 Dick Moser (Tour Mgr.) — Prairie Village, Kansas
- 1964 Frank Ba-ler — Flossmoor, Illinois
 Steve Clay — Atlanta, Georgia
 Jon McBride — Washington, D. C.
 Jim Thompson — New York City, New York
 Tim White — Hinsdale, Illinois
 Steve Wolfe — Manhasset, New York
- 1965 John Leo — Portland, Oregon
 John Mangis — Washington, D. C.
 Ralph Protsik — Perrysburg, Ohio
 Pete Zallinger — Hamden, Connecticut



THE FRATERNAL ORDER OF BACHELORS

*Recording by Richard C. Burns
 Pressing — Columbia Records
 Photography — Yuji Noga*



ONCE A BACHELOR...

You've guessed it—always a Bachelor. But there's more to it than that. Here is a group of fifteen, not supported just by those who have been Bachelors before, but also by a unique spirit which pervades every note they sing. For a decade now, the Bachelors have spread their name throughout the East, making it synonymous with the finest in informal singing. Still, they have kept alive the idea of a group of young men singing for the fun of it.

The Bachelors here present a sampling of their varied repertoire, from barbershop to folksong, from show tunes to modern jazz. A long list of group arrangers, each with his own style, has made this varied repertoire possible, and The Bachelors' desire for musical perfection has etched a recording of remarkable quality. From the unforgettable melodies of "West Side Story" to the softly flowing "How Can I Tell Her," from the Appalachian folksong "Every Night" to the fun of "Samovar," the keynote is variety. A range of singing to satisfy every musical palate is here recorded — A finale to a year of fine singing.

Art by Leo Stoutsenberger

- SIDE 1** HOW CAN I TELL HER—Arr. Schock & Gilinsky
 AIN'T SHE SWEET—Arr. Mazza; Solo Thompson
 PORGY & BESS—Arr. Levin
 YOU GO TO MY HEAD—Arr. Gilinsky; Solo Hewitt
 GOODNIGHT SWEETHEART—Arr. Moser
 I GET A KICK—Arr. Mazza; Solo White
 HALLS OF IVY
 AUTUMN LEAVES—Arr. Gilinsky; Solo Estes
 GEISHA GOODBYE—Solo Blossom
 MARIA—Arr. Moser; Solo Clay
- SIDE 2** SWEET LORRAINE—Solo Clay
 SOMEWHERE—Arr. J. D.; Solo Estes
 SPRING FEVER—Arr. Mazza; Solo Hewitt
 FUNNY VALENTINE—Arr. Mazza; Solo Clark
 ALMOST LIKE BEING IN LOVE—Arr. Moser
 EVERY NIGHT—Arr. J. D.
 LAURA—Arr. Levin
 MISTY—Arr. Moser; Solo Blossom
 SAMOVAAR—Arr. Moser; Solo Moser
 WHEN I FALL IN LOVE—Arr. Moser

CHUCK FENDA

BETTER DAYS

SIDE A

1. BUILT OUT BEN

Prod: 5th Element
 Writer: L. Whitehead
 Drums: Sly Dunbar
 Bass: Andrew Campbell
 Guitar: Wayne Hammond
 Keys: Carol McLaughlin
 Percussion: Alvin Haughton
 Harmony: Maria & Keesha
 Rec. Engineer: R. McDermott
 Mix Engineer: M. Finga Stewart
 Rec. Studio: Tuff Gong

2. BETTER DAYS

Prod: 5th Element
 Writer: L. Whitehead
 Drums: S. Dunbar
 Bass: R. Shakespeare
 Guitar: R. Browne
 Keys: C. Birch
 Harmony: L. Whitehead
 Rec. Engineer: R. McDermott
 Mix Engineer: R. Dwyer
 Rec. Studio: Tuff Gong

3. NAFFI WIN

Prod: M. Finga Stewart
 Writer: L. Whitehead
 Drums: W. "Bouldy" Cole
 Bass: A. Campbell
 Guitar: M. Chin
 Keys: P. Croisdale
 Percussion: H. "Bongo" Davis
 Harmony: M. Campbell & Monica
 Rec. Engineer: M. Finga Stewart
 Mix Engineer: M. Finga Stewart
 Rec. Studio: Tuff Gong

4. NO MORE SUFFERING

Prod: Cleveland Scott for Home Runners
 Edition
 Writer: L. Whitehead
 Music: Cleveland Scott / Robert Mitchell
 Arrangements by Karl "Beeper" Mann
 Bryan
 Rec. Engineer: Andrew Hamilton
 Mix Engineer: Andre Hamilton
 Rec. Studio: 321 Strong

5. SERIOUS TIME

Prod: M. Finga Stewart
 Writer: L. Whitehead
 Drums: W. "Bouldy" Cole
 Bass: A. Campbell
 Guitar: R. "Firebell" Gordon
 Keys: P. Croisdale
 Harmony: Earl & Maria Smith
 Rec. Engineer: S. Moulton
 Mix Engineer: M. Finga Stewart
 Horns: D. Fraser
 Rec. Studio: Tuff Gong

6. THE PRAYER

Prod: M. Finga Stewart
 Drums: W. "Bouldy" Cole
 Bass: P. "Bass" Reynolds
 Guitar: M. Chin / P. Croisdale
 Keys: P. Croisdale
 Harmony: Earl & Maria Smith
 Rec. Engineer: M. Finga Stewart
 Mix Engineer: M. Finga Stewart
 Horn: D. Fraser
 Rec. Studio: Tuff Gong

SIDE B

1. SURVIVAL IS THE KEY

Prod: Mardon Stewart-Gaynor / W. Armond
 5th Element
 Writer: L. Whitehead / M. Stewart-Gaynor
 Drums: W. Armond
 Bass: G. Browne
 Guitar: W. Clark
 Keys: R. Lyn
 Percussion: M. Stewart-Gaynor
 Harmony: A. Hewitt / W. Armond
 Rec. Engineer: R. Jones
 Mix Engineer: R. Dwyer
 Rec. Studio: Stage Records
 Studio: Steven Stanley

2. SHOW LOVE (feat. LUCIANO)

Prod: 5th Element
 Writer: L. Whitehead
 Drums: O. Skey / Thompson
 Bottoms: Harry J.
 Guitar: R. Gordon
 Percussion: M. "Fire Chie"
 Harmony: E. L. Smith / M. Smith
 Rec. Engineer: D. Fraser
 Horn: J. Williams
 Rec. Studio: Tuff Gong

3. SEE LOVE

Prod: Cell Bud
 Writer: L. Whitehead
 Drums: Kirk Bennett
 Bass: Benny Myar
 Guitar: Paul "Move" Croisdale
 Keys: Benny Myar
 Percussion: Sheldon Stewart
 Harmony: L.M.J.
 Rec. Engineer: Cell Bud
 Mix Engineer: Cell Bud
 Horn: Earl Hart
 Rec. Studio: Digital B

4. MAMA

Prod: Annex for 5th Element
 Writer: L. Whitehead
 Drums: S. Dunbar
 Bass: R. Lyn
 Keys: R. Lyn
 Percussion:
 Harmony: Dalodis
 Arranger: D. Fraser / Orville Hart
 Mix Engineer: S. Stanley
 Horns: D. Fraser
 Rec. Studio: S. Stanley

5. ON MY LORD

Prod: C. "Mr." Simpson
 Writer: L. Whitehead
 Guitar: D. "Don T" Thompson
 Harmony: L. Hibbert
 Rec. Engineer: C. "Mr." Simpson
 Mix Engineer: G. "Bunt" Chanterelle

6. HURT MY SELF

Prod: C. "Mr." Simpson
 Writer: L. Whitehead / R. Bonner
 Drums: G. Dusty Miller
 Bass: G. "Mr. Bogg" Boggie
 Guitar: D. "Don T" Thompson
 Keys: P. "Right Move" Croisdale
 Horns: D. Fraser
 Harmony: L. Hibbert
 Organ: S. Butler: D. Marshall
 Rec. Engineer: C. "Mr." Simpson
 Mix Engineer: G. "Bunt" Chanterelle
 Rec. Studio: Cell Block

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from the
YEARS
1925 - 1926



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VOL. III

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16 Rare Items from the YEARS 1925 - 1926

SIDE ONE

1. **SHE'S DRIVING ME WILD** Manhattan Dance Makers
Personnel and instrumentation unknown. Probably recorded in August 1925.
2. **BREEZIN' ALONG** The Knickerbockers
Personnel uncertain. Probably Earl Oliver and Tommy Gott - trumpets, unknown trombone, Larry Abbott - clarinet and alto, Lucien Smith - alto, unknown tenor, Ben Selvin - violin - Leader, unknown piano, banjo, bass and drums. Probably recorded in New York sometime in July 1925.
3. **HELP!** Earl Gresh and His Gangplank Orchestra
Ed Bonnell and Bob Samone - trumpets, Ray Stillwell - trombone, Everett Stump - Fred Potter and Merrit Davis - reeds, Earl Gresh - violin - Leader, Edward Bourne - piano, William Owen - banjo, Tom Snead - bass and Norman Hansen - drums. Recorded New York on September 22, 1925.
4. **STEADY ROLL BLUES** Francis Craig and His Orchestra
Malcolm Crain - cornet, George Thomas - trombone, James Melton - clarinet - soprano - alto, Kenny Sargent - Cecil Bailey - clarinet and alto, Newton Richards - Ray McNeary - Tenors, Francis Craig - piano, Ken Binford - banjo, Herb Hill - bass and Powell Adams - drums. Recorded in Atlanta, Georgia on Sept. 29, 1925.
5. **HOB'S PRAYER** Art Kahn and His Orchestra
John Wolf - Austin Edwards - trumpets, C. Freitag and C. Petrillo - trombones, Roy Kramer - Russ Crandall and Harold Kooden - reeds, Harold Stokes - piano and accordion, Earle Roberts - banjo, Al Armer - bass and Peacock Kelly - drums. Recorded in Chicago, Illinois in February 1926.
6. **STATIC STRUT** Paul Specht and His Orchestra
Sylvester Ahola and another trumpet, Al Philburn - trombone, Earl Warren - clarinet and alto, unknown clarinet - alto, clarinet - tenor, Phil Wall - piano, Roy Smeeck - banjo, unknown bass and drums. Recorded in New York on January 14, 1926.
7. **TONIGHT'S MY NIGHT WITH BABY** The Knickerbockers
Personnel uncertain. Probably Earl Oliver and Tommy Gott - trumpets, unknown trombone, Larry Abbott - clarinet and alto, Lucien Smith - alto, unknown tenor, Ben Selvin - violin - Leader, unknown piano, banjo, bass and drums. Probably recorded in New York, sometime in May 1926.
8. **MANDY** Al Handler and His Orchestra
Unknown trumpet, trombone, clarinet - soprano - alto, clarinet - alto, clarinet - soprano - tenor, piano, banjo, bass and drums. Recorded in Chicago, Illinois on July 12, 1926.

SIDE TWO

1. **CRYING FOR THE MOON** Al Handler and His Orchestra
Unknown trumpet, trombone, clarinet - soprano - alto, clarinet - alto, clarinet - soprano - tenor, piano, banjo, bass and drums. Recorded in Chicago, Illinois on July 12, 1926.
2. **TRUDY** Fred Rich and His Orchestra
Collective Personnel. Hymie Faberman - Mike Mosiello - Leo McConville - trumpets, Earl Kelly - Ray Stillwell - trombones, Jimmy Dorsey - Ken Moyer - Rudy Adler - Jimmy Johnston - reeds, P. Oliwitz - violin, Fred Rich - piano, Jack Hansen - bass unknown banjo - drums. Recorded in New York on August 23, 1926.
3. **KISS YOUR BABY GOODNIGHT** Paul Ash and His Orchestra
Unknown 2 - trumpets, Trombone, 2 altos, 2 tenors, 2 violins, piano, banjo, bass and drums. Recorded in Chicago, Illinois about September 1926.
4. **IT'S A HAPPY OLD WORLD** Paul Ash and His Orchestra
Unknown 2 - trumpets, Trombone, 2 altos, 2 tenors, 2 violins, piano, banjo, bass and drums. Recorded in Chicago, Illinois about September 1926.
5. **HELLO! SWANEE, HELLO!** Art Kahn and His Orchestra
John Wolf - Austin Edwards - trumpets, C. Freitag and C. Petrillo - trombones, Roy Kramer - Russ Crandall and Harold Kooden - reeds, Harold Stokes - piano and accordion, Earle Roberts - banjo, Al Armer - bass and Peacock Kelly - drums. Recorded in Chicago, Illinois in November 1926.
6. **HE'S THE LAST WORD** Art Kahn and His Orchestra
John Wolf - Austin Edwards - trumpets, C. Freitag and C. Petrillo - trombones, Roy Kramer - Russ Crandall and Harold Kooden - reeds, Harold Stokes - piano and accordion, Earle Roberts - banjo, Al Armer - bass and Peacock Kelly - drums. Recorded in Chicago, Illinois in November 1926.
7. **PRETTY LIPS** Al Handler and His Orchestra
Unknown. Trumpet, Trombone, clarinet - soprano - alto, clarinet - alto, clarinet - soprano - tenor, piano, banjo, bass and drums. Recorded in Chicago, Illinois in November 1926.
8. **HONEY! DO!** Paul Ash and His Orchestra
Unknown 2 - trumpets, trombone, 2 altos, 2 tenors, 2 violins, piano, banjo, bass and drums. Recorded in Chicago, Illinois in December 1926.

The MANHATTAN DANCE MAKERS was evidently, a House Band for Columbia and the KNICKERBOCKERS was another name for the Ben Selvin Orchestra. Of the rest, all had achieved success and renown in their own right, with one of them FRANCIS CRAIG, to achieve further fame, 23 years later, when he wrote the Hit Song, "NEAR YOU."

While these items are truly representative of the Music Of The Twenties, they have fallen into the "Forgotten" category. Forgotten by all but a small number of Old Line Collectors. Forgotten by the Company that spawned them and in many instances, even the NAMES of the great Sidemen that played these numbers, have been forgotten.

But here on this record, they have a re-birth and will again, I hope, be remembered. Hear again, the carefree music that was once, so much a part of the American Scene.

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VOL. IV

MUSIC FOR COLLECTORS
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Warren Lewis and Jerry Bowne - trumpets & vocals, Paul Knox - trombone, Clarence Moore - clarinet - soprano - alto - baritone and violin, David Pennig - clarinet - soprano - alto - violin, Harold Plummer - clarinet - soprano - alto - tenor - baritone, Harold "Dinty" Moore and Lee Lykins - all reeds - violin and vocals, Charles Midgely - piano, Charles Bradshaw - banjo and vocals, Art Thorsen - tuba and string bass, Lee Fleming - drums.

SIDE ONE

1. I'LL LOVE YOU IN MY DREAMS (portion of Theme Song) Bru. 7981
HELLO CUTIE! Lee Lykins - Vocal Vi 20608
2. MINE Lee Lykins - Vocal
Recorded in San Francisco, Calif. on April 22, 1927.
3. GOLDEN GATE Lewis - Bradshaw - Bowne - vocal Vi 21310
Recorded in Oakland, Calif. on February 14, 1928.
4. WHAT A WONDERFUL WEDDING THAT WILL BE! Lewis - Bradshaw - Bowne - vocal.
Recorded in Oakland, Calif. on March 9, 1928.
5. GET 'EM IN A RUMBLE SEAT Lewis - Bradshaw - Bowne - vocal Vi 21311
Recorded in Oakland, Calif. on February 17, 1928.
6. WAIT A LITTLE LONGER, LOVEBIRD Lykins - Lewis - Bradshaw - vocal
Recorded in Oakland, Calif. on March 13, 1928
7. EVERY EVENING Lee Lykins - vocal Vi 21312
Recorded in Oakland, Calif. on March 2, 1928
8. I STILL LOVE YOU Lee Lykins - vocal
Recorded in Oakland, Calif. on February 24, 1928.

SIDE TWO

1. CUDDLE UP A LITTLE CLOSER Lee Lykins - vocal Vi 21335
Recorded in Oakland, Calif. on March 9, 1928.
2. I LOVE YOU TRULY Orchestra - vocal
Recorded in Oakland, Calif. on March 19, 1928.
3. PLODDIN' ALONG Dinty Moore - vocal Vi 21956
Recorded in Los Angeles, Calif. on April 2, 1929.
4. STAIRWAY OF DREAMS Lee Lykins - vocal
Recorded in Hollywood, Calif. on April 19, 1929
5. THE WEDDING OF THE PAINTED DOLL Vi 21957
Recorded in San Francisco, Calif. on April 10, 1929.
6. I'M KA-RAZY FOR YOU Lewis - Bowne - H. Moore - vocal
Recorded in San Francisco, Calif. on April 1, 1929.
7. TURN ON THE HEAT Harold Moore - vocal Vi 22195
Recorded in New York on October 24, 1929.
8. MELANCHOLY Harold Moore - vocal Vi 22222
Recorded in New York on November 22, 1929.
- I'LL LOVE YOU IN MY DREAMS Larry Cotton - vocal Bru. 7981

Except for one number, "I'm Telling The World That I Love You" on Victor 21568, the above constitutes the entire output of this Band, in the Twenties. They are listed in Catalogue Order, which differs from their Recording Dates.

It is not intended that one should think of the Group as a Jazz Band, as is the case with Ted Weems, Blue Steele, Ray Miller, et al. However, their potential was there, to such a degree, that they rated a good mention in Brian Rust's "Jazz Record Books" - Volume 1. Their Tempo, arrangements and occasional, "HOT" Solos, make this record, a welcome addition to ANY collection.

Steve Prosper

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of

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Number 2

16 Collector's Items
from the late '20s
and early '30s



A Stereo 78 Record

VOL. V

MUSIC for COLLECTORS

A HODGE PODGE of Off Beat Jazz

SIDE ONE

1. **SUGAR BABE, I'M LEAVIN'** **Blue Steele & His Orch.**
Frank Martinez - Frank Krisher - trumpets, Sonny Clapp - trombone, Blue Steele - trombone - vocal, Roger Sanford - alto, Kenney Sargent - clarinet - alto - baritone - vocal, Pete Schmidt - tenor, Sol Lewis - piano, Ted Delmarter - banjo, Mary Longfellow - bass, Tom Summers - drums. Recorded in Savannah, Ga. on 8 - 26 - 27.
2. **'DEED I DO** **Ben Pollack & His Orch.**
Harry Greenberg - Al Harris - Earl Baker cornets, Glenn Miller - trombone, Benny Goodman - clarinet, Gil Rodin - alto, Fud Livingston - tenor, Wayne Allen - piano J. Kurzenkable - banjo, Harry Goodman - bass, Ben Pollack - drums - Leader - vocal. Recorded in Chicago, Illinois on December 17, 1926.
3. **SOME SWEET DAY** **Carolina Club Orch.**
Earl Geiger - Bob Mayhew - trumpets, Gus Mayhew - trombone, Hal Kemp - clarinet alto - tenor - Leader - vocal, Joe Gillespie - clarinet - alto - flute - piccolo, Ben Williams - clarinet - alto - baritone - flute, Saxie Dowell - reeds, John Scott Trotter - piano, Gene Kintzle - banjo, Paul Weston - bass, Skinnay Ennis - drums. 2 - 15 - 29.
4. **LADY LUCK** **Johnny Hamp's Kentucky Serenaders**
Probable. Les Brewer - Clay Tewkesbury - trumpets, William Benedict - trombone, Ray Stillson - Charles Dale - Howard Bartlett - reeds, Charles Buckwalter - piano, Frank Masterson - banjo, Elwood Groff - bass, John Strouse - drums. Recorded in New York City, N. Y. on September 13, 1929.
5. **11:30 SATURDAY NIGHT** **Fess Williams & His Royal Flush Orch.**
George Temple - John Brown - trumpets, Jelly James - trombone, Fess Williams - clarinet - alto - Leader, Bobby Holmes - alto, Perry Smith - clarinet - tenor, Henry Duncan - piano, Ollie Blackwell - banjo, Emanuel Casamore - bass, Ralph Bedell - drums. Recorded in New York on April 18, 1930.
6. **CLEMENTINE** **The Goofus Five**
Chelsea Quealey - trumpet, Al Philburn - trombone, Bobby Davis - clarinet - soprano alto, Sam Ruby - clarinet - tenor, Adrian Rollini - bass sax, Goofus, Jack Russin - piano, Tommy Felling - banjo, Herb Weill - drums. Recorded in New York on August 10, 1927. Beth Challis - vocal.
7. **DEEP HOLLOW** **Garden Dancing Palace Orch.**
Personnel unknown. Columbia Files show instrumentation as follows: 2 trumpets, trombone, clarinet - alto, clarinet - soprano - alto, clarinet - tenor, violin, piano, banjo, bass and drums. Recorded in Los Angeles, Calif. on June 29, 1928.
8. **TIGER RAG** **Charles Dornberger & His Orch.**
Max Connatt - George Hall - trumpets, Thurlow Cran - trombone, Charles Dornberger - clarinet - alto - Leader, C. C. Borland - clarinet - alto, George Gammon - tenor, Russ Carlson - piano, Perry Dring - banjo, Bob Hill - bass, Carl Skinner - drums. Recorded in Camden, N. J. on May 10, 1927.

SIDE TWO

1. **BULL FIDDLE BLUES** **Johnny Dodd's Washboard Band**
Natty Dominique - cornet, Honore Dutray - trombone, Johnny Dodds - clarinet, Charlie Alexander - piano, Bill Johnson - string bass, Warren "Baby" Dodds - drums. Recorded in Chicago, Illinois on July 6, 1928.
2. **TWELFTH STREET RAG** **Abe Lyman's California Orch.**
Ray Lopez - cornet, Slim Martin - trombone, Jim Welton - Zip Keyes - clarinet - alto, Al Baker - clarinet - tenor, Howard Fenimore - tenor, Harry Podolsky - violin, Al Newman - piano, Charles Pierce - banjo, Jake Garcia - bass, Abe Lyman - drums - Leader. Recorded in New York on September 9, 1926.
3. **LOVABLE AND SWEET** **The Charleston Chasers**
Phil Napoleon - Leo McConville - trumpets, Fud Livingston - clarinet - tenor, Arthur Schutt - piano, Joe Tarto - bass, Stan King - drums. Recorded in New York on July 24, 1929.
4. **HOT AND BOTHERED** **Duke Ellington & His Orch.**
Bubber Miley - Arthur Whetsel - trumpets, Joe Nanton - trombone, Johnny Hodges - clarinet - soprano - alto, Barney Bigard - clarinet - tenor, Harry Carney - clarinet - alto - baritone, Duke Ellington - piano, Fred Guy - banjo, Wellman Braud - bass, Sonny Greer - drums, Lonnie Johnson - guitar. Recorded in New York on October 1, 1928. Baby Cox - vocal.
5. **MAMA'S GONE, GOODBYE** **Thelma Terry & Her Playboys**
Johnny Mendell - Carl Rinker - trumpets, Floyd O'Brien - trombone, Bud Jacobson - clarinet, Mike Platt - clarinet - alto, Phil Shukin - clarinet - tenor, Bill Otto - piano, Roy Campbell - banjo, Thelma Terry - string bass, Gene Krupa - drums. Recorded in Chicago, Illinois on March 29, 1928.
6. **LESS THAN THAT** **The Carson Robison Orchestra**
Mike Mosiello - trumpet, Tommy Dorsey - trombone, 2 unknown - clarinet - altos, clarinet - tenor, piano, Carson Robison - banjo, Joe Tarto - string bass, Stan King - drums. Recorded in New York on November 2, 1929.
7. **MARCH OF THE HOODLUMS** **Eddie Lang & His Orch.**
Andy Secrest - C. Margulis - trumpets, Bill Rank - trombone, Bernard Daley - Charles Strickfadden - Izzy Friedman - reeds, Henry Whiteman - violin, Hoagy Carmichael - piano, Eddie Lang - guitar, Mike Trifficante - bass, George Marsh - drums. Recorded in New York on October 5, 1929.
8. **ALABAMA STOMP** **Walter Anderson & His Golden Pheasant Hoodlums**
Eddie Bratton - trumpet, Norman Hendrickson - trombone, Dick Hall - clarinet - alto, Arthur Swaline - piano, Les Becker - banjo & guitar, Gordon Greene - bass, Walter Anderson - drums - Leader. Recorded in St. Paul, Minnesota on September 23, 1927.

During this Period, VICTOR was using their Regular 20 - 21 and 22,000 Series, their Race Series - 23000 and V38000 Series and that little understood 40000 Series. It is strange that BLUE STEELE & HIS ORCHESTRA, an all-white Band from the South, should have their releases in ALL THREE Series!

Hal Kemp's first recordings were made in London, England, when he took his Band there in 1924. Recorded 6 sides for Columbia and Regal in August of that year, returning to the U.S. later in the Fall of '24. Began serious recording for OKEH in February 1929.

Johnny Hamp, Fess Williams and The Goofus Five are well known to all collectors, but in the GARDEN DANCING PALACE ORCHESTRA, except for the instrumentation and Dates of Recordings, nothing is known about them. Who were the Musicians and was there a real Dancing Palace? If anyone has answers to these questions, I'd be happy to hear from them.

Charlie Dornberger's TIGER RAG is a Jazz Classic, with just about every instrument taking a leading part and that Scat Vocal could only happen back in that Roarin' Twenties Period.

As for the rest of the sides, all are pretty well known by all Collectors, with the possible exception of THELMA TERRY & HER PLAYBOYS and THE CARSON ROBISON ORCHESTRA. All I know of Thelma Terry is what appears above. However, she sure could Slap That Bass, as all of her records show. Much research was put into the Carson Robison number because of the Trombone Player. Many thought that it was Jack Teagarden, I and others credited it to Miff Mole, but The Man Himself, BRIAN RUST in England tells us that it was Tommy Dorsey. So, Tommy it is. Fantastic Bass Playing, too. The Eddie Lang Orchestra was nothing else but the PAUL WHITEMAN ORCHESTRA. Paul Whiteman laid down a rule that his Sidemen, i.e. Bix Beiderbecke, Frankie Trumbauer, etc., could record under their own names, but could only use members of his band for their sidemen.

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(1583-1643)

Girolamo Frescobaldi (1583-1643)

His life
Frescobaldi was born in Ferrara, a town which his family originally from Esthonia, had dominated since the 15th century, making it a focal point of the cultural life of Upper Italy. Two Dukes, Ercole and Alfonso, created the reputation of the "felice albergo" (happy sanctuary), as Torquato Tasso called the town, as a refuge for art. Poetry, pictorial art, music and dance combined to present a festive interpretation of life, architects, painters, poets and musicians were the celebrated friends of an art-loving Renaissance court.

Even before 1500 the court choir had achieved European fame. The Netherlands composers Josquin des Prez, Jacob Obrecht and later Adrian Willaert had been active here, and had written famous masses and motets in celebration of the court. In his youth Frescobaldi lived through the last years of glory of the court choir, which was dissolved in 1597. His teacher, Luzzasco Luzzaschi, a very modern-thinking musician, was the most significant composer in Ferrara at the time. From him Frescobaldi learnt both the old Netherlands traditional polyphony and the new-style, elaborately ornamented solo madrigal, of which Luzzaschi was a master. In 1624 Frescobaldi sang the praises of his first teacher "ne' miei primi anni sotto la disciplina del Signor Luzzasco, Organista sì raro e servitore sì caro alla Serenissima Casa d'Este" (in my early years I was taught by Signor Luzzasco, exceptional organist and devoted servant of the most illustrious house of Este).

The twenty-five-year-old composer became famous comparatively quickly. Immediately after giving up the post of organist at St. Maria in Trastevere in Rome, he travelled to Flanders with the Papal Nuncio, published his first pieces of music in Brussels and later in Milan, and some of his important works appeared in Venice in a collection of chansons along with works of the best-known composers of his time. In the same year, 1608, he became organist at the Capella S. Giulia in St. Peter's Cathedral, a post he held until his death. The Chapter, however, allowed him a considerable amount of time to pursue his own interests. In 1614 the Duke of Mantua, of the house of Gonzaga, offered him a permanent position in that art-loving, north Italian town after Monteverdi's departure, but Frescobaldi promised, unfulfilled, so Francesco's career soon left. He stayed in Venice for some time, where the *Fiori musicali*, dedicated to Cardinal Barberini, appeared in 1635. Little is known about Frescobaldi's longest absence from Rome. For some time between 1628 and 1634 he was engaged as court organist in Florence by Ferdinand II, the Grand Duke of Tuscany, of the Medici family. But he was always drawn back to Rome; the city, which had for so long been in a state of stagnation, had begun to come to life again since the 16th century. In the Renaissance and the Baroque periods, a new city grew up resulting in striking contrasts between its new squares and fountains and its ancient churches and palaces. This development had begun with the glorious achievements of Michelangelo and Bramante. Frescobaldi's outstanding contemporaries Bernini, the architect, and Borromini, the painter, brought it to completion and perfection in the Baroque period. The Roman patrician families provided generous patronage without which the artistic genius of the epoch could not have flourished. He names these patrons in the dedications of his printed compositions—Borghese and Barberini, Aldobrandini and Bentivoglio.

His works
Among his contemporaries and successors, Frescobaldi's fame as organist of St. Peter's shone so brightly that only his harpichord and organ compositions were recognized and other works were overlooked. In fact, his first publication, following the conventional pattern, was a volume of five-part madrigals. As Luzzaschi's pupil he wrote solo madrigals and trios in the new style, as a church musician he left behind him innumerable motets and two eight-part masses, in which he followed the current trend towards writing for several choirs which had developed in Rome from Venetian models. Above all, significant canzonas for a small number of instruments have been preserved, and these show how Frescobaldi's free musical style was applied to chamber music. Only the keyboard works were of lasting significance. The first appeared in a book of 4-part Fantasia in 1608, which like all polyphonic works was noted in open score form without staves. The first book of toccatas and partitas for harpichord followed in 1615. In the fifth edition (1637) of this very successful publication, the organ as well as the harpichord is mentioned as a suitable instrument for performance of these works. In the same year, 1615, the first *Ricercari* and *Canzone* appeared, in the 1620s the *Capricci* and the second volume of toccatas, and finally in 1635 his mature work, the *Fiori musicali*, a collection of liturgical pieces which J. S. Bach later copied for purposes of study.

The forms
The motet and French chanson of the Renaissance had served as models for the *ricercar* and *canzona*, and so the latter came

to be called the *canzona alla francese*. These polyphonic instrumental forms, which in Frescobaldi's work resemble the Fantasia and Capriccio, at first imitated the structure of their predecessors, the chanson and the motet, in thematic richness. In the motet and the lively declamatory chanson, there were as many themes as there were sections of text. The sections were loosely bound together and each was developed in one imitative phrase after another. Since there was now no text, new ways of writing long instrumental works had to be found. The result was the variation ricercar and the variation *canzona*. A single theme, now dominating the whole work and establishing unity, was changed in various sections melodically or harmonically. There were thus as many statements of the theme as variations on it.

Frescobaldi developed a second form. In his work the theme remained unchanged, but gradually a counterpoint or counter-subject was added to it. These counter-themes are sometimes presented at the beginning of the piece simultaneously with the main theme, as in the powerful *Fantasia sesta sopra doi soggetti* (Fantasia no. 6 on two themes), in which the counter-theme forms the continuation of the main theme. Frescobaldi extended the old polyphony in all its richness of form, diminution and augmentation of themes, inverted and retrograde versions of the theme, are all to be found in his repertoire, as well as signs of the old *cantus firmus* with its long extended notes. Enigmatic devices give the performer the opportunity to display his gift for analysis and synthesis. All these elements had been inherited from the old Netherlands polyphony. Their formulae, however, are used in a new context that of the large-form construction, even the strict Ricercar and Fantasia, still in a rhythmic, unified style, fall in distinct sections, each section showing a different technical element. This may even suggest differences of tempo in the course of a work.

This clear-cut organisation within the framework of larger form is carried through in the Canzonas. Even in their original form the contrapuntal structure was less strict, as well as the imitative parts they contained short sections of chords or chordal passages of transition. The early Baroque composers, particularly Frescobaldi, took these contents to such extremes that the variation *canzona* often consisted of ten or more sections, with constant changes of style, tempo and character. Its restless disjointedness contrasted harshly with Renaissance works. Frescobaldi, however, separated out the variation sections from one another with expressive *Adagio cadenzas* and written-out trills, but the *canzona* still retains its light-footed style.

It was only a short step from the sectionalised form of the *canzona*, to the Partita in which the series of variations were allowed to develop both from melodies and from ground basses or rhythmic-harmonic formulae. The most brilliant example of this form of free variation is the *Cento Partita sopra Passacagli* (One hundred variations on a passacaglia). Frescobaldi's art cannot be understood without consideration of those works of his which had been originally conceived instrumentally and which mark the beginning of the new style. The Toccatas originated from improved organ preludes. The Venetian organist Claudio Merulo had embellished them with wide-ranging virtuosic passages sometimes interrupted by chordal sections or short passages of imitation. It is not easy to trace the origin of the free, unstructured extemporisations of these Venetian toccatas perhaps musical stimuli from the East made their influence felt in the support of Venice. Frescobaldi adapted this art form which yielded to such an extent to the contrapuntal style to go to extremes. His first book of Toccatas is the outpouring of a freely unfolding imagination, which approaches a wonderful immediacy of expression, as do Monteverdi's madrigals. Frescobaldi refers to the contrapuntal style in his second book of toccatas. In his instructions to the reader he says that the manner of playing must not be subjected strictly to the beat, but must be adapted according to the sense of the words or the expression, as in madrigals. He gives detailed illustrations as to how this kind of playing should be undertaken, what tempo the player should adopt, how he should make his *accelerandi* and *ritardandi*. In the case of longer works in many movements, the performer may even select different sections and re-assemble them as one wishes to do in the most recent music of our time. Frescobaldi, however, always subordinated rules to the taste of cultivated musicians. It is left to the sensitive judgement of the performer to represent the "affectations" of this music. One is reminded of Frescobaldi's pupil, Froberger, who did not want to send his works to the printer because he feared that the publisher, in character as he could or reproduce the embellishments he intended.

All this shows why Frescobaldi's music is so difficult to interpret and why it is still waiting for the great revival it deserves.

SIDE 1

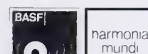
- 1 Toccata ottava from "Toccate e partite d'intavolatura di cimbalò. Libro primo" Rome 1615
- 2 Cento Partite sopra Passacagli from "Toccate d'intavolatura di cimbalò e organo. Libro primo" Rome edition 1637
- 3 Ricercar terzo from "Ricercari e canzoni francese in partitura. Libro primo" Rome 1615
- 4 Toccata nona from "Toccate e partite d'intavolatura di cimbalò. Libro primo" Rome 1615

SIDE 2

- 1 Toccata from Turin manuscript No. 6
- 2 Toccata per l'elevazione from "Fiori musicali di diverse compositione" Venice 1635
- 3 Canzona sesta from "Il secondo libro di toccate" Rome 1627
- 4 Capriccio seconda sopra la, sol, fa, mi, re, ut from "Il primo libro di capricci in partitura" Rome 1624
- 5 Fantasia sesta sopra doi soggetti from "Il primo libro delle fantasie a quattro" Milan 1608

GUSTAV LEONHARDT plays a harpsichord made by Martin Skowronek, after an Italian model of the 17th century (Side 1) and an organ by (Graziadio jun.) Antegnati in San Carlo Bressia, about 1630 (Side 2).

Recording produced by Dr. Alfred Krings and Heinz Janzen.
Front cover: Girolamo Frescobaldi at the age of 16, by engraver at the Archiv für Kunst und Geschichte, Berlin.
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**THE SOLEMN REDEDICATION
OF
NOTRE DAME DES CANADIENS CHURCH**

**WORCESTER, MASSACHUSETTS
SEPTEMBER 19, 1976**

THE PELOQUIN CHORALE and ORCHESTRA

**STEREO
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TEEN-ART



NOTRE DAME DES CANADIENS

PHOTO BY RICHARD COFSKE

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EN TOI, VIERGE PURE
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TA MATERNITÉ RESTE VIRGINALE,
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LADO "A"

1.- FIESTA LIMENA (1a. Parte) (Pepe Santiago) ELENCO COMPLETO	Vals SPAC	LOS QUITOS DEL PUENTE (Derechos Reservados) LUCERO	Vals	INSPIRACION (Emilio Pelaez Montero) LUIS ABANTO MORALES	Polka
OLVIDAME (Lorenzo Humberto Sotomayor) RAFAEL MATA LLANA	Vals APDAYC	FIESTA LIMENA (2a. Parte) (Pepe Santiago) ELENCO COMPLETO	Vals SPAC	PRESUROSA (Derechos Reservados) JORGE FIGUEROA	Polka
PIENSO EN TI (Derechos Reservados) LAS LIMENITAS	Vals	2.- DOÑA MARIQUITA (Eduardo Marquez Talledo) ELENCO COMPLETO	Polka APDAYC	LOCOS SUSPIROS (Felipe Pinglo Alva) LOS DOS CRIOLLOS	Polka APDAYC
VUELVE PRONTO (Augusto Polo Campos) MARITZA RODRIGUEZ	Vals SPAC	LA REINA DEL VALLE (Pablo Villanueva) DUO AMAZONAS	Polka	MI CONEJITO (Derechos Reservados) MARITZA RODRIGUEZ	Polka
VICENTA (Derechos Reservados) JORGE FIGUEROA	Vals	EL CICLISTA (Derechos Reservados) IRMA Y OSWALDO	Polka	SUSPIRANDO (Erasmio Diaz) LAS LIMENITAS	Polka APDAYC
PORFIRIA (Felipe Pinglo Alva) LUCERO	Vals APDAYC	¡VAMOS BOYS! (Pancho Quiroz) ALBERTO GUERRA	Polka APDAYC	INGRATA PALOMITA (Derechos Reservados) ELENCO COMPLETO	Polka
ADORADA MUJER (Nicanor Casas) LOS DOS CRIOLLOS	Vals APDAYC	ARRIBA ALIANZA (Oscar Corcuera) ALBERTO GUERRA	Polka APDAYC	3.- CUIDADO CON LA BRUJERIA (Fernando Soria Menacho) LAS LIMENITAS	Festejo
SOY DEL PERU (Alejandro Jaen) IRMA Y OSWALDO	Vals S. G. A. E. (FONOPERU)	1.- Y DALE U, UNIVERSITARIO DE DEPORTES (Teodoro Rosales Ramos) ALBERTO GUERRA	Polka APDAYC	MAMA NANGUE (Julio Morales San Martin) IRMA Y OSWALDO	Festejo
QUISIERA TENER (Luis Abanto Morales) LUIS ABANTO MORALES	Vals SPAC	EL PAJARILLO (Derechos Reservados) DUO AMAZONAS	Polka		
DESDENOSA (Miguel Correa Suarez) DUO AMAZONAS	Vals APDAYC	LOS LIMONEROS (Manuel Covarrubias) RAFAEL MATA LLANA	Polka APDAYC		

LADO "B"

1.- SEPARACION (Derechos Reservados) LAS LIMENITAS	Vals	HORTENSIA (Derechos Reservados) LUCERO	Vals	ROSICLER (Luis Abanto Morales) DUO AMAZONAS	Polka
NOCHE DE AMARGURA (Augusto Polo Campos) ALBERTO GUERRA	Vals SPAC	ROSA ELVIRA (Carlos Saco Pedro Espinel) LOS DOS CRIOLLOS	Vals	SONADOR (Pedro Espinel) LUCERO	Polka APDAYC
DESDEN (Miguel Paz) IRMA Y OSWALDO	Vals	A LAS ORILLAS DEL RHIN (Derechos Reservados) ELENCO COMPLETO	Vals	INGRATITUD (Pedro Espinel) MARITZA RODRIGUEZ	Polka APDAYC
PASION (Lorenzo Humberto Sotomayor) LUIS ABANTO MORALES	Vals APDAYC	2.- EL CONSEJITO (Elsiano Rueda Pinto) IRMA Y OSWALDO	Polka APDAYC	LAS MUJERES DE MI TIERRA (Lorenzo Humberto Sotomayor) JORGE FIGUEROA	Polka APDAYC
MIS CELOS (Angel Anibal Rosado) MARITZA RODRIGUEZ	Vals APDAYC	ANGELICA (Juan Criado) ALBERTO GUERRA	Polka APDAYC	CARMEN ROSA (Luis Dean) LAS LIMENITAS	Polka APDAYC
BLANCA LUZ (Derechos Reservados) JORGE FIGUEROA	Vals	¡VEN ACA LIMENA! (Felipe Pinglo Alva) LOS DOS CRIOLLOS	Polka APDAYC	3. MARINERA Y RESBALOSA (Derechos Reservados) ELENCO COMPLETO	
MI LINDA ROSA (Alberto Condemarin) DUO AMAZONAS	Vals APDAYC	MORIR ANSIARA (Manuel Covarrubias) JORGE FIGUEROA	Polka APDAYC		
PALOMA MIA (Miguel Cabrejos) DUO AMAZONAS	Vals APDAYC				

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Arreglos Musicales y Dirección: Rafael Amarante
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INTERPRETES: DUO IRMA Y OSWALDO
LOS DOS CRIOLLOS
LUIS ABANTO MORALES
MARITZA RODRIGUEZ
LUCERO
JORGE FIGUEROA
DUO AMAZONAS
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Daniel Kobialka
VIOLIN

Daniel Kobialka's musical training began with lessons from his father, Harry Kobialka, who was himself a professional violinist and a member of the Stradivarius String Quartet. Daniel's "Reflections beyond Twilight," which received its world premiere by the Berkeley Symphony under the direction of Kent Nagano in 1982, is dedicated to his father's memory. Kobialka received his Bachelor's Degree from Hart College of Music, University of Hartford; his Master's of Arts and Doctoral Degree in Musical Arts were both awarded by Catholic University of America. Kobialka's repertoire as a solo violinist is extensive. In addition to traditional works, such as the complete Mozart Violin Concertos, which he recently performed with the Midsummer Mozart Festival Orchestra under the baton of Maestro George Cleve, and the present recording of Mozart's Works for Violin and Piano, he has also performed pieces written for him by leading 20th century composers including Vivian Fine, Ben Weber, Arthur Custer, Lou Harrison, and George Rochberg, whose opera, "The Confidence Man," was recently given its first performance in Santa Fe. Kobialka has also participated in the premieres of significant contemporary works - Toru Takemitsu's "Far Calls, Coming Far," and Leonard Bernstein's "Mass." The 1983-84 season of the San Jose Symphony was opened with Kobialka performing the world premiere of Henry Brant's "Litany of Tides." Himself a composer of note, Kobialka has written works incorporating traditional Western musical elements with materials drawn from Oriental musical idioms. His expansive "Labyrinth Within" was given its first performance with the San Francisco Symphony Chorus in March 1980. In April of 1984, Kobialka's "Antiphony Across," a tone poem commissioned by the California Bach Society for the memory of Calvin Simmons, had its premiere in San Francisco's Davies Symphony Hall under the direction of Edwin Flath. He is also set to premier a new work by Charles Wuorinen, "Rhapsody in Black," in January of 1985. The Henry Brant premiere as well as the Calvin Simmons memorial are the subjects of other released on Sonic Arts Laboratory Series records. Kobialka presently teaches at San Francisco State University and is the principal second violinist of the San Francisco Symphony; he also performs with Paul Hersch and Lazlo Varga in the Trio Concertante ensemble.

Historical Notes

This recording introduces a series. The scope of the artists' project is comprehensive. The series will include not just the well-known sonatas and variations but also fragments, some pieces by Mozart's father, Leopold, and works whose authenticity has been questioned.

The order of presentation follows the inspiration of the artists. With respect to a nonchronological presentation of a complete genre, we cite Wolfgang Hildesheimer's comment advocating a nondevelopmental approach to listening: "... we do not do justice to Mozart if we try to hear each piece as a part of a pattern of development, heading toward the future, the 'nearly' and the 'not quite yet'..." Thus he suggests the works should "... affect us as evidence of an emotional and creative condition, as works that follow their own law and their own necessity."

Further, the works performed in Volume I will be discussed in a convenient order; since KV 301 and 303 belong to a set of six sonatas, they will be treated together rather than in the order in which they occur on the recording.

(continued on inner sleeve)



Machiko Kobialka
PIANO

Machiko Kobialka was born in Japan and began piano studies at the age of six. Subsequent studies were undertaken at the Toho-Gauken High School of Music and the Toho-Gauken College of Music. She has toured Japan as a soloist and accompanist, and has performed on radio and television in that country. A Fulbright Grant enabled Machiko to earn a Bachelor's Degree at Hart College of Music and her Master's Degree in Music from Catholic University where she studied with one of the finest pianists of our time, William Masselos. She has concertized throughout New England and presently teaches at the San Francisco Conservatory of Music.

Side 1

Sonata in D Major, KV7 (Paris 1764)

"Jugendsonate"	
<i>Allegro Molto</i>	3:26
<i>Adagio</i>	2:20
<i>Menuet I and II</i>	2:17

Sonata in C Major, KV303 (Komponiert 1778)

"Mannheimer Violinsonate"	
<i>Adagio non Troppo-Molto Allegro-Adagio-Molto Allegro</i>	7:37
<i>Tempo di Menuette</i>	3:59
Total Time	19:46

Side 2

Sonata in E minor, KV60 (Italien 1773)

"Romantische Violinsonate"	
<i>Adagio</i>	3:57
<i>Allegro con Spirito</i>	2:30
<i>Rondo "Tempo di Menuetto"</i>	3:57

Sonata in G Major, KV301 (Komponiert 1778)

"Mannheimer Violinsonate"	
<i>Allegro con Spirito</i>	5:49
<i>Allegro</i>	3:24
Total Time	19:37

Credits

Producer and Recording Engineer: Leo de Gar Kulka
Digital Technician: Kenneth K. Lee, Jr.
Technical Assistant: Dennis Cham
Recording Assistant: Jamie Marantz
Piano Technician: Sheldon Smith
Production Coordinator: Ronald Lee Sullivan
Music Annotation: Dr. John Reible
Disk Mastering: Leo Kulka at Sonic Arts -
The Mastering Room
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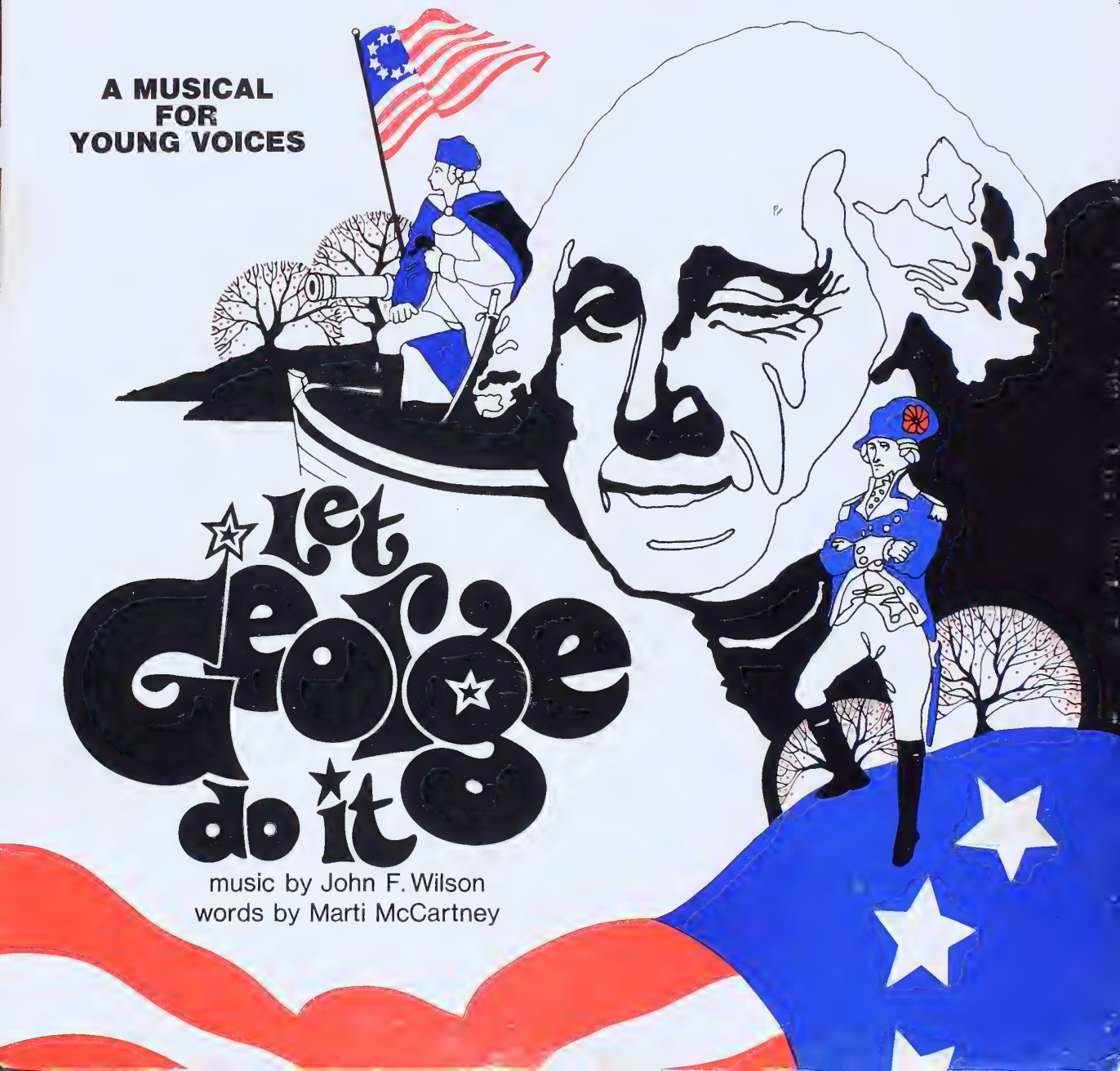
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**A MUSICAL
FOR
YOUNG VOICES**

**Let
George
do it**

music by John F. Wilson
words by Marti McCartney



Saturday, November 16, 1974

It was quite an experience . . .



Watching the delightful and diverse young singers from the Chicago Children's Choir working steadily for seven hours rehearsing, recording, overdubbing and intercutting

Watching composer-conductor John Wilson, earphones in place, directing the singers, coordinating the narrations of David Fay and the many solos and speaking parts . . . fitting them all in to the orchestra tracks he had previously recorded . . .

Watching "George", in the person of Rich Flegle, interacting with the choir, dressed in the powdered wig and "Three Cornered Hat" designed by . . .

Marti Mc Cartney, author of the texts and, along with her many other creative talents . . . somewhat of an amateur milliner . . .

Watching engineer Bruce Swieden artistically controlling switches, buttons, "mikes" and the multitude of other gadgets which make a recording a reality . . . still maintaining great rapportee with the singers . . .

Watching Bill Shorney, Vice President of Hope Publishing Company, tending to the temporal needs of the kids, and finally . . . Seeing the whole thing "come together" (almost miraculously) to form the recording you are about to hear . . .

Let George Do It!

Let George do it

Words by Marti Mc Cartney
Music by John F. Wilson

Recorded at:
Streeterville Studios and
Sound Market, both in Chicago

Strings:
Elliott Golub,
Sol Bobrov, John Frigo,
Martin Abrams.

Brass:
Bobby Lewis, John Howell, Judy Hill,
Dale Clevenger, Ralph Craig, Larry Mayfield

Guitars:
Pat Ferreri, Ron Steele

Bass:
John Frigo

Keyboards:
Bobby Schiff, John Wilson

Drums & Percussion:
Tom Radke, Don Simmons

Singers:
members of the Chicago Children's
Choir, Christopher Moore, Director

Vocal Assistants:
Mimi Amerding, Joanne Hettinga,
Juli Wick, Cheryl Wilson

Narrations and Characterizations:
Juli Wick, David Fay, Rich Flegle

Engineer:
Bruce Swieden

Director:
John F. Wilson

Cover Design:
Wayne Hanna,—John Sweetmer & Assoc.

Photographs:
Marti Mc Cartney



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MUSICA HELVETICA



Musica Helvetica

THE SWISS CHORAL TRADITION
CLASSICAL CHORAL MUSIC

Programme No. MH 51

Produced by: Lance Tschannen, in consultation
with Hansruedi Willisegger

Time: 25:45

IDENTIFICATION MUSIC:

(MUSIC BOX)

0:05

ANNOUNCER:

SBC, the Swiss Broadcasting Corporation,
presents MUSICA HELVETICA.

Today, the Swiss Choral Tradition in the
classical field.

MUSIC: Excerpt from Sancti spiritus assit nobis gratia
(N. Balbulus)

fade under after 0:22

NARRATOR:

The oldest forms of documented choral singing in Switzerland date back to a time when nobody could even guess that there would one day be a Swiss Confederation, for which the foundation was laid in 1291 with the swearing of the alliance of the original Swiss cantons, Uri, Schwyz and Unterwalden. Centuries before, religious choral singing had reached a high development with the Gregorian Chant which, coming from Byzantium, was cultivated in monasteries throughout western Europe.

One of the most important among those early places of Christian faith was the Monastery of St. Gall, whose foundation was attributed to the Irish monk Gallus who had brought Christianity to this part of the world and who had settled in a hermitage in the region of St. Gall in northeastern Switzerland. It was at that same monastery that two monks, Notker Balbulus and Tuotilo, made highly important, innovative contributions to the structural, harmonic and melodic evolution of the Gregorian Chant. Their development of the Sequence and of the Trope may be considered the first significant Swiss contribution to the growth of western music. We're hearing an excerpt from a sequence by Notker Balbulus, as sung today by the Schola Cantorum of the Monastery of Einsiedeln, under the direction of Father Roman Bannwart, an eminent scholar in this field.

MUSIC: Excerpt from Sancti spiritus assit nobis gratia
(N. Balbulus)

up till end 3:50

NARRATOR:

Centuries were to pass until a further major impulse from Switzerland was given to the development of choral music in western Europe through the emergence, at the turn of the 16th century, of Ludwig Senfl, a native of Zurich, who became Master of Music at the Court of Emperor Maximilian and was later hailed as "The Prince of Music".

Senfl developed the art of polyphony both instrumentally and vocally, composing great works of secular and religious music, which often drew inspiration from popular songs of the times. "Ave Rosa sine spinis" is one of his outstanding compositions of church music.

We hear an excerpt sung by the Choir of the Italian-Swiss Radio under Edwin Löhrer.

MUSIC: Excerpt from Ave Rosa sine spinis (L. Senfl)

3:30

NARRATOR:

An important feature of that period were the Carnival Plays which, originally of religious inspiration, soon incorporated also elements of the military, so prevalent in those turbulent times. Those songs were often down-to-earth both in their music and in their lyrics, such as this drinking song with a text by Hans Rudolf Manuel, son of the famous statesman, artist and scientist Niklaus Manuel from Bern.

It reflects the chronicles of Diebhold Schilling, eminent Swiss historian, who excelled in his lively drawings of scenes of war, of military meetings, competitions and games.

This 16th century song is set as a double canon, with obligato and ostinato counterpoint being added to the melody line.

The performers are the Lucerne Singers under the direction of Hansruedi Willisegger.

MUSIC: Frisch fröhlich wend wir singen (H.R. Manuel)

1:02

NARRATOR:

Meanwhile with the advent of the austere Reformation, much changed on the Swiss musical landscape. While in Calvin's Geneva, French composer Loys Bourgeois introduced the plain psalms of the French Huguenots, Zurich reformer Ulrich Zwingli took steps to banish instrumental music from the church and to curtail rigorously all profane singing and music-making among the people. But Zwingli's measures of musical austerity were not to last long. The growing strength of an independent citizenry in the Swiss Confederation which had its aristocratic class but never any royal court, was also reflected in resurgence of music-making on all social levels, a trend incidentally which in no way was limited to Switzerland. Choral societies, above all, were founded in all major cities with Zurich assuming a kind of leadership position. One of the key figures in this movement was Hans Georg Nägeli, whose music publishing house was soon to assume European importance. His song "Freut euch des Lebens" on a melody by Isaak Hirzel, expressing an invitation to people to really enjoy life, became a landmark in the new trend. We hear it sung by members of the Jakob Kobelt Chamber Choir.

MUSIC: Freut euch des Lebens (I. Hirzel/ H.G. Nägeli)

3:00

NARRATOR:

The new Swiss choral societies not only enjoyed an ever-growing number of members; they soon also began to play a

role of increasing importance in civic and even political life. The tenor of many of the songs more and more extolled the civic virtues of life in the community and kindled the flame of patriotic love for the homeland. At the same time, the quality of performance of those choral groups grew steadily through the influence of diligent work and through the improved possibilities of musical tuition. The inspiring "Ode to God" by Johann Heinrich Tobler (1777 - 1838), a composer from the Appenzell, became something like the anthem of that region and has remained it to this day. It will be sung now by the Combined Choirs of Appenzell Innerrhoden and Appenzell Ausserrhoden.

MUSIC: Ode an Gott (J.H. Tobler)

1:05

NARRATOR:

The Zurich Male Choir now brings us a work by Friedrich Hegar, a Swiss composer of the last century who contributed greatly towards the raising of the musical calibre of Swiss lay choirs to a classical level, "Morgen im Walde" - Morning in the Woods.

MUSIC: Morgen im Walde (F. Hegar)

3:06

NARRATOR:

Today there are some 80'000 active lay singers in Switzerland, in more than 1500 choral societies and groups all over the country, joined in the Swiss Choral Union.

And this tremendous potential has incited a growing number of composers to write for them. In consequence, naturally, the scope of the repertoire of Swiss choral music has been extended in every direction of style and concept.

One of the leading composers in this respect is Albert Jenny. We hear an excerpt from his "Spring Cantata", based on texts by German Baroque poets, as performed by the Chamber Choir and the Chamber Ensemble of Radio Bern under the direction of Walter Furrer.

MUSIC: Excerpt from Frühlingskantate (A. Jenny)

2:20

NARRATOR:

Today the Swiss choral singing embraces the whole classical repertoire but also reaches into the most modern forms of music. We're going to conclude with a work which was written by a well-known French-Swiss contemporary composer, Constantin Régamey. We'll hear of one of his "Five Poems by Jean Tardieu" for Mixed Choir and Soloists, performed by the Choir of the French-Swiss Radio under the direction of André Charlet.
- The Alert.

MUSIC: L'alerte (C. Régamey)

2:35

ANNOUNCER:

This has been another programme in the Swiss Broadcasting Corporation's transcription series MUSICA HELVETICA, today dedicated to the Swiss Choral Tradition in the classical field.

Musica Helvetica

THE SWISS CHORAL TRADITION

CHORAL FOLK MUSIC

Programme No. MH 52

Produced by: Lance Tschannen, in consultation

with Hansruedi Willisegger

Time: 25:15

IDENTIFICATION MUSIC:

(MUSIC BOX)

0:05

ANNOUNCER:

SBC, the Swiss Broadcasting Corporation presents MUSICA HELVETICA. Today, the Swiss Choral Tradition in folk songs.

NARRATOR:

Folk singing, in choirs reflects the whole linguistic and cultural diversity of Switzerland with each of the four main regions rich in its own choral tradition.

In French-speaking Switzerland choral singing constitutes the backbone of folk music. But the accent has somewhat shifted from the traditional songs of the past to more recent works by composers who have known how to capture people's fancy with their songs. Next to popular composers like the late Abbé Joseph Bovet, there are also a number of contemporary artists from the

classic field who have written melodies that have become folk songs even in their own life-time. Emile Jaques-Dalcroze, the father of Eurhythmics, is one of them and we hear his very popular hymn to his homeland, la Suisse Romande... "Tout simplement", interpreted here by the "Genève Chante" choir under the direction of Claude Yvoire.

MUSIC: Tout simplement (E. Jaques-Dalcroze)

2:00

NARRATOR:

Choral singing enjoys a particularly lively tradition and high stage of development in the Canton of Graubunden, in southeastern Switzerland, where the ancient Latin-derived language of Romansch is still being spoken by a small minority of only one percent of the total Swiss population. It is perhaps their very battle of linguistic and cultural survival which has made the Romansch-speaking Swiss cling so fervently to their native folk songs, which they interpret with great enthusiasm and skill. Here is one of the finest choirs of that region "La Ligia Grischa" in a song entitled "Il paun palus" - Hard-earned Bread.

MUSIC: Il paun palus (G. Schmid von Grüneck)

2:25

NARRATOR:

Southern, Italian-speaking Switzerland draws most of its choral music from the rich treasures of neighbouring Italy, especially the region of Lombardy. But there are also some native Ticino folk

songs such as "Son vegnù da Montebel"
I've come from Montebel - sung even in
the local dialect, and we'll hear this
song interpreted by the mixed choir
"La Vos de Locarno".

MUSIC: Son vegnù da Montebel (trad.)

1:18

NARRATOR:

But German-speaking Switzerland too,
which makes up the major portion of the
country, has a rich folk choral tradition,
upheld to this day by an astonishingly
large number of local choral societies.
All told, there are some eighty thousand
active singers in Switzerland grouped to-
gether in more than 1500 choral societies
forming part of the Swiss Choral Union,
plus close to 20'000 active yodelers,
members of the Swiss Yodeling Federation.
There are German-Swiss choirs which can
look back over a century of activity, but
we are going to hear one of the more
recent ones, the Lucerne Singers under
the direction of Hansruedi Willisegger.
They are going to sing for us however an
ancient Swiss-German song in dialect
"O du liebs Aengeli" - My dear little Angel.

MUSIC: O du liebs Aengeli (trad.)

1:30

NARRATOR:

After this linguistic tour d'horizon of
Swiss choral singing let us turn our
attention to that typical form of folk
singing in Switzerland, the yodel, which
is practised also in groups of smaller
and bigger size.

In the Appenzell, in north-eastern Switzerland, choral singing of the traditional natural yodel, without any lyrics, has been developed to a particularly high degree by the so-called Zäuerli choirs, one of the finest of them being the "Schötze Chörli" of Stein, under Hans-ueli Wälte.

MUSIC: Am Jock sim silbrige Hochzig (trad.)

2:22

NARRATOR:

Central Switzerland too upholds this tradition of the natural yodel sung by larger choirs but the style of singing is quite different from that of the Appenzell. Here are 150 singers of the Association of Yodel Clubs of Unterwalden, which comprises a total of 14 groups, performing the traditional "Aelggi-Juitz".

EL'GHEE YOOTZ

MUSIC: Aelggi Juitz (trad.)

2:40

NARRATOR:

The yodel song with lyrics and the yodel refrain was initiated in the last century largely in the Canton of Bern, and we are going to listen now to such a song by one of the best-known composers in this field Oskar Schmalz. It was inspired by traditional cowherds' songs known as "Kuhreihen", literally translated "cows' roundelays" the first collections of which date from the beginning of the 19th century.

MUSIC: Emmentaler Kuhreihen (O. Schmalz)

1:33

NARRATOR:

Of great importance in the preservation of a country's choral tradition are the efforts made on every level, including the schools, to uphold the interest in singing among young people through the years of adolescence. There are fortunately a great number of fine childrens' and youth choirs in Switzerland guided by excellent music teachers and choir masters. We hear one of them, the Youth Chorus of Wolhusen in the Canton of Lucerne directed by Josef Scheidegger in a performance of "The Alpine Herdsmen's Dance".

MUSIC: Aelplertanz (T. Zyböri / arr. H. Waldvogel)

2:03

NARRATOR:

Constant development of the repertoire of a popular choral literature by composers of great musical skill, an innate respect and love for the folk music tradition, as well as personal competence in leading choral groups are also eminently important if the art of choral singing is to remain firmly rooted in the people. Jean Daetwyler not only has guided the development of an outstanding mixed choir from the Canton of Valais for two decades, he has also written new and challenging music for them which is nourished from the very musical soil of that region, the Valley of the Rhone. In closing today's programme, "La Chanson du Rhône" directed by the composer sing for us his song dedicated to the Rhone River... "Le Rhône danse".

MUSIC: Le Rhône danse (J. Daetwyler/ A. Theytaz)

2:40

ANNOUNCER:

You have just heard a programme devoted to the Swiss choral folk singing tradition. This feature was presented in the framework of the Swiss Broadcasting Corporation's transcription series MUSICA HELVETICA.



Panflöte und Orgel

Virtuose Zauberklänge
des Barock

Catalin Tircolea (Panflöte)
Michael Jüttendonk (Orgel)

Panflöte und Orgel

Virtuose Zauberklänge
des Barock

SEITE A:

Badinerie (Bach)

Air Tendre (Lully)

Gigue (Mattheson)

Tambourin (Rameau)

Rigaudon (Böhm)

Wachet auf (Bach)

Menuett (Murschhauser)

Gavotte (Corelli)

Adagio (Albinoni)



Club-Sonderauslage
26 225-3

SEITE B:

Werde munter mein Gemüthe (Bach)

Bourrée (Bach)

Tambourin (Rameau)

Siciliano (Bach)

Sarabande (Corelli)

Allegretto moderato (Corelli)

Tambourin (Rameau)

Gigue (Bach)



Catalin Tircolea (Panflöte)

Michael Jüttendonk (Orgel)

Aufnahme: Neanderkirche, Düsseldorf Dezember 1979

Orgelmusik alter Meister



*Werke von Prätorius,
Sweelinck, Scheidt, Froberger,
Pachelbel u. a.*



*Walter Kraft
spielt auf den
Orgeln zu
Stade und
Bremervörde*

Michael Praetorius, geboren am 15. Februar 1571 zu Kreuzburg in Thüringen, gestorben am 15. Februar 1621 in Wolfenbüttel, war ein außerordentlich fruchtbarer Komponist und Musik-schriftsteller. Seine Angaben in der Enzyklopädie „Syntagma musicum“ über das Instrumentarium der Renaissance und des Frühbarock sind von unschätzbarem Wert. Die Orgel-Hymnen „O Lux beata Trinitas“, „Te mane laudum“ und „Vita sanctorum“ enthalten den Cantus firmus in der Baßstimme.

Guillaume Dufay, geboren um 1400 in Flandern, gestorben am 27. November 1474 zu Cambrai, gilt als die führende europäische Meister in der ersten Hälfte des 15. Jahrhunderts. Stilistisch steht Dufay am Ende der „Ars nova“, rhythmisch führt er auf Johannes Ockeghem, den Patriarchen der „Alten Niederländer“. Dufay bevorzugt gern Doppel-Metren, gerade und ungerade Taktarten übereinander. Der dreistimmige Hymnus „Pange lingua“ enthält den Cantus in der Oberstimme.

Samuel Scheidt, getauft am 4. November 1587 zu Halle an der Saale, gestorben in Halle am 24. März 1654, ist ein Schüler von Sweelinck. Die bekanntesten Orgeldrucke von Scheidt sind: die „Göritzer Tabulatur“ mit hundert geistlichen Liedern und Psalmen, sowie seine „Tabulatura nova“. Der Satz „Modus ludendi pleno organo pedaliter à 6 Voci“ verteilt vier Stimmen auf beide Hände und zwei Stimmen auf das Pedal.

Jan Pieterszoon Sweelinck ist 1562 zu Deventer geboren und am 16. Oktober 1621 in Amsterdam gestorben. Sein Einfluß reichte über seine Schüler bis zu Bach hin. Er wurde „der deutsche Organistenmacher“ genannt. In den Toccaten Sweelinks dominiert frei-imitatorisches, mitunter sequenztartiges Laufwerk.

Johann Jakob Froberger, geboren am 19. Mai 1616 zu Stuttgart, gestorben am 7. Mai 1667 zu Héricourt bei Mömpelgard, ist ein Schüler von Frescobaldi in Rom, dessen Toccatenwerk er nach Deutschland brachte. Er wurde der Begründer der Klaviersuite, Bach schätzte ihn sehr hoch, in seinen Werken wird der Einfluß der französischen Ornamente bereits spürbar. Seine Toccaten sind — mehr als die seines Lehrmeisters — klar abgegrenzte, mehrteilig angelegte Stücke von vorwiegend gegensätzlicher Fraktur.

Delphin Strungk (1601—1694) war Geiger, wirkte in Celle, Hannover, Hamburg, Dresden und Leipzig. Sein Violinspiel erregte Corellis Bewunderung in Rom. Auch vor dem Kaiser in Wien trat er als Violin-Virtuose auf. In seinen Orgelchören findet der Cantus firmus vorzugsweise in kolorierter Art im Diskant Verwendung, was es auch bei Buxtehude der Fall ist.

Matthias Weckmann, geboren 1619 in Niederdorf bei Mühlhausen in Thüringen, gestorben am 24. Februar 1674 in Hamburg, sang als Knabe unter Schütz in der Dresdener Hofkapelle. Er bemühte sich um die Orgelkunst Sweelinks und befreunde sich mit Froberger. Weckmann wirkte in Dresden als kronprinzlicher Hoforganist, in Kopenhagen in gleicher Position und in Hamburg als Jakoborganist. Sein Orgelrhythmus „O Lux beata Trinitas“ stellt in einigen harmonischen Wendungen einen Gipfel an dissonanter, geradezu „moderner“ Kühnheit dar — entstanden aus konsequenter chromatischer Linienführung — wie es sich kaum bei Dietrich Buxtehude, dem Haupt der „Norddeutschen Orgelschule“, finden läßt.

Vincent Lübeck, geboren im September 1654 wahrscheinlich zu Padingbüttel bei Dorum (Hannover), gestorben am 9. Februar 1740 in Hamburg, war Organist in Stade (St. Cosmae und Damian) und in Hamburg (St. Nicolai). Über sein Leben und Wirken ist nur wenig bekannt. Die geistige Verwandtschaft mit den Werken Buxtehudes ist bei den Orgelkompositionen Lübecks unverkennbar, wenngleich ihnen eine weniger improvisatorisch-phantasievolle, vielmehr strengere Konzeption eigen ist.

Johann Pachelbel, getauft am 1. September 1653 in Nürnberg, gestorben ebendort am 8. März 1706, wurde mit seinen Choral-

Orgelmusik alter Meister

Walter Kraft an den Orgeln
von St. Cosmae und Damian zu Stade
und von St. Liborius zu Bremervörde

Seite 1:

Die Orgel von St. Cosmae und Damian
(Vincent-Lübeck-Organ) zu Stade

(Gesamtzeit 22 : 43)

1. **Michael Praetorius**
Drei Orgel-Hymnen
a) O Lux beata Trinitas (3:23)
b) Te mane laudum (2:15)
c) Vita sanctorum (2:36)
2. **Guillaume Dufay**
Hymnus „Pange lingua“ (1:34)
3. **Samuel Scheidt**
Modus ludendi pleno organo pedaliter à 6 Voci (1:45)
4. **J. P. Sweelinck**
Toccata in a (2:17)
5. **Joh. Jakob Froberger**
Toccata in d (3:35)
6. **Delphin Strungk**
Orgelchoral „Laß mich dein sein und bleiben“
(O Haupt voll Blut und Wunden) (2:21)
7. **Matthias Weckmann**
O Lux beata Trinitas (2:25)

Seite 2:

Die Orgel von St. Liborius zu Bremervörde

(Gesamtzeit 22 : 38)

8. **Vincent Lübeck**
Praeambulum et Fuga ex C b (4:36)
9. **Johann Pachelbel**
Herr Jesu Christ, ich weiß gar wohl (5:41)
10. **Johann Nicolaus Hanff**
Drei Choralvorspiele
a) Ein feste Burg ist unser Gott (2:46)
b) Ach Gott, vom Himmel sich darum (2:53)
c) Wär Gott nicht mit uns diese Zeit (1:58)
11. **Christian Ritter**
Sonatina (4:24)

verspielen in ihrer zeilenmäßig imitatorischen Cantusverarbeitung und choralthemenartig figurierten Durchführung Vorbild für Joh. Seb. Bach. Pachelbel wirkt als Organist in Wien, Eisenach, Erfurt, Stuttgart, Gotha und seit 1695 als Nürnberger Sebaldusorganist. Wenig bekannt ist, daß Beziehungen zwischen Pachelbel und Buxtehude bestanden. Im Besitz des Lübecker Marienorganisten Walter Kraft befindet sich ein von Pachelbel Buxtehude dedizierter Heft Pachelbelscher Kompositionen (Erstdruck), mit einer ausführlichen Vorrede, an deren Schluß Pachelbel dem großen Zeitgenossen huldigt und ihm seinen Sohn als Schüler anvertraut. Pachelbels „Herr Jesu Christ, ich weiß gar wohl“ hat eine Sonderstellung unter seinen Choralvorspielen: der Cantus firmus tritt hier sehr spät und unerwartet in der Oberstimme auf.

Johann Nikolaus Hanff, geboren 1665 zu Wechmar in Thüringen, gestorben im Januar 1712 als Domorganist in Schleswig, wirkte auch in Eutin und Hamburg. Von ihm sind nur sechs Choralvorspiele erhalten. Auch seinen Werken wird zugeschrieben, auf Joh. Seb. Bach einflußreich gewirkt zu haben.

Christian Ritter, geboren um 1645, starb nach 1725 wahrscheinlich in Hamburg. Ritter wirkte in Halle, in Schweden, in Dresden, dann wieder in Schweden (Stockholm) und Hamburg. Von seinen Werken ist wenig erhalten, vorwiegend Kantaten. In seiner „Sonatina“ entfernt sich Ritter kaum von dem zeitgemäßen Form-Schema; das Werk ist seiner Anlage nach — wie bei Buxtehude, Vincent Lübeck und anderen norddeutschen Orgelmeistern — ein Werk, das auch Präludium oder Toccata und Fuge benannt werden könnte.

Die Orgel in St. Cosmae und Damian zu Stade (Elbe) wurde in den Jahren 1669—1673 von Berend Huß aus Glückstadt (Elbe) und seinem Gesellen Arp Schnitter, dem später berühmtesten norddeutschen Orgelbaumeister, der das Werk vollendete, erstellt. Die Orgel enthält eine 300 Jahre alte sogenannte Springlade (Hauptwerk). Dieses Windladen-System wurde in der Orgelbaupraxis noch vor der Schließlade angewandt, die auch in modernen Orgeln wieder Verwendung findet. Der Seltenheitswert der Stader Springlade ist beträchtlich; nur in Lemgo befindet sich noch eine weitere Springlade in völlig intaktem Zustand in einer renovierten Orgel. Die letzte Renovierung der Orgel in der Cosmae-Kirche zu Stade, an der Vincent Lübeck wirkte und die nach diesem Meister auch Vincent-Lübeck-Organ genannt wird, wurde durch die Orgelbauwerkstatt Ott in Göttingen ausgeführt.

Von der Orgel der Liboriuskirche zu Bremervörde ist nur noch die prächtige Fassade erhalten. Dieser Prospekt und die zugehörige Orgel sind vermutlich 1750 erbaut worden, im Todesjahr Joh. Seb. Bachs. Das jetzige Werk wurde in sehr vorbildlicher Klangbestimmung mit der Disposition und den Mensuren des Orgelexperten Alfred Hoppe 1962—1963 von der Firma Hillebrand, Altwarmbüchen bei Hannover erbaut.

Walter Kraft, geboren am 9. Juni 1905 in Köln, studierte Klavier, Orgel (bei K. Hannemann) und Komposition an der Berliner Musikhochschule bei Paul Hindemith. Seit 1924 wirkte er als Organist an der Markuskirche in Hamburg, dann an der Lutherkirche in Altona-Bahrenfeld. 1929 wurde er auf Lebenszeit zum Organisten der Lübecker Marienkirche berufen. 1947 wurde Kraft Leiter der Orgelklasse an der Musikhochschule Freiburg i. Br. und zum Professor ernannt. Von 1950 bis 1955 war er außerdem Direktor der Schleswig-Holsteinischen Musikakademie und Norddeutschen Orgelschule in Lübeck. Walter Kraft ist ein hervorragender Interpret und Improvisator. Auch als Komponist genießt er weites Ansehen, vor allem mit seinen großen Chorwerken, Kantaten, Motetten und Liedern. Zugleich ist Kraft ein hervorragender Kenner der alten Orgelliteratur und ein ausgezeichnete Spezialist auf dem Gebiet des Orgelbaus. Seine Gesamtausgabe der Orgelwerke Buxtehudes auf Schallplatten hat den „Grand Prix du Disque“ erhalten. 1967 hat Walter Kraft das gesamte Orgelwerk Joh. Seb. Bachs auf 20 europäischen Orgeln für Schallplatten eingespielt. U.



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Dietrich Buxtehude

(1637-1707)

6.42001

AF

STEREO

DAS ORGELWERK · ORGAN WORKS · L'ŒUVRE D'ORGUE - VOL. I

Seite · Side · Face 1

Toccata d-moll, Bux WV 155	6'10"
Praeludium und Fuge G-dur, Bux WV 147	2'40"
Praeludium und Fuge e-moll, Bux WV 143	3'58"
Praeludium und Fuge g-moll, Bux WV 163	6'29"
Praeludium und Fuge C-dur, Bux WV 138	3'26"
Toccata G-dur, Bux WV 165	4'24"

Seite · Side · Face 2

Mit-Fried und Freud fahr ich dahin, Bux WV 76	7'07"
Klag-Lied: Muß der Tod dem auch entbinden	1'40"
Wär Gott nicht mit uns diese Zeit, Bux WV 222	2'40"
Ich ruf zu dir, Herr Jesu Christ, Bux WV 196	3'27"
Von Gott will ich nicht lassen, Bux WV 220 und 221	6'58"
Gelobet seist du, Jesu Christ, Bux WV 188	

MICHEL CHAPUIS

an der Ahrend & Brunzema-Orgel
der Kirche Cantate Domino, Frankfurt am Main.

Titelseite: Ansicht der Stadt Lübeck im 17. Jahrhundert
Kupferstich von Matthäus Merian (1593—1650)
Archiv für Kunst und Geschichte, Berlin)



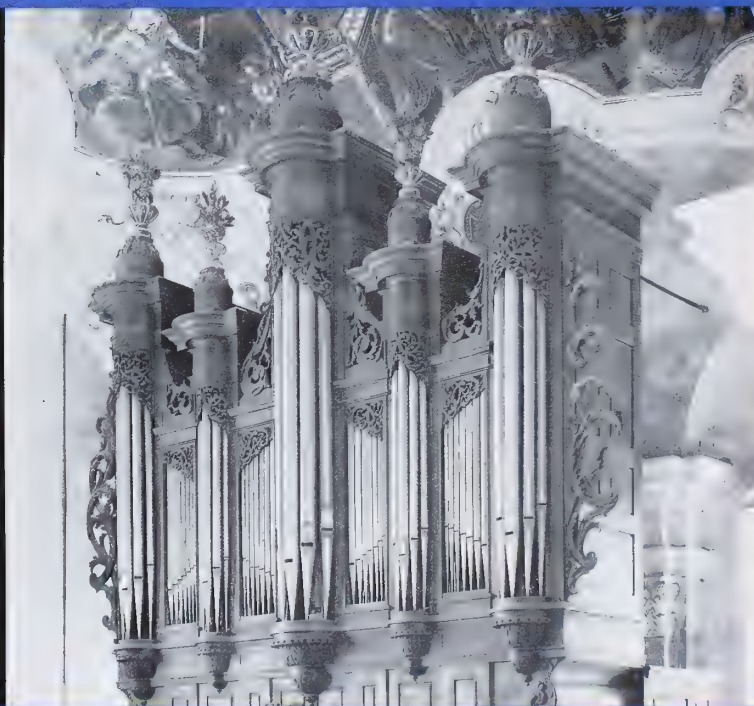
Meister der Orgelkunst
J. S. BACH

ORBIS



HI-FI 21254

AN DER ORGEL



WALTER KRAFT

SILBERMANN-Organ in Ebersmünster

JOHANN SEBASTIAN BACH ORGELWERKE

Praeludium und Fuge e-moll, BWV 555
Choralvorspiel »Allein Gott in der Höh' sei Ehr'«, BWV 711
Orgelchoral »Allein Gott in der Höh' sei Ehr'«, BWV 715
Fuge c-moll, BWV 575
Fantasie G-dur, BWV 572

Pastorale F-dur, BWV 590
Choralvorspiel »Wo soll ich fliehen hin«, BWV 646
Toccata und Fuge d-moll, BWV 565



Walter Kraft
an der Silbermann-Organ
in Ebersmünster

Register und Manuale der
Silbermann-Organ

Disposition der Register:

HAUPTWERK (Grande Orgue)	PEDAL	RÜCKPOSITIV (Positif)	ECHOWERK (Récit)
Mittleres Manual		Unteres Manual	Oberes Manual
Bourdon 16'	Subbaß 16'	Bourdon 8'	Bourdon 8'
Bourdon 8'	Oktavbaß (Flüte) 8'	Prestant 4'	Prestant 4'
Montre (Primipal) 8'	Bombarde 16'	Nazard 2 2/3'	Cornet 3fach
Prestant 4'	Trompette 8'	Doublette 2'	Trompette 8'
Nazard 2 2/3'	Clairon 4'	Tierce 1 3/4'	
Doublette 2'		Fourniture 3fach	
Tierce (Terz) 1 3/8'		Cromorne (Krumm- horn) 8'	
Cornet 5fach			
Fourniture (Mixture)			
3fach			
Cymbale 3fach			Schleifladen, mechanische
Trompette 8'			Traktur
Clairon 4'			2 Tremulanten
Voix humaine 8'			

Im Barockzeitalter galt die Orgel als »Königin der Instrumente«. Damals erlebten der Orgelbau wie auch die Orgelkomposition – gipfelnd in den Werken Johann Sebastian Bachs – ihre Blütezeit, der dann in den folgenden Jahrzehnten ein jäher Verfall folgte. Erst im 20. Jahrhundert, nachdem die Werke Bachs und anderer »Alter Meister« wieder erschlossen waren, entdeckte man auch den Wert der alten Orgel und erhob – mit der »Orgelbewegung« – diese zum idealen Instrument. Die Barockorgel war nun nicht nur selbstverständliche Voraussetzung für eine stilistische Interpretation jener alten Musik, sondern sie wurde auch das Vorbild für den modernen Orgelbau. Nachdem die Werke Bachs, Buxtehudes, Pachelbels und anderer Meister in Neuausgaben vorlagen, fanden auch die alten Orgelbauer ihre verdiente Anerkennung. Immer häufiger rückte der Name Silbermann in den Brennpunkt des Interesses. Doch während zumindest ein be- trachtlicher Teil der alten Kompositionen für die Gegenwart erschlossen werden konnte, war die Ausbeute bei den alten Instrumenten nur klaglich. Viele der alten Meisterorgeln waren im neunzehnten Jahrhundert als »veraltet« empfunden und romantisierenden Umbauten unterzogen worden. Der Rest wurde durch Brände und nicht zuletzt durch die beiden Weltkriege dezimiert. Werke Schnitzgers, Silbermanns oder Compenis' in ihrer ursprünglichen Gestalt sind heute leider eine Rarität geworden. Um so mehr wissen wir den Klang einer unverfälscht bewahrten Barockorgel – wie hier einer Orgel Silbermanns – zu schätzen.

Die Orgelbauerfamilie Silbermann war ähnlich verzweigt wie die Musikerfamilie Bach. Ihre wichtigsten Vertreter waren die Brüder Andreas und Gottfried Silbermann, beides ältere Zeitgenossen Johann Sebastian Bachs, sowie der Sohn des Andreas Silbermann, Johann Andreas. Wenn man von Bach spricht, denkt man oft an Silbermann und umge- kehrt. Bach hatte sich an den neuen Orgeln Silbermanns in Dresden begeistert, spielte Cembali Silbermanns und lernte die ersten Hammerflügel des genialen Erfinders kennen, die er allerdings – da sie noch unzureichend waren – ablehnte. Viele Jahre später, am Hofe des großen Preußenkönigs, erprobte Bach die neuen Hammerflügel Silbermanns und versagte ihnen nicht seine volle Anerkennung. Wenn man in diesem Zu- sammenhang von Silbermann spricht, meint man stets Gottfried, den »sächsischen Silbermann. Unsere Aufnahme hingegen handelt von dessen älterem Bruder Andreas, dem »elassischen Silbermann. Ihre Werke gehören jedoch stilistisch enger zusammen, als viele Brüder angenommen wird.

Heide Krauß stammen aus dem Erzgebirge. Andreas (1678–1754) erwarb sich seine Grundkenntnisse bei dem berühmten Orgelbauer Gasparini in Gurlitz. Dann arbeitete er einige Zeit in der Pfalz und wurde schließlich in Straßburg anässig. Dort gelangte er rasch zu Ansehen und nahm spätestens 1702 seinen Bruder Gottfried in die Lehre. Dieser

wahrte die Geschäftsinteressen, als Andreas für zwei Jahre nach Paris zu einem Thierré Schuler ging, um den französischen Orgelbau sozusagen an der Quelle zu studieren. Danach arbeiteten die beiden Brüder noch vier Jahre gemeinsam in Straßburg. Zeit genug auch für Gottfried, die Besonderheiten des französischen Orgelbaues kennenzu lernen und in die Heimat zu übertragen. Die Bedeutung Silbermanns liegt in der Synthese von mitteldeutschem und französischem Orgelbau. Daß Andreas, der zeitweilen in Straßburg anässig blieb, den französischen Einflüssen stärker ausgesetzt war als Gottfried, liegt auf der Hand.

Die Orgel für die Abteikirche zu Ebersmünster war eine der letzten Arbeiten Andreas Silbermanns. Ebersmünster liegt wenige Kilometer nördlich von Sleslat (Schlettstadt) im Elsaß, etwas abseits der Straße nach Straßburg, jedoch weithin erkennbar an ihren imposanten barocken Zwiebeltürmen, einem Werk des süddeutschen Baumeisters Peter Thumb. 1728 hatte Andreas Silbermann mit den Arbeiten für die neue Orgel begonnen, 1730 begann er mit dem Aufstellen des Werkes. Zum Allerheiligentag des gleichen Jahres standen bereits fünf Register zur Verfügung; im Sommer 1751 waren die Arbeiten im wesentlichen beendet. Nach Hinzufügung zweier weiterer Register war die Orgel im September 1752 vollständig.

Hier eine Aufzeichnung über den Lohn für den Orgelbauer: »3000.– frs., 6 Viertel Weizen, 6 Viertel Korn, 1 Fuder Wein wie er dieses Jahr wächst, 5 Klafter Erlen, 5 Klafter Buchenholz, 2 Louis d'or für meine Mutter, dazu noch 800.– frs. für Vertäfelung des Lettners und ein großes Spinett, einbedungen freier Transport und Verköstigung. Silbermann erhielt darüber hinaus noch kleinere Geschenke für sich und für seine Verwandten – man war also wohl mit seiner Arbeit zufrieden. Sohn Johann Andreas, der an dem Werk mitgearbeitet hatte, verzeichnete nach altem Brauch Namen und Tätigkeit der Mönche, die zur Zeit des Orgelbaues in der Abtei anässig waren. Und da liest man dann auch solche Sätze: »... Bruder Fuchschwanz Kieffer (Kiefer) war aus Lothringen nebst 100 Thaler Kostgeld hieher geschickt und war in Straßburg – stürzte zu Ettenheim Münster den Hals ab. Lucifer der Metzger war wie Fuchschwanz ein Spin.

Die Orgel zu Ebersmünster blieb während des 18. Jahrhunderts der Pflege des Hauses Silbermann anvertraut. Diesem Umstand ist es zuzuschreiben, daß die wenigen notwen- digen Überholungen sachgemäß ausgeführt wurden und die Orgel bis heute in ihrem originalen Zustand erhalten geblieben ist. Sie war eine der Orgeln, die einst Albert Schweitzer den Blick für die moderne – bzw. alte – Orgel erschlossen haben. Über die akustischen Eigenschaften dieser Orgel hat Werner Lottermoser eine Untersuchung ver- gelegt (Archiv für Musikwissenschaft, Jg. 1954), die den Interessenten dieser Details empfehlen sei.

Kurt Ihahn

33

Diese Schallplatte ist mit jedem modernen leichten Tonabnehmer abspielbar. Die Wiedergabe von Stereo-Platten ist auch mit einem Mono-Abspielgerät möglich. Der Stereo-Effekt ergibt sich jedoch nur bei Verwendung eines Stereo-Abspielgerätes. Einstellung 33 UpM. Zur Schonung der Schallplatte bitten wir folgendes zu beachten. Schützen Sie sie vor Staub, Erwärmung und Feuchtigkeit. Bewahren Sie die Schallplatte entweder genau senkrecht stehend oder auf glatter Unterlage waagrecht liegend auf. Setzen Sie den Tonabnehmer vorsichtig auf und ab, um Kratzer zu vermeiden. Zur Reinigung empfehlen wir die Verwendung von Antistatik-Tüchern. Legen Sie die Schallplatte möglichst gleich nach dem Abspielen in die Tasche zurück. Spielen Sie sie nicht mit beschädigten oder abgenutztem Abtast-Saphir oder -Diamanten ab. Abgabe-Bedingungen: Die Überspielung unserer Schallplatten sowie die Übertragung von Rundfunksendungen unserer Schallplatten auf Band oder Draht, auch zu privatem Gebrauch, sind verboten. Zur Vermeidung unerlaubter Überspielungen sind den Händlern Verbleib, Vermietung und Auswahlsendungen nicht erlaubt. Printed in Germany

LIVE RECORDINGS
OF OUTSTANDING
MUSICIANS



**WALTER
BERRY**

BARITONE

**F. SCHUBERT
J. BRAHMS
H. WOLF
M. RAVEL**

RECITAL
AT THE GRAND HALL
OF THE MOSCOW
CONSERVATOIRE
on October 14, 1971



НА КОНЦЕРТАХ
ВЫДАЮЩИХСЯ
МАСТЕРОВ



**ВАЛЬТЕР
БЕРРИ**

БАРИТОН

**Ф. ШУБЕРТ
И. БРАМС
Г. ВОЛЬФ
М. РАВЕЛЬ**

КОНЦЕРТ
В БОЛЬШОМ ЗАЛЕ
МОСКОВСКОЙ
ГОСУДАРСТВЕННОЙ
КОНСЕРВАТОРИИ
14 октября 1971 г



На концертах
выдающихся мастеров
ВАЛЬТЕР БЕРРИ, баритон

Страна 1

Ф. ШУБЕРТ (1797 — 1828)
Шесть песен на слова Г. Гейне
из вокального цикла
«Либанная песни», D. 957
№ 8. Atlas — 2.02
№ 9. Ее портрет — 2.43
№ 10. Рыбачка — 2.08
№ 11. Города — 2.38
№ 12. У моря — 3.45
№ 13. Двойник — 3.56

М. РАВЕЛЬ (1875 — 1937)

Дон Кихот — Дульсинье
три песни на слова П. Морана
1. Романтическая песня — 1.40
2. Эпическая песня — 2.18
3. Застольная песня — 1.30

На немецком (1) и французском (2) языках

Страна 2

Г. ВОЛЬФ (1860 — 1903)

Три сонета Микеланджело
1. Я часто думаю — 1.36
2. Все проходит — 3.50
3. Чувствую мою душу — 3.21

И. БРАМС (1833 — 1897)

Тонко голубые глаза
сop. 59 № 8 (K. Foxt) — 1.47
О моя королева, сop. 32 № 9
(Г. Даумер из Хафиза) — 3.07
Тебя забыть навек, сop. 32 № 2
(Г. Даумер) — 2.02

На кладбище, сop. 105 № 4
(Д. фон Лилиенкрон) — 2.30

Из 49 немецких народных песен
№ 2. Разреш, красавица — 1.11
№ 6. Там внизу, в долине — 1.20
№ 25. У девушки мой
как розы губы — 1.30

Л. ВАН БЕТХОВЕН (1770 — 1827)

Песня о блохе, сop. 75 № 3
(из «Фауста» И. В. фон Гёте) — 2.14

На немецком языке

Борис Абрамович, фортепиано

Запись с концерта
в Большом зале Московской консерватории
14 октября 1971 года

Настоящая пластинка возвращает любителей музыки к памятным дням сентября 1971 года, когда в Москве гастролировала коллектив Венской государственной оперы. Спектакли «Кавалер роз» Р. Штрауса, «Тристан и Изольда» Вагнера, «Свадьба Фигаро» Моцарта, в которых выступили выдающиеся артисты, на протяжении многих лет являлись украшением труппы (К. Людвиг, Л. Ризанек, Э. Кунц, К. Риддербергер), были встречены слушателями с огромным интересом. В период гастрелей состоялся также три концерта (дирижеры К. Вагн и Я. Крипл) и камерный вечер одного из ведущих солистов театра Вальтера Берри (он принял участие и в концертах, исполнив басы партии в Девятой симфонии Бетховена и «Реквиеме» Моцарта).

Live Recordings
of Outstanding Musicians

WALTER BERRY, baritone

Side 1

F. SCHUBERT (1797 — 1828)
Six Songs to the words by H. Heine
from the vocal cycle
“Schwanengesang”, D. 957
No. 8 Der Atlas — 2.02
No. 9 Ihr Bild — 2.43
No. 10 Das Fischermädchen — 2.08
No. 11 Die Stadt — 2.38
No. 12 Am Meer — 3.45
No. 13 Der Doppelgänger — 3.56

M. RAVEL (1875 — 1937)

Don Quichotte à Dulcinée
three songs to the words by P. Morand
1. Chanson romantique — 1.40
2. Chanson épique — 2.18
3. Chanson à boire — 1.30

In German (1) and French (2)

Side 2

H. WOLF (1860 — 1903)

Michelangelo Lieder
1. Wohl denk'ich oft — 1.36
2. Alles endet, was entsteht — 3.50
3. Fühle meine Seele — 3.21

J. BRAHMS (1833 — 1897)

Dein blaues Auge
сop. 59 № 8 (K. Foxt) — 1.47
Wie bist du, meine Königin, сop. 32 № 9
(Г. Даумер из Хафиз) — 3.07
Nicht mehr zu dir zu gehen, сop. 32 № 2
(Г. Даумер) — 2.02

Auf dem Kirchhofe, сop. 105 № 4
(Д. фон Лилиенкрон) — 2.30

From 49 Deutsche Volkslieder
No. 2 Erlaube mir, Fein's Mädchen — 1.11
No. 6 Da unten im Thale — 1.20
No. 25 Mein Mädchen hat einen
Rosenmund — 1.30

L. VAN BETHOVEN (1770 — 1827)

As Goethes Faust, сop. 75 No. 3 — 2.14

In German

Boris Abramovich, piano

Recorded live at the Grand Hall
of the Moscow Conservatoire
on October 14, 1971

Вальтер Берри родился в Вене 8 апреля 1929 года. С шести лет начал учиться играть на фортепиано, впоследствии пел в хоре, выступал и как солист. Голос Берри привлекал внимание артиста Венской оперы Германа Галлоша, по рекомендации которого семнадцатилетний певец поступил в Венскую музыкальную академию. Первое же выступление на сцене — в студенческом спектакле «Джани Скикки» Пуччини — обнародовало его незаурядные вокальные данные и актерское дарование. С 1950 года Берри является солистом Венской государственной оперы, где его первыми крупными партиями были Фигаро в «Свадьбе Фигаро» и Папано в «Волшебной флейте» Моцарта. Огромный успех принесло ему исполнение роли Мазетто в



«Дон Жуан» на Зальцбургском фестивале 1953 года. Этот спектакль, в котором участвовали Э. Шварцкопф, Ч. Сипи, Э. Грюммер, Э. Бергер, руководил В. Фуртвенглер. На Зальцбургских фестивалях последующих лет Берри пел во многих классических и современных операх, включая «Палестину» Х. Пачинера, «Пелопон» и «Школу женщин» Р. Либманна, «Ирландскую легенду» В. Эгга. С 1961 года артист регулярно выступает в западноберлинском театре «Дойче опер», а с сезона 1966/67 года — в нью-йоркской «Метрополитен опере», где среди его ролей критика особенно выделяет Вотана в «Валькирии» Вагнера и Барака в «Женщина без тени» Р. Штрауса. Берри поет также обширный репертуар на сцене Венской оперы: наряду с его коронными ролями в операх Моцарта, эти партии Окса в «Кавалере роз», Эскамилло в «Кармен» Бизе, Вощека в одноименной опере Берга. Среди последних работ артиста — вердиевский Фальстаф (февраль 1983 года, дирижер Л. Маазель).

Вальтер Берри ведет широкую концертную деятельность, участвуя в исполнении пассивных Баха, ораторий Гайдна, вокально-симфонических циклов Малера. Как камерный певец он гастролировал в Лондоне и Париже, Праге и Мюнхене, Нью-Йорке и Чикаго. Сольный концерт Берри в Москве представлял нашим любителям музыки мастера, продолжая лучшие традиции немецкой вокальной школы. Артист в совершенстве владеет искусством художественного перевоплощения, тонко осящая лирику и драму, юмор и острую характерность. Он рисует образ, эмоциональное состояние, используя множество нюансов, богатую гамму выразительных оттенков своего голоса. Проникновенно прозвучали у него полные строгой сосредоточенности «Три сонета Микеланджело» Гуго Вольфа. Мастерски спел Берри обработки немецких народных песен Брамса. Глубина и боль отвергнутого чувства в брамсовской же песне «Тебя забыть навек», мужественность, злость «Двойника» Шуберта были переданы артистом с впечатляющей силой и большой убедительностью.



СТЕРОЕ C10 23437 005

Своего рода кульминацией концерта стало исполнение трех песен Равеля «Дон Кихот — Дульсинье», замечательное постижением характера, настроения музыки. В транзитиве Берри восхитил изысканно, пылкостью чувства, тонкостью, артистизмом.

Мягкий, сочный, очень теплый и благородный по тембру голос певца звучит легко, свободно, на протяжении всего диалога. Вокальные мастерство, при котором для артиста не существует технических трудностей, создает предпосылки для вдохновенного творчества на концертной сцене, свидетельством которого и стали слушатели в Большом зале Московской консерватории.

Успех вечера разделил с австрийским певцом советский пианист Борис Абрамович, проявивший в большой и сложной программе блестящие качества музыканта-инсанта.

В. ТИМОХИН

Walter Berry was born in Vienna on April 8, 1929. When he was six, the boy began to study the piano, later singing in a choir and appearing as a soloist. Berry's voice attracted the attention of Hermann Gallus, a Vienna Opera soloist, who recommended the young singer to the Vienna Academy of Music. His first appearance (in a student performance of "Gianni Schicchi") revealed his unique vocal gift and acting abilities. Since 1950 Berry is a soloist of the Vienna State Opera, where his first distinguished parts were Figaro in "Le nozze di Figaro" and Papageno in "Die Zauberflöte" by Mozart. He was a tremendous success as Masetto in "Don Giovanni" at the Salzburg Festival in 1953. This production where such singers as E. Schwarzkopf, C. Siepi, F. Grummer, F. Berger participated, was directed by W. Furtwängler. At Salzburg Festivals of later years Berry sang in numerous classical and contemporary operas, including "Palastrina" by H. Pfitzner, R. Lieberman's "Penelope" and "School for Wives", W. Egk's "Irish Legend". Since 1961 the artist has been regularly appearing at the West Berlin Theatre "Deutsche Oper", and since 1966/67 season at the "Metropolitan Opera" of New York, where the critics especially praise his performing the parts of Wotan in Wagner's "Die Walküre" and Barak in R. Strauss' "Woman without Shadow". Berry's vast repertoire at the Vienna Opera includes not only his famous interpretation in Mozart's operas but also the parts of Ochs in "Der Rosenkavalier", Escamillo in Bizet's "Carmen", Wozzeck in Berg's opera of the same name. Among the artist's latest work there is Verdi's Falstaff (February 1983, conductor L. Maazel).

Walter Berry is developing wide concert activity, taking part in the performance of Bach's Passions, Handel's Oratorios, Mahler's vocal and symphonic cycles, a chamber singing which he has toured in London and Paris, Prague and Munich, New York and Chicago.

At Berry's recital to Moscow music lovers heard a master upholding the best traditions of German vocal school. The singer is capable of artistic transformation, keenly perceiving lyricism and drama, humour and satire. He depicts characters and moods drawing from a wealth of nuances a rich gamut of his voice's expressive devices.

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SHOSTAKOVICH **SYMPHONY NO.10**

PAAVO BERGLUND
Bournemouth Symphony Orchestra





SHOSTAKOVICH TENTH SYMPHONY

PAAVO BERGLUND conducting the
BOURNEMOUTH SYMPHONY ORCHESTRA

On March 5, 1953, Josef Stalin died of a stroke suffered four days earlier. His unforewarned demise was a stunning surprise to the Russian people who had long regarded Stalin as immortal. Such was the general consternation that the death of Serge Prokofiev on the very same day went almost unnoticed.

In the power struggle which followed Stalin's death, the hated, feared leader of the secret police Lavrenti Beria was arrested and, along with six confederates in an alleged conspiracy, shot. The period that ensued, under the premiership of Georgi Malenkov, was characterized by novelist Ilya Ehrenburg as "The Thaw." It was marked by a more conciliatory foreign policy, curtailment of secret police powers, and a relaxing of the Party's previously rigid control of the arts and sciences.

Dmitri Shostakovich's response to the liberalization was his first new symphony in eight years, the Tenth. Critics saw it as the counterpart in music to Ehrenburg's "The Thaw" in literature. Though Shostakovich demurred, they found in the Tenth's tragic character a summation of the sufferings Shostakovich himself had experienced during the taxing periods of ideological constraint under Stalin.

As a brilliant young graduate of the Conservatory in the mid-1920's to mid-'30's, Shostakovich had known a heady decade as Russia's "boy wonder" composer, whose each new work was praised and applauded as it issued from his pen. This congenial state of affairs came to a rude halt in 1936 when the Soviet government, through the journal *Pravda*, issued a crushing condemnation of his opera *Lady Macbeth of Mzensk*. The editorial in fact signaled the onset of an era of rigid government supervision of Soviet music and musicians. It pilloried Shostakovich, denouncing his use of dissonances and other modern techniques as degenerate Westernisms alien to the Soviet people's ideal of tonal, programmatic, uplifting music.

Colleagues in the arts who were the objects of similar governmental attacks in some instances suffered heart attacks, committed suicide, or were sent off to labor camps. Shostakovich's reaction was to retire discreetly

from public life for two years. When he reappeared, it was with his Symphony No. 5, a masterwork in the neo-Romantic style which restored its composer to full favor. During World War 2, his patriotic "Leningrad" Symphony, the No. 7, made him a national hero who seemed almost above reproach.

In 1948, however, Shostakovich was again denounced, this time in the illustrious company of Prokofiev, Khachaturian, Miaskovsky, and others. The attack was part of a broad governmental campaign to bring all the arts (supervision of which had relaxed somewhat during the war) back under stringent ideological control. Musicians, writers, painters, filmmakers were required to make abject speeches of self-castigation, submission and loyalty. Shostakovich apologized for certain "pernicious elements," "negative characteristics" and "incomprehensible musical language" that had crept into his compositions, and expressed profound gratitude for the Party's criticisms and "stern but paternal solicitude for Soviet artists."

His publicly issued works during the next few years were innocuous, among them the oratorio *Song of the Forests* and scores for films in praise of Russia's wartime victories. In private, he also composed his Violin Concerto No. 1 and String Quartet No. 4 — works in more modern idioms which would inevitably have come under fire had he not sequestered them till a safer time. Both were given premieres in the mid-50's, after the policy of liberalization set in.

Shostakovich commenced his Tenth Symphony in the summer of 1953 and completed it in the autumn. Premiered in Leningrad on December 17 and in Moscow December 29, the work became the subject of widespread discussion and intense controversy throughout the Soviet Union. The Composers' Union met for three days in late March and early April of 1954, with members arguing heatedly for and against the Tenth. No fewer than 20 articles discussed it in Russian journals. In the face of all previous Party dictates that Soviet music must emphasize nationalistic zeal, patriotic fervor, and optimism, Shostakovich had dared to compose a symphony that was essentially somber. "The tragedy of a lonely person who sees no end to doubts and suffering," was one commentator's description of it. Over and above its merits as music, the Tenth was seen to constitute Shostakovich's assertion of the artist's right to self-expression unhindered by governmental edicts.

The post-Stalin regime's response was a vindication of the composer's boldness. In the summer of 1954, Shostakovich, along with Khachaturian and Shaparin, was awarded the title "People's Artist of the U.S.S.R." On the occasion of his 50th birthday in 1956, he was given the Lenin Prize.

In America, where the Tenth had its premiere on October 15, 1954, with Dmitri Mitropoulos conducting the New York Philharmonic, the new work was greeted by many listeners as Shostakovich's finest symphony to date. Western critics saw it as a subjective representation in music of the ordeals the composer had undergone in 1936 and 1948. Shostakovich steadfastly rejected all conjectures that his Tenth symphony was in any way autobiographical. "I wanted to portray human emotions and passions," was all that he would say of the matter. Asked whether he could provide listeners with a more specific program for the Tenth, he smiled and replied, "No, let them listen and guess for themselves."

The first movement of the Tenth, which is almost as long as the last three movements combined, has become widely accepted as one of the supreme achievements of modern symphonic writing. Opening with an eloquent introductory passage, it continues in a mood of profound melancholy and has been compared by critics to athrenody. The first theme is stated by strings, the second by clarinet, and the third by low-register flute against a light accompaniment of pizzicato violins and violas. Each theme is repeated and developed before yielding to the next. The second theme then returns, voiced by bassoon and leading to a huge, lengthy and intense climax. The movement concludes with transparently scored restatements of the material of the first part.

The second movement is a scherzo of frenetic energy—almost like a battle scene bursting forth in the basses. The basic thematic statement which follows is interrupted once again by the fury of the orchestra. The third movement introduces a plaintive theme which is suddenly interrupted by a solo horn call announcing a somewhat mystical mood. The opening theme is then more richly and flowingly restated but is cut short again by the orchestral excitement. The movement ends with a comparatively calm mood, reminiscent of the first sounds of morning.

The fourth movement begins with the appearance of a gaily dance-like tune on the flute. A kind of stillness, alternating with orchestral ferocity, now characterizes the music down to the last, grand finale.

Side One

Symphony No. 10 in E minor, Op. 93 (beginning; 29:35)

I. Moderato (25:17)

II. Allegro (4:18)

Side Two

Symphony No. 10 in E minor, Op. 93 (conclusion; 24:47)

III. Allegretto (11:51)

IV. Andante-Allegro (12:56)

PAAVO BERGLUND, born in Helsinki in 1929, began his musical career as a violinist in the Finnish Radio Symphony Orchestra. Six years later he was appointed its Associate Conductor. In 1962 he advanced to Chief Conductor and in a short time established the orchestra's reputation as the finest in Finland. He has since undertaken numerous international tours and made guest appearances throughout Europe, the Soviet Union, the Far East and Australia. In 1965 Berglund made his British conducting debut leading the Bournemouth Symphony Orchestra in a highly acclaimed Sibelius Centenary concert at the Royal Festival Hall, London. His recordings with the Bournemouth in the 1970's have earned resounding praise in both England and America.

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BBC ROCK HOUR #445

JOE JACKSON

L W'S SCHEDULED BROADCAST WEEK OF NOVEMBER 6, 1983

Cues

Total Duration: 55'45"

SIDE 1 OF 2 BEGINS:

PHIL HARVEY: " Hello from Hollywood..... "

<u>MUSIC:</u>	<u>' LOOK SHARP '</u>	3'57"
	(Joe Jackson/Albion Music)	
	<u>' CANCER '</u>	6'45"
	(Joe Jackson/Albion Music)	
	<u>' REAL MAN '</u>	4'03"
	(Joe Jackson/Albion Music)	

Out Cue for Break Point #1

APPLAUSE: FADED FOR 9 SECONDS

----- BREAK POINT #1 AT 17'20" -----:60 COORS-----
:30 U.S. ARMY RESERVE
:30 DENTYNE

In Cue after Break Point #1

APPLAUSE: FADED IN FOR 11 SECONDS

<u>MUSIC:</u>	<u>' FRIDAY '</u>	5'55"
	(Joe Jackson/Albion Music)	
	<u>' BREAKING US IN TWO '</u>	5'00"
	(Joe Jackson/Albion Music)	

SIDE 1 OF 2 ENDS: Out Cue for Break Point #2:

APPLAUSE: FADED FOR 7 SECONDS TO END

Continued

Side Duration: 30'00"

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SIDE 2 OF 2 BEGINS:

----- BREAK POINT #2 AT 0'00"-----:60 COORS-----
:60 JENSEN

In Cue after Break Point #2

APPLAUSE: FADED IN FOR 20 SECONDS

<u>MUSIC:</u>	<u>' CHINATOWN '</u>		4'45"
	(Joe Jackson/Albion Music)		
	<u>' TARGET '</u>	2'00")	
	(Joe Jackson/Albion Music)	)	
	<u>' T.V. AGE '</u>	4'15")	6'15"
	(Joe Jackson/Albion Music)		

Out Cue for Break Point #3

APPLAUSE: FADED IN FOR 9 SECONDS

----- BREAK POINT #3 AT 14'19" -----:60 COORS-----
:30 DENTYNE
:30 U.S. ARMY RESERVE

In Cue after Break Point #3

APPLAUSE: FADED IN FOR 10 SECONDS

<u>MUSIC:</u>	<u>' IT'S DIFFERENT FOR GIRLS '</u>	4'08"
	(Joe Jackson/Albion Music)	
	<u>' STEPPIN' OUT '</u>	4'20"
	(Joe Jackson/Albion Music)	

SIDE 2 OF 2 ENDS:

PHIL HARVEY: ".....until next time, Rock On! "

Side Duration: 25'45"

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BBC ROCK HOUR #428	7/10/83	MEN AT WORK SPECIAL
BBC ROCK HOUR #429	7/17/83	SPANDAU BALLET
BBC ROCK HOUR #430	7/24/83	HEAVY METAL SPECIAL
BBC ROCK HOUR #431	7/31/83	KAJAGOOG00

* BEST OF THE BBC ROCK HOUR

SPECIALS: 40% ARTIST INTERVIEW/60% ALBUM CUTS

THE BBC SPECIALS

THE BBC SPECIALS ARE A SERIES OF ROCK DOCUMENTARIES PRODUCED BY THE BRITISH BROADCASTING CORPORATION IN LONDON. EACH DOCUMENTARY CENTERS IN ON THE CAREER OR THE LATEST ALBUM RELEASE OF A PARTICULAR ARTIST OR GROUP. IN THE EVENT THAT WE ARE DEALING WITH THE ENTIRE CAREER OF A GROUP, THE PROGRAM IS GENERALLY A MINIMUM OF 4 HOURS LONG AND THE SHOW WILL TRACE THE MUSICAL HIGHLIGHTS OF THEIR HISTORY IN A CHRONOLOGICAL FASHION. WHEN THE BBC SPECIAL FOCUSES IN ON A NEW ALBUM RELEASE, THE PROGRAM LENGTH IS ONE HOUR.

ALTHOUGH THE BBC SPECIALS VARY IN LENGTH, THE PROGRAM IS ALWAYS BROKEN DOWN INTO ONE HOUR SEGMENTS SO THAT THE RADIO STATIONS HAVE MAXIMUM FLEXIBILITY IN DETERMINING A BROADCAST SCHEDULE. EACH HOUR OF THE SHOW IS CONSTRUCTED WITH A SIMILAR FORMAT WHICH CONSISTS OF 40% INTERVIEW WITH THE ARTISTS AND 60% ALBUM CUTS. THE BBC SPECIALS HAVE BEEN RELEASED PERIODICALLY DURING THE PAST FIVE YEARS, BUT BECAUSE OF POPULARITY WITH OUR AFFILIATES, LONDON WAVELENGTH ATTEMPTS TO SCHEDULE AT LEAST ONE PER MONTH.

WHILE THE BBC ROCK HOUR NETWORK IS COMPRISED OF 150 STATIONS WHO REGULARLY AIR OUR WEEKLY SHOW, OUR MONTHLY BBC SPECIAL IS BROADCAST BY AN AVERAGE OF 250 RADIO STATIONS. AS YOU WILL NOTE FROM THE ATTACHED LIST OF FEATURED ARTISTS, THE BBC SPECIALS LINE UP IS A LIST OF WHO'S WHO IN THE MUSIC INDUSTRY THAT ANY RADIO STATION OR NATIONAL ADVERTISER WOULD BE HAPPY TO BE ASSOCIATED WITH. NOT ONLY DO WE SATISFY OUR AOR AFFILIATE STATIONS, BUT THE BBC SPECIALS CAN BE BROADCAST BY SEVERAL DIFFERENT FORMATS AS TOP 40, CONTEMPORARY, OLDIES, OR EVEN A FLEXIBLE MOR FORMAT. A SAMPLE STATION LINE UP FOR AN AVERAGE BBC SPECIAL FOLLOWS THE ARTIST LINE UP PAGE.

LONDON WAVELENGTH SPECIALS - FEATURED ARTISTS

1981:	JAN - JUNE	THE MOODY BLUES	4 HOURS
	APRIL - MAY	JOHN LENNON TRIBUTE	5 HOURS
	SEPTEMBER	JOURNEY	3 HOURS
	NOVEMBER	JIMI HENDRIX	1 HOUR
1982:	MAY	ERIC CLAPTON	2 HOURS
	MAY - JUNE	THE BEATLES AT THE BEEB	3 HOURS
	AUGUST	ASIA	1 HOUR
	SEPTEMBER	JIM MORRISON & THE DOORS	3 HOURS
	OCT - NOV	THE WHO SPECIAL	3 HOURS
	DECEMBER	LED ZEPPELIN CONCERT	2 HOURS
1983:	FEBRUARY	ERIC CLAPTON	3 HOURS
	MAY 27-30	THE BEATLES AT THE BEEB	3 HOURS
	DECEMBER	THE ROLLING STONES AT THE BEEB	3 HOURS

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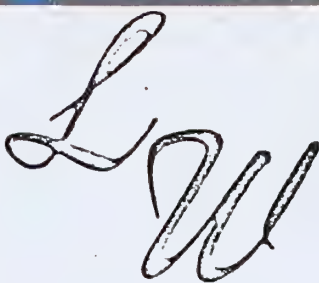
BBC ROCK HOUR - LICENSE AGREEMENT

AGREEMENT made as of _____, 19____, between LONDON WAVELENGTH, INC.
(hereinafter called "Corporation") whose address is 154 East 46th Street, NYC, NY 10017,
and _____ (hereinafter called "Licensee") whose address is
_____. Licensee is the duly licensed
operator of Radio Station _____ in _____ (hereinafter
called "Station").

Subject to Licensee's compliance with all the terms and conditions herein set forth,
Corporation hereby grants to Licensee a limited license to broadcast on the Station the
program series entitled "BBC ROCK HOUR". The programs are produced in part by the
British Broadcasting Corporation in London, and in part by independent producers in
the United States.

The Licensee agrees to broadcast the "BBC ROCK HOUR" each week on the Station, and
this agreement will begin on _____ and end on _____.
The Licensee understands that the "BBC ROCK HOUR" is syndicated by Corporation on a
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advertising that can be placed within each program is 6 (six) minutes of commercials,
in addition to an opening and closing billboard for these same national sponsors.
Corporation grants the Licensee the right to insert a maximum of 12 (twelve) minutes of
local advertising into the "BBC ROCK HOUR".

The total license fee is nil. Corporation agrees to pay the shipping charges to
the station, and Licensee agrees to return the programs to the Corporation at the expense



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BBC ROCK HOUR - LICENSE AGREEMENT (Page 2)

of the Licensee. Licensee understands that each "BBC ROCK HOUR" program may be broadcast one time only, unless they obtain permission from the Corporation for a repeat broadcast. The Station agrees to return a monthly affidavit to the Corporation which specifies that the "BBC ROCK HOUR" program and the national commercials were run as scheduled.

Corporation and Licensee agree that this agreement may be terminated by either party, provided that the party send a written notice of cancellation to the other party 60 (sixty) days prior to the termination date.

IN WITNESS WHEREOF, the parties have executed this Agreement on the date above written.

"Licensee"

LONDON WAVELENGTH, INC.

By _____ Title _____

By _____

PROPOSED BROADCAST SCHEDULE

DAY OF THE WEEK: _____

HOOR OF THE DAY: _____



MODERN MUSIC

1330 Beacon Street
Brookline, Ma. 02146
(617) 734-1200

PROGRAM #33: "THE MAGIC OF BARDENS"

AIR DATE: 10/29 - 11/4/78

PROGRAM TIME	ELEMENT	ELEMENT TIME	SET TIME
00:00	<u>Theme/Intro</u> : "Hello, I'm Mark..."	01:02	
	FM - PHASORS ON STUN	03:48	
	<u>Talk #1</u> : "What you're hearing..."	-	
	GODLEY/CREME - GROUP LIFE	03:58	
	<u>Talkout #1</u> : "Group Life, new..."		
	...after this.	00:15	<u>09:03</u>
09:03	NATIONAL COMMERCIAL - U.A. RECORDS/THE		
	DIRT BAND	01:00	
	LOCAL COMMERCIAL	01:00	<u>02:00</u>
11:03	GODLEY/CREME - PUNCHBAG	04:30	
	THE NEWS WITH ANNA	03:00	
	<u>Talk #2</u> : "Thanks Anna..."	-	
	FM - JOURNEY	04:40	
	" - BLACK NOISE	04:45	
	<u>Talk ID</u> : "I'm Mark Parenteau..."		
	...after this."	00:15	<u>17:10</u>
28:13	LOCAL COMMERCIAL	01:00	<u>01:00</u>
end side 'A'			
beg. side 'B'			
29:13	<u>Talk #3</u> : "Peter Bardens is..."	00:20	
	CAMEL - ENCOUNTER	03:00	
	<u>Talk #4</u> : "Between 1975 - 1978..."	00:20	
	CAMEL - SONG WITHIN A SONG	07:02	
	<u>Talkout #2</u> : "Camel, recorded..."	-	<u>10:37</u>
39:50	LOCAL COMMERCIAL	01:00	<u>01:00</u>

(over)

40:50	<u>Talk #5:</u> "In 1977, Camel...	00:15	
	CAMEL - METROGNOME	04:14	
	" - SUMMER LIGHTNING	05:54	
	<u>Talk #6:</u> "The difficulty with...	00:35	
	VAN MORRISON - WAVELENGTH	04:44	
	<u>Talkout #3:</u> "Modern Music - back...		
	...after this."	-	<u>15:42</u>
56:32	LOCAL COMMERCIAL	01:00	<u>01:00</u>
57:32	<u>Closing:</u> "That wraps it...		
	...you next week."	01:32	<u>01:32</u>
59:04			

TRAVELS WITH JESUS



Fortress Press
Vacation Church School Series

Travels with Jesus Record (VCS Exam Kit) 7953



All the Roads



Kevin & Clare



Kevin & Clare

SIDE ONE:

ALL THE ROADS

Guitar – Kevin Sarkissian
Piano – B. J. Sarkissian
Bass – Tim Powell
Vocals – Kevin and Clare

THAT LOVE OF MINE

Guitar – Kevin Sarkissian
Vocals – Kevin and Clare

BLESS ME FATHER

Guitar – Kevin Sarkissian
Bass – Tim Powell
Tambourine – Clare Sarkissian
Vocals – Kevin and Clare

I'VE BEEN A SINNER

Guitar – Kevin Sarkissian
Piano – B. J. Sarkissian
Vocals – Kevin and Clare

KISS FOR A FRIEND

Rhythm Guitar – Kevin Sarkissian
Lead Guitar – Tom Ebright
Bass – Tim Powell
Vocals – Kevin and Clare

FEEL LIKE I BELONG

6 and 12 string Guitars – Kevin Sarkissian
Vocals – Kevin and Clare

SIDE TWO:

SILENT NIGHT/REFLECTIONS

6 and 12 string Guitars – Kevin Sarkissian
Vocals – Kevin and Clare

BELOVED SON

Rhythm Guitar – Kevin Sarkissian
Lead Guitar – Tom Ebright
Bass – Tim Powell
Vocals – Kevin and Clare

TUESDAY OR ANY OTHER FEELING BLUE DAY

Guitar and Harmonica – Kevin Sarkissian
Vocals – Kevin and Clare

FOR THE ONES I LOVE

Guitar – Kevin Sarkissian
Vocals – Clare Sarkissian

CRUCIFIXION

Guitar – Kevin Sarkissian
Vocals – Kevin and Clare

JESUS FOR A TOKEN DIME

Guitar – Kevin Sarkissian
Vocals – Kevin and Clare

PRICELESS IN HIS EYES

Lead Guitar – Kevin Sarkissian
6 string backup Guitar – B. J. Sarkissian
12 string backup Guitar – Kevin Sarkissian
Lead Vocals – Kevin and Clare
Backup Vocals – Kevin and Clare and Jim Sarkissian



Recorded at Quaudio Company, Wilmington, DE
Recording and Mixing Engineer: Dana Smith
Photography: Ed Aigner

© 1975 Kevin & Clare Sarkissian
© 1975 Kevin & Clare Sarkissian

Flight to Freedom



Jim Rodrigues

Moonshine

Ajija

Dancing under star-filled skies,
Lowly as the moon it's eyes
Is Ajija, Ajija, Ajija...

Dreaming of her prince divine
Very young with smile so fine
Is Ajija, Ajija, Ajija...

She's strong enough to care
She's wise enough to love
She's young enough to dream
She's...

Sailing under southern wind
Golden sun upon her skin
She's Ajija, Ajija, Ajija...

Ocean siding beneath her bow
Time and space won't fool her now
She's Ajija, Ajija, Ajija...

Sunday Morning Dream Song

Life is just a dream with another dream to come
Man is no more than his brother, tallely on the run
Ladin doe doe ladin ladin doe doe

All down here a shain'
All down here a shain'

Now I'm a lanky Redwood with philosophy as my major
From five foot ten to four hundred feet
The result of just one, just one wager, just one wager

It's quiet now and birds are singing in my perches green
Brother river's making music for all within the scene
Frog is croaking for a rock
A butterfly's flitting for a bee
My green is fallin' for the soil
The soil is growin', it's growin' me
Ladin doe doe ladin ladin doe doe

All down here a shain', all down here a shain'
At down here a shain', and it's mighty fine to see
That all the world is beautiful
And all the world, well
All the world is beautiful
All the world is me, it's me, it's you, it's me
It's me, it's you, it's me
Ladin doe ladin ladin ladin ladin...

Touching You

Eyes big and green
Lies I've seen in a dream
Skin tanned and smooth
How I love touching you

Smile that lights my way
Moves lead directly to play
Thoughts help me write my lines
Wish you weren't leaving so soon

Days of lakeside you
Nights are cold, you're warm and I love the view
Your hand holding mine
Makes me feel strong and so fine

Now you're away
No longer do we have a chance to play
Time flew right by
Don't leave us a chance to sigh

Icy Star

I saw her on a Summer night
The finest of them all
I asked my friend if she was real
He told me "Yes" that was all
He told me "Yes" that was all

Autumn leaves began to float
I watched her from afar
She never even looked my way
She shined like an icy star
She shined like an icy star

Winter chill was settling in
I wrote for her a letter
She smiled and took it from my hand
And disappeared forever
And disappeared forever

Years have passed since she's been gone
But beauty never dies
My view of her was really me
Reflected in her eyes
Reflected in her eyes

The Nature of Things

Three lifetimes and twelve loves ago
I loved you, your spirit I know
Sweeter than a rose high rose
I loved you and then let you go

Just seems like the nature of things
Nothing lasts forever, especially you and me

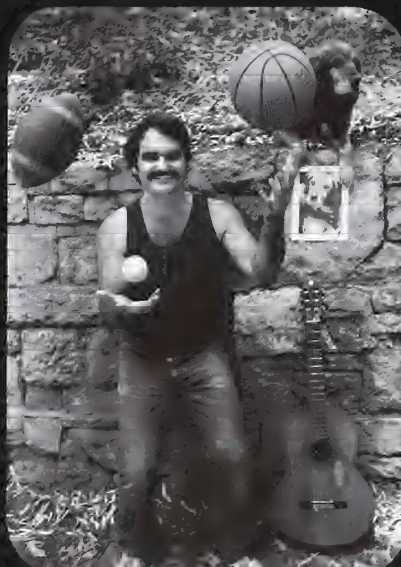
Two lifetimes and eight loves ago
I loved you in old Mexico
Eyes golden, your hair golden too
I loved you but you weren't true
I loved you and then let you go

Last lifetime just four loves ago
I loved you in Guanternamo
Eyes blue as the open sea
We knew it just wasn't to be
I loved you and then let you go

I sit here and look in your eyes
I'm dreamin' and I realize
Just seems like the nature of things
Everything lasts forever especially you and me



Flight to Freedom



If you want to put on the headphones, lay back and float in space, Moonshine is for you. If you're looking for some rhythm and speed try the Sunshine.

On the sunbaked Flight to Freedom are the lightning bolts of drummer George Edwards and some blazing bass from Tommy Stewart.

Weaving their way throughout the album are the fascinating flutes of Stacey Parrish and Robert Hernandez.

Crucial to the creation of Flight to Freedom is Theta Sound engineer Randy Tobin. His mastery over the mixing board as well as a dozen different instruments contribute to the album's unique nature.

A tip of the hat goes to Anne "Just A Child" Dutton for her fine sense of timing in taking the above photograph of Red and L. Kudos also go to Leda for her totally southern sweetness in "Gridiron Lament."

Finally, a special thank you to my parents, Joseph and Clara Rodriguez, without whom the creation of Flight to Freedom would have been infinitely more difficult.

Love,

Jim and Red

Produced by Jim Rodriguez and Randy Tobin
Front cover photo by Jim Rodriguez
Back cover photo by Anne Dutton
Recorded at Theta Sound Studio
Hollywood, California

Jacket Made in Canada

Sunshine

Magic Hat

Who'll be the witch's daughter?
Where shiny top is there?
Who'll be the corner topper?
And who'll wear the magic hat?
That magic hat

When you defend the things you do
You're denying from a witch's brew
As Panto said as cold as ice
"I hate to have to take the same ground twice"

That magic hat, that magic hat
Well, who will wear that magic hat?
That magic hat, that magic hat, that magic hat!
Well, who will wear that magic hat?

He blew himself up for money
And he said to explain this quick
"I'm too dang nervous for sleep"
And I'm too damn lazy for work

What you think won't get you far
Cause what you know is what you are
From your hat you've pulled some rabbits
Cause what is magic but strong habits?

We loved the man so much
That we turned him into a God
Then we blamed him for the mess we made
And we nailed him to a rod

Freeway City

Freeway city L.A. air is thick enough to eat
Freeway city L.A. can't beat the heat
No you can't beat the heat

L.A. speed town L.A.
Traffic nose to tail
L.A. speed town L.A.
What happens if you fail?
There'll be nothing left of your trail

L.A. dream town L.A.
What brings you here?
L.A. dream town L.A.
What do you hear?
Is a dream enough reason to be here?

L.A. break town L.A.
It's not how far in or from
L.A. big break town L.A.
It's where your exit comes, yes it is
Where your exit comes

Just a Child

They say she's just a child
I see she's gold and wild
They say she's just a teen
I see her eyes of green
They say she's just a girl
I see a shining pearl
They say she's much too young
I say we're having fun

The sun is high and shining golden in your hair
And you roll down the hair
Then you laugh and you smile at me

The sun is low and shining slightly through the trees
And you know where you're going
And you know why you're going there and I see

The sun glows red it's sinking slowly toward the sea
And your time was your gift
And that gift is enough for me

Sand in my Shoes

Blue skies, cut-offs, sand in my shoes
Hidin' down seaside with nothin' to lose

I got sand in my shoes, I got nothin' to lose
I got sand in, sand in, sand in, sand in
I got sand in, sand in, sand in my shoes
I got nothin' to lose

I watch, you look, brown eyes meet blue
Me being me and you being you

Blue bird fly high, well I saw you too
Blue bird fly high, you've got nothing to lose

Sun's down, moon's up, I hold your hand
You take your blanket and spread it 'cross the sand

Gridiron Lament

(Green, twenty-two, sat... Hat Hat Hat)

I got knocked down twice on the same kickoff return
I got knocked down twice on the same kickoff return
I got knocked down twice got to pay the price
My momma once told me "Lily won't always be a rose"
I got knocked down twice on the same kickoff return

I got hit from four sides running into the wrong hole
I got hit from four sides running into the wrong hole
I was wearin' balls but I could still see
And three of the jerseys looked just like me
I got hit from four sides running into the wrong hole

Well, the coach came and told me I'd be startin' on the bench
Yeah, the coach came and told me I'd be startin' on the bench
My green-eyed honey knew I hadn't played
She had the nerve to tell me "only starters get laid"
The coach came and told me I'd be startin' on the bench

I got my leg stomped on by a three-hundred pound DT
I got my leg stomped on by a three-hundred pound DT
His death snarl in it was him or me
I jumped as high as I could and hit him in his knee
I got my leg stomped on by a three-hundred pound DT

ALL SONGS AND VOCALS
by JIM RODRIGUES

DISCOS
VICTORIA

515390
STEREO

LO MEJOR DEL

A Ñ O

VOL. 9



lo mejor del año

VOL. 9

El africano

Vanidosa

GRUPO CLASE

Enamorado de Cali

Alfredo Casas
LOS MACAGANEROS

La Traicionera

José Fajón
SUPERGRUPO

Esta noche es mia

Rodrigo D'Amico
LOS REYES DEL SON

Cuando un padre perdona

Carlos Virena
JAYROG

El Comeien

R. J. Hernández y su grupo
VIENTOS DE VANDEROS

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Murga panameña

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Tun tuneco

La barola

Compadrito

Vuelve a tu camino

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MIRIAM VÁSQUEZ

La revancha

El grupo de los tres
CACHA

De papayita

Poppe Sabalier
LA ROMERA

A Celia Cruz

Celia Cruz
STIMMY & SU ORQUESTA

La medallita

Calixto Ochoa y su grupo
CALIXTO OCHOA Y SU GRUPO

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Los Romanceros

Para Soñar Contigo



MONOFONICO

PARA SOÑAR CONTIGO

LOS ROMANCEROS



La presencia de LOS ROMANCEROS está llena de felices reminiscencias. Sus voces se escucharon muchas veces bajo las ventanas amadas, en serenatas que ningún corazón enamorado ha podido olvidar.

Novias de ayer despertaron en la madrugada con el rasgueo de estas guitarras y volvieron a cerrar los ojos repitiendo quedamente las frases de estos inolvidables holeros que formaban el repertorio de LOS ROMANCEROS en una época no muy lejana. ZEIDA grabó en su oportunidad esas canciones de éxito no igualado. Y su publicación constituyó entonces un agradable regalo para todos. Transcurridos varios años, el público reclama con el mismo entusiasmo de antaño esas grabaciones, y ZEIDA lo complace, al recoger y publicar ahora en un L.P. de 12", con la moderna técnica que caracteriza las producciones de CODISCOS, el pequeño mundo de recuerdos y emociones que se esconde tras el grupo de canciones que LOS ROMANCEROS desgarraron noche a noche al pie de las rejas.

Este álbum es, realmente, un dulce mensaje de amor, perdurable y emocionante para quienes todavía tienen tiempo de recordar y saben soñar con la persona amada.

NOTAS DE EFRAIN ARCE ARAGON

SOÑAR
SUFRIR
INTIMIDAD
EXTRAÑO EN EL PARAISO
NUESTRO JURAMENTO
CONSENTIDA

The «Serenata» is an ancient and typical institution in several Latin American countries. And «Los Romanceros» have sung the most beautiful love song by the windows of thousands of romantic girls.

Some time ago, ZEIDA recorded this Album which contains the most usual program for a serenata. These ballads are plenty of good and sweet memories for every woman who has been awaked by the romantic notes of guitars of «Los Romanceros».

NOCTURNAL
TODO ME GUSTA DE TI
SINCERIDAD
TU ALMA
QUIEREME MUCHO
MIEDO DE HABLAR

La grabación de este disco fué realizada en los nuevos Estudios de CODISCOS en la ciudad de Medellín. La sala de grabación tiene una capacidad de 1.089 m³ y una viveza acústica de 1.2 segundos. Se utilizaron micrófonos NEUMANN U47 y 67, grabadoras AMPEX y una consola ALTEC de tres canales con control de eco independiente para cada micrófono; el tercer canal en la consola de control, permite, en el disco estereofónico, percibir la voz del cantante o un instrumento o un grupo de instrumentos, como si estuvieran localizados en la parte central, entre ambos parlantes, haciendo posible en esta forma, escuchar tres canales de sonido, en cualquier equipo estereofónico corriente; es este el mas reciente avance en el perfeccionamiento de la grabación estereofónica.

El efecto de eco se obtuvo a través de dos cámaras de eco natural, con una capacidad de 175 m³ cada una y con una longitud máxima de eco, de 9 segundos.

Para la grabación (corte) del «master» monofónico, se uso una cabeza WESTREX 2B y un torno SCULLY; para el master estereofónico se empleó una cabeza WESTREX STEREO-DISK. El equipo anteriormente descrito, ha permitido poner en este disco una respuesta uniforme de frecuencias, entre los 30 y los 15.000 ciclos, lo cual es considerado como el mas alto grado de fidelidad que es posible obtener en un disco actualmente.

COMPAÑIA COLOMBIANA DE DISCOS LTDA. "CODISCOS"
MEDELLIN - COLOMBIA

Emilio José

Victoria



AMICA MIA
MI PRIMER AMOR
SOLEDAD
DONDE ESTARA

SIN DARLO A LUZIA
UN DIA... EN AMOR
¡YA TE COMENZERA
CANTAR UNA CANCION

Letras: JOSÉ GARCÍA
 Música: JOSÉ GARCÍA

Batería y Percusión: LUIS GARCÍA

Guitarra: RAÚL MARTÍNEZ

Sintetizadores: JOSÉ ANTONIO GARCÍA

Piano: JOSÉ GARCÍA

Arreglos: RAÚL MARTÍNEZ - RAÚL MARTÍNEZ

Dirección de Orquesta: RAÚL MARTÍNEZ

"¡YA TE COMENZERA" cantada a dúo con AMICA MIA

Grabado y Mezclado por: JOSÉ GARCÍA

Fotografías: S. BARRERA

Diseño: JOSÉ GARCÍA

UNA PRODUCCIÓN DE

Dirigida y Realizada por RAÚL MARTÍNEZ

Producción: JOSÉ GARCÍA

Distribución: JOSÉ GARCÍA



THE RASCHER SAXOPHONE ENSEMBLE



SIDE ONE

KAREL HUSA: OUVERTURE—CHANSON MELAN-COLIQUE [arr. L. Patrick]

Two small piano pieces by a composer who has enriched our solo literature significantly.

J.S. BACH: CHORAL "WIE SCHÖN LEUCHTET DER MORGENSTERN" [arr. L. Patrick]

One of the many chorales for organ, existing in various settings.

CARL M. BELLMAN: MÅRK HUR VAR SKUGGA [arr. L. Patrick]

A somber song by a Swedish 18th century bard.

KAREL ODSTRČIL: CONTINUO FROM "TRANSIT" CONCERTO PER OTTO SAXOFONI (1971)

Since the other parts of this work call for much percussion, we can give you only the first movement.

EDWARD GRIEG: THE LAST SPRING [arr. J. Worley]

A lovely romantic piece, as expressive in this rendition, as it is in the original scoring for strings.

J.S. BACH: FINALE FROM BRANDENBURG CONCERTO NR. 3 [arr. R. Laycock]

Baroque composers were rather liberal in transcribing their own music as well as that by other composers for various instruments, just as the situation suggested. We need therefore not blush for having followed their example.

SIDE TWO

J.S. BACH: FUGA NR. 22 FROM "DAS WOHLTEM-PERIERTE CLAVIER" [arr. J. Koulman]

The well tempered string orchestra was one of the most popular musical groups in the 18th century. Small wonder that the "Clavier" followed suit. Now it is the saxophone's turn.

JOHN C. WORLEY: SCHERZO FROM THE "ONEONTA QUARTET" (1970)

A nimble and delightfully unproblematical work by a composer who is intimately familiar with the saxophone.

CARL ANTON WIRTH: "PORTALS": A PRELUDE FOR SAXOPHONES (1971)

Many and beautiful are the works for saxophone by this American composer. Portals is scored for SAATTBB. On the title page is written the following poem by Walt Whitman:

*What are those of the Known
But to ascend and enter the Unknown?
But are those of Life
But for Death?*

ANTONIO VIVALDI: CONCERTO "ALLA RUSTICA" [arr. L. Patrick]

Presto
Adagio
Allegro

Another work for string orchestra, here scored for SSATBB to catch the merry mood of the piece.

OLE BULL: "SETERJENTENS SONDAG" [arr. L. Patrick]

It is Sunday on the pasture high up in the mountains; peace in nature and man. Ole Bull, the famous 19th century Norwegian violinist gave us this lovely tune, and his compatriot Johan Svendsen harmonized it.

EDVARD GRIEG: SAILORS SONG [arr. L. Patrick]

Originally for piano in the collection "Lyric Pieces", also this scoring shows the deft skill of Lee Patrick, who transcribed it for SAATBB.

THE RASCHER SAXOPHONE ENSEMBLE

Assisting Artists

ANTHONY ALDUINO, NEW YORK SOPRANO

CARINA RASCHER, GERMANY

LARRY GWOZDZ, NEW YORK—ALTO

FREDERICK HEYBURN, OHIO

JOAN PENNEY, NEW YORK

ROBERT SHEPHERD, WISCONSIN

JOHN WORLEY, NEW YORK

BRUCE WEINBERGER, INDIANA—TENOR

LINDA BANGS, NEW YORK—BARITONE

RAY SPIRES, SOUTH CAROLINA

KENNETH DEANS, GEORGIA—BASSO



When Adolphe Sax set out to construct a new wind instrument, it was the concept of a tone that hitherto did not exist, which fired his will. He clearly knew what characteristics this new tone must have. It should be capable of binding the existing tones into a more homogeneous unity. Only a few years after his "dream" had become a tangible—and audible—reality, he documented his aims in concise words. Few were his remarks about the new instrument's technical possibilities; he did, however, draw his friends attention to the components (including the mouthpiece) that were needed to produce the new tone. It was precisely this new tone, which was praised and admired by the great musicians and critics of his days; its even smoothness, its flexibility, its unequalled expressivity. No one thought of using the new instrument for anything but the noblest musical purposes, be it singly or in groups. Barely a few years after the saxophone's "birth certificate" was issued by H. Berlioz, a quartet as well as an ensemble was thought of—and actually heard. That is, as soon as the various sizes of saxophones had been made by A. Sax.

Two facts account for the cohesive sound of such groups; first, the uniquely balanced overtone spectrum of the saxophone; second, the correlation of these overtones in octaves and fifths, as produced by instruments in F & C, or in E ♭ & B ♭. It is therefore entirely consistent that a German critic wrote of the saxophone quartet: "It is the most homogeneous sound imaginable next to a string quartet. The radiance of sound in its compact depth and fullness, its flexibility, its sheen and its kaleidoscopically changing mixtures of overtones

bewitch the listener again and again... (Heidelberg, January 1971)—exactly what George Kastner predicted 127 years earlier: "The saxophone is called to a high destiny through the beauty of its timbre."

The ideals of Adolphe Sax are still alive; the "beauty of its timbre" is today as much an incentive as it was 130 years ago; it drew together a group of saxophone enthusiasts in the summer of 1973 to the Region Eight meeting of the World Saxophone Congress in Annville, Pa.—many of them from far beyond that region. A concert by a saxophone ensemble—what a rare opportunity for players and audience! The sounds of Husa, Grieg, Vivaldi, Wirth, Bach filled the lofty auditorium and embraced the listeners. The enthusiasm of the players, manifest in the beauty of the music, spilled over the audience who thanked us with a standing ovation. "You must record this ensemble! More music lovers should hear it!" We agreed, but could it be done? It was possible only because we all came again on "our own steam", this time to the recording session.

All members of the ensemble have been, at one time or another, musically helped by SR: all of them use a mouthpiece, as designed by A. Sax; all of them are active performers, well versed in contemporary as well as baroque music. Result? A cohesive style and tone-production of rare beauty.

Adolphe Sax would have enjoyed it!

Since the Saxophone Ensemble is as yet a rare phenomenon, original music for it is scant. May the listener therefore tolerate a few transcriptions. Needless to mention that not a note has been changed in these.

You might also enjoy The Rascher Saxophone Quartet on Coronet LPS #3021.

CREDITS

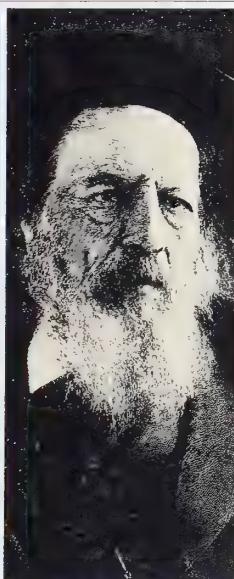
Cover Photo—Grey Villet



Text by Sigurd Rascher

Great Poets of English Literature

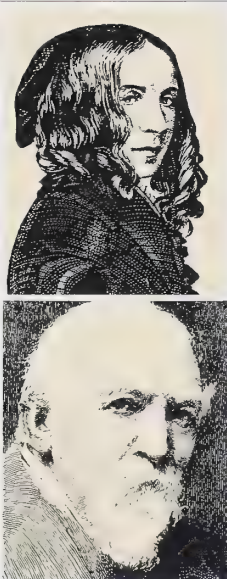
R 71



TENNYSON



COLERIDGE



THE BROWNINGS



BYRON



SHELLEY

A QUALITY RECORDING BY ENCYCLOPAEDIA BRITANNICA FILMS

Great Poets of English Literature

1. THE BROWNING'S In the prolific era of the middle 1800's, Robert Browning was a popular figure in England. Poems like "Prospice" soon made him one of the leading poets of his time.

While Browning's name was growing in fame, Elizabeth Barrett lived an invalid's life quietly in her father's home. Her meeting with Browning changed the lives of both of them. The dramatized story tells of their love and elopement and includes dialogue sequences taken directly from their letters and poems.

Elizabeth's early death is movingly dramatized in Browning's voice, and the story ends with Browning's reading from her "Sonnets from the Portuguese," which gave him inspiration after her death.

2. GEORGE GORDON, LORD BYRON As Lord Byron writes his memoirs, we listen to dramatized incidents of his early life and adventures. From his early youth the name of Lord Byron echoed across England in scandals and gossip. He traveled in search of adventure and beauty, and out of his travels was born the poem, "Childe Harold." We listen to him reading to a group of admirers the verses of Harold's farewell as he begins his voyage.

Byron's memoirs touch upon many of his political interests, mainly the fight for freedom in Italy and Greece. He tells us of a group of revolutionary Italians fighting for a new constitution, and we hear his reading of "Journal in Cephalonia."

Then we are told about his unsuccessful marriage and his sailing to Greece to fight with the Greeks for freedom. The record ends with a poem from this period, "Song of Saul Before his Last Battle."

3. SAMUEL TAYLOR COLERIDGE The personality of Samuel Taylor Coleridge is presented in the story told by Mr. Gilman of Highgate. He tells of the drug addict, Samuel Taylor Coleridge, who asked shelter in Gilman's house in order to be cured.

We hear Coleridge introduce himself and tell his life story to the doctor who is to cure him of drug addiction. This includes the story of his writing "Kubla Khan," and we listen as he quotes from the great poetic work.

Gilman then tells of the friendship that developed between William Wordsworth and Coleridge—a friendship which fostered the addition of a new literary treasure to English literature—"The Lyrical Ballads." Coleridge reads one of the poems, "Frost at Midnight." At the end we hear Gilman read some of the thrilling verses from "The Rime of the Ancient Mariner."

This series of records on great English poets is designed primarily to give greater enjoyment and a deeper significance to the reading and study of the poets and their works. Each record dramatizes incidents in the life of an outstanding English poet and includes readings of his representative poems.

It is suggested that the records be used following a preliminary study of each poet. In this way the records will help to bring these great literary figures to life and give their poetry meaning in relation to their lives. The records are useful springboards for stimulating discussion of the poets and their works, and will inspire follow-up reading and activity.

4. PERCY BYSSHE SHELLEY The powerful and unruly genius of Shelley is presented first in a dialogue between the poet and his famous contemporary, Lord Byron. Their conversation reveals Shelley's uncompromising character, his quest for truth, and his rebellion against tyranny and injustice.

Shelley's wife tells us then of the passion which fired his ideas, many of which are set forth in his great works, such as "Prometheus Unbound." A characteristic quotation illustrates this point.

Another dramatized incident is Lord Byron's visit to Shelley in Italy, where the news of John Keats' death is received. Shelley composes a commemorative poem, "Adonais," to Keats. It is read over soft music background. The record ends with a reenactment of Shelley's tragic drowning, practically before the eyes of his wife and friends.

5. ALFRED, LORD TENNYSON In contrast to the Romanticists of the 19th century, Alfred Lord Tennyson is presented as a serene, hard-working, soft-spoken, and gentle personality. In dialogue form his friendship with Arthur Hallam is dramatized, which led to his writing the stirring poem, "Break, Break, Break," to commemorate his friend's death.

Another high point in Tennyson's life was his elevation to the status of Poet Laureate. In dialogue form Queen Victoria and Lord Russell discuss the qualifications of Tennyson for the exalted position of first poet.

After his appointment as Poet Laureate, Tennyson spent many contented years writing moving poetic works such as "Maud," which we hear in part at the end of the record.



Produced by the
AUDIO-VISUAL MATERIALS CONSULTATION BUREAU
WAYNE UNIVERSITY
under general direction of
ARTHUR STENIUS, PH.D.

Script
PHYLLIS NEWHOUSE

Production Director
SHELBY NEWHOUSE

Educational Collaborator
PETER DONCHIAN, ED.D.
Associate Professor of Education, Wayne University

Distributed by
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Wilmette, Illinois

ROBERT BROWNING

Prospect

Fear death?—to feel the fog in my throat,
The mist in my face,
When the snows begin, and the blasts denote
I am nearing the place,
The power of the night, the press of the storm,
The post of the foe;
Where he stands, the Arch Fear in a visible form,
Yet the strong man must go:
For the journey is hard and the summit attained,
And the barriers fall,
Though a battle's to fight ere the guerdon be gained,
The reward of it all.
I was ever a fighter, so—one fight more,
The best and the best!
I would hate that death bandaged my eyes, and forebore,
And bade me creep past,
No! let me taste the whole of it, fare like my peers
The heroes of old.
Bear the brunt, in a minute pay glad life's arrears
Of pain, darkness and cold.
For sudden the worse turns the best to the brave,
The black minute's at end,
And the elements' rage, the fiend-voices that rave,
Shall dwindle, shall blend,
Shall change, shall become first a peace out of pain,
Then a light, then thy breast,
O thou soul of my soul! I shall clasp thee again,
And with God be the rest!

ELIZABETH BARRETT BROWNING

Sonnets from the Portuguese

I

I thought once how Theocritus had sung
Of the sweet years, the dear and wished for years,
Who each one in a gracious hand appears
To bear a gift for mortals, old or young;
And, as I mused it in his antique tongue,
I saw, in gradual vision through my tears,
The sweet, sad years, the melancholy years,
Those of my own life, who by turns had flung
A shadow across me. Straightway I was woe,
So weeping, how a mystic shape did move
Behind me, and drew me backward by the hair,
And a voice said in mastery while I strove,
"Guess now who holds thee?"—"Death," I said.
But, then,
The silver answer rang . . . "Not Death, but Love."

XIII

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light,
I love thee freely, as men strive for right;
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints — I love thee with the breath,
Smiles, tears, of all my life!—and, if God choose,
I shall but love thee better after death.

GEORGE GORDON, LORD BYRON

Childe Harold, Canto the First, XIII (excerpts)

1.

'Adieu, adieu! my native shore.
Fades o'er the waters blue;
The Night-winds sigh, the breakers roar,
And shrieks the wild sea-new,
Yon Sun that sets upon the sea
We follow in his flight;
Farewell awhile to him and thee,
My native land — Good Night!

2.

'A few short hours and H will rise
To give the Morrow birth;
And I shall hail the main and skies,
But not my mother Earth,
Deserted is my own good hall,
Its hearth is desolate;
Wild weeds are gathering on the wall;
My dog howls at the gate.

9.

'And now I'm in the world alone,
Upon the wide, wide sea;
But why should I for others groan,
When none will sigh for me?
Perchance my dog will whine in vain,
Till fed by stranger hands;
But long ere I come back again
He'd tear me where he stands.

Childe Harold (excerpts) continued

10.

'With thee, my bark I'll swiftly go
Athwart the foaming brine;
Nor care what land thou bear'st me to,
So not again to mine.
Welcome, welcome, ye dark blue waves!
And when you bill my sight,
Welcome, ye deserts, and ye caves!
My native land — Good Night!

Journal in Cephalonia

The dead have been awakened — shall I sleep?
The World's at war with tyrants — shall I crouch?
The World's the ripe — and shall I pause to reap?
I slumber not; the thorn is in my couch;
Each day a trumpet soundeth in mine ear,
Its echo in my heart —

Song of Saul Before His Last Battle

Warriors and chiefs! should the shaft or the sword
Pierce me in leading the host of the Lord,
Heed not the corse, though a king's, in your path:
Bury your steel in the bosoms of Gath!
Thou who are bearing my buckler and bow,
Should the soldiers of Saul look away from the foe,
Stretch me that moment in blood at thy feet!
Mine be the doom which they dared not to meet.
Farewell to others, but never we part,
Heir to my royalty, son of my heart!
Bright is the diadem, boundless the sway,
Or kingly the death, which awaits us today!

SAMUEL TAYLOR COLERIDGE

Kubla Khan (excerpts)

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree,
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

Frost at Midnight (excerpts)

Therefore all seasons shall be sweet to thee,
. . . Whether the cave-drops fall
Heard only in the trances of the blast,
Or if the secret ministry of frost
Shall hang them up in silent icicles,
Quietly stealing to the quiet moon.

The Rime of the Ancient Mariner (excerpts)

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

Down dropt the breeze, the sails dropt down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea!

All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

The very deep did rot: O Christ!
That ever this should be!
Yes, slimy things did crawl with legs
Upon the slimy sea.

About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green, and blue, and white.

And some in dreams assured were
Of the Spirit that plagued us so:
Nine fathom deep he had followed us
From the land of mist and snow.

And every tongue, through utter drought,
Was withered at the root;
We could not speak, no more than if
We had been choked with soot.

Ah! well-a-day! what evil looks
Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung.

PERCY BYSSHE SHELLEY

Prometheus Unbound (excerpts)

To suffer woes which Hope thinks infinite;
To forgive wrongs darker than death or night;
To defy Power, which seems omnipotent;
To love, and bear; to hope till Hope creates
From its own wreck the thing it contemplates;
Neither to change, nor falter, nor repent;
This, like thy glory, Titan, is to be
Good, great and joyous, beautiful and free!
This is alone Life, Joy, Empire, and Victory!

Adonais (excerpts)

I

I weep for Adonais — he is dead!
Oh, weep for Adonais! Though our tears
Thaw not the frost which binds so dear a head!
And thou, sad Hour, selected from all years
To mourn our loss, rouse thy obscure companions,
And teach them thine own sorrow! Say: "With me
Died Adonais; till the Future dares
Forget the Past, his faith and fame shall be
And echo and a light unto eternity!"

XLII

He is made one with Nature; there he stands
His voice in all her music, from the moan
Of thunder, to the song of night's sweet bird!
He is a presence to be felt and known
In darkness and in light, from herb and stone,
Spreading itself where'er that Power may move
Which has withdrawn his being to its own,
Which wields the world with never-wearyed love,
Sustains it from beneath, and kindles it above.

ALFRED, LORD TENNYSON

Break, Break, Break

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.
O well for the fisherman's boy,
That he shouts with his sister at play!
O well for the sailor lad,
That he sings in his boat on the bay!
And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand,
And the sound of a voice that is still!
Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

Maud (excerpts)

I

I hate the dreadful hollow behind the little wood;
Its lips in the field above are dabbled with blood-red
heath.
The red-ribbed ledges drip with a silent horror of
blood,
An Echo there, whatever is ask'd her, answers 'Death.'

II

For there in the ghastly pit long since a body was
found,
His who had given me life — O Father! O God! was
it well?
Mangled, and flattened'd, and crush'd, and dinted into
the ground;
There yet lies the rock that fell with him when he
fell.

III

Did he fling himself down? who knows? for a vast
speculation had fail'd,
And ever he mutter'd, and madden'd, and ever wann'd
with despair,
And out he walk'd when the wind like a broken
worldling walk'd.
And the flying gold of the ruin'd woodlands drove
thro' the air.

Great Poets of English Literature



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VOLUME TWO



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PONY BOY

LITTLE RED CABOOSE

FM A HEAP BIG INDIAN CHIEF

HOP, SKIP, RUN AND JUMP

TEDDY BEAR HOP

HAPPY BIRTHDAY

The Teddy Bear Series is a first step made by three knowledgeable experts in the children's record field — Betty Zimmer, President of Stepping Tones Record Co., with over 30 years experience in making records for dancers; Al Gilbert, probably the leading children's choreographer of our decade; and Art Barduhn, a most gifted musician, arranger, composer and conductor who has devoted thousands of hours to children's music.

Stepping Tones Records was made aware of the desperate need of pre-school and elementary teachers for a series of records covering "classic" children's songs. Mr. Barduhn, working within a large Southern California school district and also within a Park and Recreation Department,

spent two years researching the needs of educators in this age group. Stepping Tones Records firmly believes that the Teddy Bear Series will truly delight the teacher, the parent and, of course, the children.

With these first albums and future records of the Teddy Bear Series, Stepping Tones feels they have made a major contribution to the cultural development of the child.

In order to have the voice side of the record be understandable and in the right key for the young child, four talented youngsters were selected to sing the songs. Shown here at the recording session are Beverly Bogges, Sheri Cowart, Becky Parker, and Jolly Rae.



AL GILBERT

Dance Director for Stepping Tones Records, Mr. Gilbert, has been a "Teacher of Teachers" for many years. His graded techniques for teaching tap, jazz and ballet are used by many teachers throughout the world. The endless and great demand for his talents at dance conventions and seminars has earned him the title of the "Nations Leading Authority on Child Dance Education."

He is on call to the major motion picture and television studios for choreographic consultations such as his work for the "Pinky Lee Daily T.V. Show". He has guided a large number of his youthful pupils to stardom which has helped earn him the added title of the "Pied Piper of Dance". Mr. Gilbert's dance studio in Hollywood serves as a test laboratory for the child oriented records produced by Stepping Tones. A member of A.S.C.A.P.

ART BARDUHN

Mr. Barduhn was educated at the University of Washington where he majored in Music Composition. For five years he had his own TV show "Boreson and Barduhn". A member of A.S.C.A.P., he has composed numerous childrens and popular songs, serious piano music and was musical director for the Speedy Alka Seltzer commercials.

Mr. Barduhn has worked both in television and the recording studios as a performer, an arranger and as a conductor. He is also a musical teacher for numerous professional musicians and gifted amateurs.

Mr. Barduhn spent hundreds of hours with his tape recorder in the school rooms and on the playgrounds researching the material that appears on these Teddy Bear Records. His uncanny ability to understand the musical sounds that please children are sure to make the Teddy Bear Series a great success.



Produced by Stepping Tones Records, P.O. Box 64334, Los Angeles, California 90064

Peter Mennin

Henry Cowell

Lawrence Dillon

Martin Rokeach

FIVE PIANO PIECES

**THREE OSTINATI WITH CHORALES
FOR CLARINET AND PIANO**

**SIX SCENES AND A FANTASY
FOR CELLO AND PIANO**

VARIATIONS FOR FLUTE AND PIANO

Peter Mennin
Henry Cowell
Lawrence Dillon
Martin Rokeach

FIVE PIANO PIECES
THREE OSTINATI WITH CHORALES
FOR CLARINET AND PIANO
SIX SCENES AND A FANTASY
VARIATIONS FOR FLUTE AND PIANO

Peter Mennin: Five Piano Pieces (1950)

Prelude
 Aria
 Variation-Canzona
 Canto
 Toccata

Lydia Walton Ignacio, piano

Peter Mennin (b. May 17, 1923, Erie, PA - d. June 17, 1983, New York) developed an early interest in music, composing his first short pieces at the age of seven. This was the start of a brilliant career as composer, teacher, and administrator in which Mennin earned countless prestigious commissions and awards, including two Guggenheim grants, the Bears Prize, and American Academy of Arts and Letters award and a Naumberg foundation recording award. For the last twenty years of his life, Mennin was the president of The Juilliard School, succeeding William Schuman in that post.

Mennin was most at home with the orchestral medium, and is best known for his nine symphonies. The *Five Piano Pieces*, composed shortly after Mennin completed his Ph.D. at Eastman, represent the composer on a smaller scale. Each piece is a brief microcosm of Mennin's unique brand of eclecticism featuring Baroque textures, Romantic gestures, and Twentieth-century harmonies.

The composer has said:

I feel that it is inappropriate for the composer -- who has been looking inward during the creation of the work -- to have to explain merely the compositional technique without the emotional involvement with the content of musical ideas that created the urgency to make the work come into being. Compositional techniques are merely tools of the creative musician who, with score in hand, wants to study the music in detail at a later date. Actually it is difficult in the extreme for a composer to analyze his work dispassionately -- or should be.

Henry Cowell: Three Ostinati with Chorales

for Clarinet and Piano or Oboe and Piano

John Russo, clarinet
 Lydia Walton Ignacio, piano

Henry Cowell was born in Menlo Park, California in 1897 and died in New York in 1965. Cowell continues to preside as one of the major figures in American and international music today. His works run the gamut of styles, from the experimental 'piano insides' works and 'cluster' works of the 1920s to a number of very traditional orchestral works of the 1940s and 50s. In the latter category are his twenty symphonies, spanning the years 1918 to 1965, demonstrating the vast output of this prolific composer. His writings include two vitally important books: *New Musical Resources* and *Charles Ives and his Music* (the first major work about Ives). Cowell remained constantly the champion of the American composer, and through books like *American Composers on American Music* and publications of other composers' music (New Music Editions), he remains today a significant historical figure.

(SEND FOR OUR CATALOG OF NEW RECORDINGS. WE ARE INTERESTED IN PREMIERING WORKS BY NEW COMPOSERS OR PERFORMERS AND INQUIRIES MAY BE SENT TO CONTEMPORARY RECORDING STUDIOS.)

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The *Three Ostinati with Chorales*, published by Music Press, Inc. (a subsidiary of Theodore Presser Company), is lyrical in nature, with an almost Bach-like chorale beginning each movement. The first and last ostinati movements especially resemble Gaelic dance forms, and in the last movement particularly there is the air of an Irish jig. The middle movement is more rubato in character, with cadenzas in the clarinet both at its beginning and its middle sections.

Lawrence Dillon: Six Scenes and a Fantasy (1983)

Jeffrey Krieger, cello
 Tzimon Barto, piano

Lawrence Dillon (b. July 3, 1959, Summit, NJ) is currently completing his doctorate on a full scholarship at The Juilliard School, where he has been awarded the Irving Berlin Prize and a two-year teaching fellowship. He has studied privately with Vincent Persichetti, James Sellars, and Donald Harris. His *Leaving Rattle Bar* for four violas, three oboes, and two trombones was selected and conducted by Gunther Schuller as a featured work on the 1979 ICAM Festival.

Six Scenes and a Fantasy is recorded here as the first prizewinner in a national competition sponsored by CRS. The composer has written the following about the piece:

Although the scenes of the title are based on a dream I had prior to the conception of the piece, I was less interested in specific events of the dream than in the overall shape it took. Each of the six scenes is a fragment of an underlying form. The fantasy repeats and embellishes this basic structure, connecting the various fragments into a single, smooth design.

Martin Rokeach: Variations for flute and piano

Eldred Spell, flute
 Marcia Murray, piano

Martin Rokeach (b. 1953) earned his Bachelor's and Master's degrees at San Francisco State University and his Ph.D. at Michigan State University. His music has been performed throughout the United States, and has received a number of awards, including first prize in the 1982 Delius Composition Competition. He presently teaches at St. Mary's College and California State University, Hayward.

Variations for flute and piano was completed in 1982 and is dedicated to Eldred Spell. The work makes use of extended tonality through both chromatic and diatonic materials, and at times shows the influence of jazz rhythms and contours. The opening theme is difficult to follow through most of the subsequent variations, but this is not necessary, or even desirable. What is important is the ebb and flow of one variation moving into the next, and the sharply differing moods which pour forth as a result.

Recording engineers: Robert Taibbi (Juilliard); Anthony Gnazzo (California State University)

Recording studios: The Juilliard School; California State University, Hayward (for the Rokeach *Variations*)

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Lado A

JESUS, LA BELLA FLOR	2: 45
CAMINANDO	1: 37
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OH! QUE INMENSO AMOR	1: 49

SANTIAGO STEVENSON, conocido por el trovador Evangelico hombre de casta genial cuya experiencia en Cristo a sido muy profunda, ha grabado para otras Empresas Religiosas y ahora canta para ustedes, a traves del Programa Religioso "LA VOZ DEL EVANGELIO", que con orgullo Cristiano no nos avergonzamos de presentar esta grabacion.

Contiene este disco de larga duracion una verdadera gema de melodias que inspiran y que traen momentos de grata adoracion. El Hno. Santiago ha sido escuchado tambien como locutor de Radio, su voz no es desconocida en todo Larino America, me propongo con la ayuda del Señor que la voz de Santiago se deje oír a traves de todo el pais de los Estados Unidos y Mexico y porque no decir que donde quiera que se hable el idioma de cervantes, ya que nuestro primordial interes es predicar al señalado entre diez mil, al de la rosa de Saron, o sea a Jesus Jesus bella flor. Que el Hno. Santiago bajo la inspiracion lo compuso y con maestria lo interpreta. Dejemos pues que este hombre genial nos lleve por los corredores y las galerias de ese fantastico mundo espiritual, que si Jesus bella flor es la sala para aromatizar el espiritu; entonces que no quebrems el alabastro hasta llenarlo.

Bendito sea el nombre de Jesus.

Estimados Hermanos y Amigos, esperamos que a traves de estas grabaciones inspiradas Dios sea glorificado, y las mismas cumplan la especial funcion de estimular alegría y el calor espiritual de cada co razon de aquellas personas que puedan oirlas.

SINCERAMENTE.

JUAN VALENZUELA,
Director.

"THE PRAYING HANDS"

The "Praying Hands" fueron creadas como consecuencia de compasion, amor, bondad, sacrificio y verdadera amistad.

A mediados del siglo XV, dos luchadores jovenes estudiantes de arte, Albert Durer y Franz Knigstein, trabajan como obreros para costearse sus estudios. Como su trabajo no les permitia tiempo para avanzar en sus estudios, acordaron rifarse para determinar cual de ellos seguiria trabajando para mantener a los dos. El ganador seguiria estudiando.

Durer gano y prometio que cuando completara sus estudios volveria y le pagaria los estudios a su amigo.

Durer desarrollo talento e ingenio y una vez establecido, cumplio su promesa a Knigstein. Pronto comprendio el enorme sacrificio que su amigo habia hecho por el. El duro trabajo le habia deformado los dedos a Franz, al extremo que ya no podia desarrollar su arte, pero Knigstein no se amilano. Se sentia muy feliz con el triunfo alcanzado por su amigo.

Un día Durer se lo encontro arrodillado implorando una plegaria rogando con sus deformes dedos por el exito de su amigo. Albercht dibujo las manos de su amigo y luego termina la obra consagrada "The Praying Hands".

Las obras de arte de Durer se exhiben hoy en numerosos museos y galerias de arte en todo el mundo, pero esta maravilla de su arte fue la mejor de todas. Constituye un testimonio de amor, esfuerzo, sacrificio y gratitud. Es permanente recordatorio en el cual encontramos valor y confianza.

Se ha producido una leyenda sobre "The Praying Hands" Todo aquel que posee una replica de esta joya de arte disfrutara paz y tranquilidad y le inspirara persamientos celestiales.

LA VOZ DEL EVANGELIO

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FM101

TWO
RECORD
SET

HISTORY
OF ROCK
THE 60'S PART 1

solid gold music

WCBS FM101

HISTORY OF ROCK THE 60's

PART 1

CONTENTS:

SIDE 1

- 1961 1. RUNAROUND SUE - Dion
- 1963 2. TILL THEN - Classics
- 1961 3. WILL YOU LOVE ME TOMORROW - Shirelles
- 1962 4. TWIST AND SHOUT - Isley Bros.
- 1964 5. REMEMBER (WALKING IN THE SAND) - Shangri-las
- 1961 6. PRETTY LITTLE ANGEL EYES - Curtiss Lee

SIDE 2

- 1962 1. REMEMBER THEN - Earls
- 1961 2. WHEN WE GET MARRIED - Dreamlovers
- 1962 3. PALISADES PARK - Freddy Cannon
- 1961 4. ANGEL BABY - Rosie And The Originals
- 1963 5. DENISE - Randy And The Rainbows
- 1961 6. MY TRUE STORY - Jive Five

SIDE 3

- 1963 1. HE'S SO FINE - Chiffons
- 1961 2. ONCE IN AWHILE - Chimes
- 1960 3. STEP BY STEP - Crests
- 1963 4. HEY PAULA - Paul And Paula
- 1963 5. RHYTHM OF THE RAIN - Cascades
- 1964 6. WALK ON BY - Dionne Warwick

SIDE 4

- 1962 1. YOU BELONG TO ME - Duprees
- 1964 2. SUSPICION - Terry Stafford
- 1964 3. LOUIE, LOUIE - Kingsmen
- 1961 4. THERE'S A MOON OUT TONIGHT - Capris
- 1964 5. CHAPEL OF LOVE - Dixie Cups
- 1964 6. LAST KISS - J. Frank Wilson With The Cavaliers

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Now for the first time, an aerobic exercise album with music created and recorded specifically for each exercise. This means that each Heavybands routine has its own customized music with the perfect tempo to maximize your work.

[illegible]

THE NEW COUNTY BOYS

A HIGH FIDELITY
RECORDING

STEREO
Lp

Up North to Bluegrass



NCB-1001

SIDE ONE

1. UP NORTH TO BLUEGRASS
(Joseph Kleiner) Masterview Music BMI
2. LOVE AND WEALTH
(Louvin Brothers) 2:21
3. I WONDER WHERE YOU ARE TONIGHT
(Bond) Red River Songs, Inc. BMI 2:30
4. MOTHER'S NOT DEAD, SHE'S ONLY SLEEPING
(Bill Monroe) Peer International Corp. BMI
5. NEVER ENDING LOVE
(Delaney Bramlett) BMI

SIDE TWO

1. SOUVENIRS
(John Prine) Cotillion Music BMI
2. HOW I'VE TRIED
(Larry Sparks) BMI
3. FOX ON THE RUN
(Hazard)
4. CATFISH JOHN
(Bob McDill — Allen Reynolds) Jack Music BMI
5. I'LL NEVER FORGET YOU DEAR
(Joseph Kleiner) Masterview Music BMI

Engineering: Ann Fausto

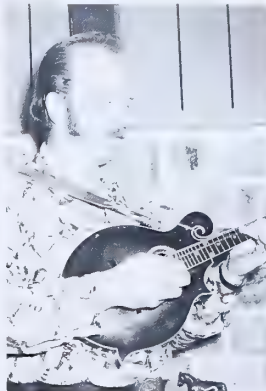
Record at: Masterview Studios
Perkasie, Penna. 19440

Personnel: Robert M. Kulp — Vocal and guitar
Joseph Kleiner — Vocal and mandolin
Bud Miller — Banjo
Lowell Hangey — Bass

Mastering by — HELFFRICH RECORDING LABS.



Robert M. Kulp



Joseph Kleiner



Lowell Hangey



Bud Miller

THE NEW COUNTY BOYS

Bookings: Robert M. Kulp • 1917 Allentown Road • Hatfield, Penna. 19440

Foggy River Boys

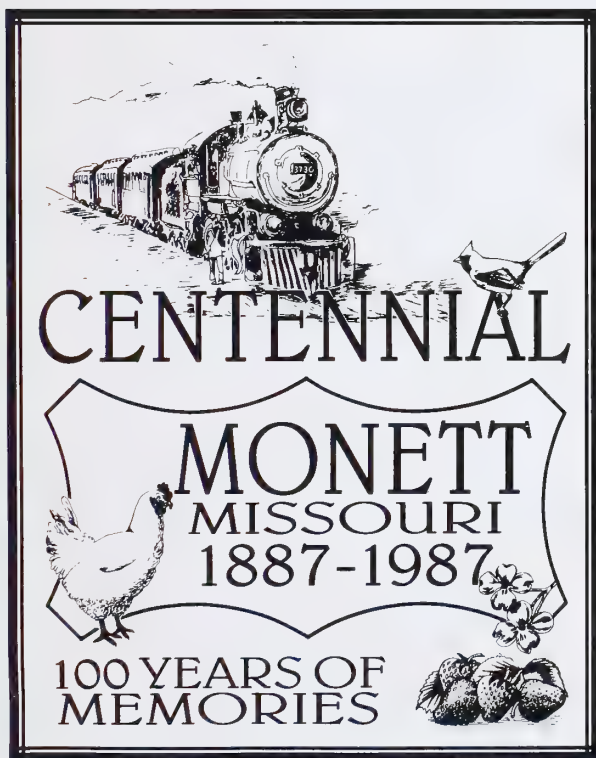
Present



A Sentimental Journey
Monett, Missouri Centennial
1887-1987

As a special feature of the
Monett, Missouri 1987 centennial celebration,
the Foggy River Boys present a musical salute
entitled **A Sentimental Journey**

Our musical trip covers "one hundred years of memories" with a wide variety of songs involving the Foggy River Boys as well as Jack Frost and the Men of Note, the Monett High School Band directed by John Cheary, and the Monett High School Choir directed by Jean Lanning.



Monett 1987 centennial logo conceived by Floyd V. Stewart and created by Irene M. Knapik

This recording has been a labor of love, and many friends took an active part in its production. May it provide you with many hours of happiness and give each of you a joyful start on our next 100 years.

You are invited to "climb aboard" for our mythical musical journey. The wide variety of songs includes "Sentimental Journey", "Georgia on My Mind", an American Medley, "Green, Green Grass of Home", the 50's Medley, "The Class of '57", "Houston", "Old Fashioned Christmas", and the Monett High School Toast and introduces Monett, Missouri's 1987 centennial song, "Monett is a Railroad Town."

A Sentimental Journey

featuring The Foggy River Boys: Bob Hubbard singing lead; Dale Sullens, tenor; John Shepherd, baritone; and Denzel Koontz, bass. Bob Moskop at the piano and directing the band; Mike McCallister on lead guitar; Bobby Hill, drums; Rick Taylor, bass guitar; John Mitchell at the electric keyboard; and Ben Weatherford playing the fiddle, banjo, and other instruments.

Jack Frost and the Men of Note: Jack Frost, director and accompanist; first tenors Gary Davis, Ray Spree, R. L. Wheeler, and Bob Wilson; second tenors Gerald Malan, Bill Melton, and David Parrigon; baritones Ken Calton, Harold Merritt, Doug Monroe, and Rev. Bruce Rodgers; and basses Dick Carder, Oren Fritz, Larry Glaser, Ted Gordon, Coleman Johnson, Dave Pruitt, and Carl Stark.

The Monett High School Band directed by John Cheary and
the Monett High School Choir directed by Jean Lanning.

This recording is produced by Bob Millsap at his Ironside Studios in Branson, Missouri. Heartfelt thanks to all who have helped to make this musical tribute to our hometown—Monett, Missouri—a reality.

For bookings, contact:

Dale Sullens
Foggy River Boys
Box 66
Branson, MO 65616
☎ (417) 334-7123

Order from:

Foggy River Boys
Box 66
Branson, MO 65616

COMPATIBLE STEREO—This record is designed to play on either stereo or mono players, and you should encounter no problems playing it on mono players manufactured since 1962. If your record should skip, be sure to check your needle and playing arm adjustment as they are the usual causes of new records skipping or skating. Keep disc in cover when not in use, and avoid handling playing surfaces

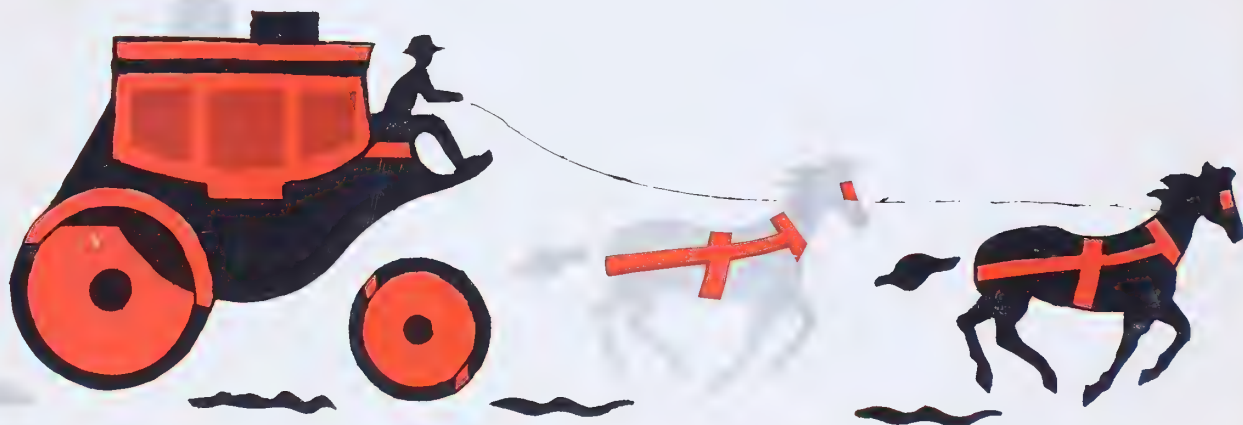
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Jacket Made in Canada

stereo
regime

stereo
R S 1039

Doug Henson

COUNTRY & WESTERN ROUNDUP HITS



WIBF - F.M. 103.9

VOL.1

Doug Henson

WIBF - F.M. 103.9

COUNTRY & WESTERN ROUNDUP HITS

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THE HENSON - EAST
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Meet at the Tower!
The Henson - East

For a number of years as a Country & Western disc jockey on WIBF-FM I've attempted to help the local artists. Through luck or the dollar bill many Country singers have reached the top. Still others with all the talent necessary but lacking the luck, or that big financial boost have remained the idles of local fans only.

Believe the music contained in this album will prove my contention that many local artists are worth hearing.

Listen and see if you don't agree!

Yours in Country Music,

Doug Henson
Doug Henson

LINER NOTES

"For me this is something very exciting, for I have looked forward to the day when these fine young Artists would be out on an Album. The various Artists you will hear on this Album are all my friends, and I am very proud to say this.

In a sense they are eager young hopefuls, with the 'Dawn of Success' just about to break for them. Though we here in the Delaware Valley are not surprised at their accomplishments, for we have known this for some time. When you are listening to this, you will be listening to some of the brightest voices, because I feel each one is emerging in their own right.

Don't let me impress you one bit, though! Just sit back and listen to 'The Country Girl' by Ruth Black. WIBF - FM

SIDE 1

1. LES SEEVERS 2:44
"Let's Build Our Own World"
(Jim Lebak)
Don White Pub. ASCAP
2. LIBBY FELVER 2:52
"One Day At A Time"
(E. Felver & J. Lebak)
Don White Pub. ASCAP
3. JIM LEBACK 2:20
"Two Hearts"
(E. Felver & J. Lebak & B. Chianco)
Don White Pub. ASCAP
4. JOANNE BROWN 2:40
"Again"
(Jim Dakota)
Don White Pub. ASCAP
5. VERN GODOWN 2:05
"Free Me (To Love Again)"
(Vern Godown & Mike Kelly)
Don White Pub. ASCAP
6. CINDY 2:35
"We Don't Need You Now"
(Cynthia Layne & Ricky Layne)
Pasca Pub. Co. BMI

SIDE 2

1. ROGER BROWN 1:40
"Information"
(Roger Brown)
Don White Pub. ASCAP
2. DICK RICH 2:50
"White Lighting"
(J.P. Richardson)
Glad Music BMI
3. DICK COOK 2:27
"Folsom Prison Blues"
(J. Cash)
Hilo Music Inc. BMI
4. RAY KAROL 2:26
"Ball & Chain"
(Ray Karol & Chas. McGeehan)
Amigo Music ASCAP
5. EARL ERB 2:12
"Stepping Out"
(Earl Erb)
Don White Pub. ASCAP
6. CLAUDE BROWNELL 2:25
"Honolulu Honeymoon"
(Claude Brownell)
Dew Music BMI

Album Design

by

DAVE WILSON & DON TRANAUSKAS

Album Produced

by

DAVE WILSON

Production by

DON WHITE PRODUCTIONS

STEREO

PO #222

OVERLOADED DIESEL

**POWER
PAK**
NASHVILLE, TENNESSEE

**VARIOUS
ARTISTS**



OVERLOADED DIESEL

PO # 222

© August 1973

TRUCK DRIVERS MOVE ACROSS THIS COUNTRY IN SUCH NUMBERS THAT IT WOULD BE DIFFICULT TO COUNT THEM. THEY KEEP THE GREAT MASS OF CARGO MOVING. WITHOUT THEM IT WOULD BE AN IMPOSSIBLE TASK. THROUGH ANY KIND OF WEATHER, DAY OR NIGHT THEY'RE ALWAYS THERE. IT IS TO THIS SPECIAL BREED OF MEN THAT WE DEDICATE THIS ALBUM. BUT, YOU DON'T HAVE TO BE A TRUCKER TO ENJOY THE GREAT SONGS IN THIS ALBUM, FOR JUST AS THE TRUCKER'S HAVE DEEP ROOTS IN KEEPING AMERICA MOVING, THE SONGS IN THIS ALBUM HAVE DEEP ROOTS IN COUNTRY MUSIC. THOUGH THE SONGS ARE ABOUT TRUCKS AND RELATED THINGS, THE COUNTRY MUSIC FAN WILL FIND AN "OVERLOADED DIESEL" FULL OF FANTASTIC COUNTRY MUSIC.

SIDE A

- | | |
|--|------|
| 1. TRUCK DRIVER'S BLUES
(T. Daffin - Dixie Music/BMI)
Vocal By - Ernie Hoppe | 2:40 |
| 2. ENDLESS BLACK RIBBON
(T. Harris/C. V. Harris - Window Music/BMI)
Vocal By - Tiny Harris | 2:02 |
| 3. THE ONLY SHOULDER A TRUCKER CAN CRY ON
(B. Langston - Window Music/BMI)
Vocal By - Claude Merritt | 2:11 |
| 4. EIGHTEEN WHEELS A HUMMING, HOME SWEET HOME
(J. Fagan - Tommy Hill Music/BMI)
Vocal By - Jim Fagan | 2:49 |
| 5. NEW YORK CITY, NEW YORK
(Lionell - Weatherup-Champion Music/BMI)
Vocal By - Earl Scott | 2:00 |
| 6. DOUBLE CLUTCHIN' TRUCK LINE
(T. Harris - Window Music/BMI)
Vocal By - Tiny Harris | 2:02 |

SIDE B

- | | |
|---|------|
| 1. DON'T LET YOUR DEAL GO DOWN
(T. Hill/L. Fike - Window Music/BMI)
Vocal By - Benny Martin | 2:37 |
| 2. TRUCK STOP CAFE
(S. Cameron/L. Kayler - Window Music/BMI)
Vocal By - Steve Cameron | 2:17 |
| 3. I'M MOVIN' ON
(H. Snow - Hill & Range Music/BMI)
Vocal By - Pam Gilbert | 2:01 |
| 4. MIDNIGHT COWBOY
(D. Kirby/G. Martin - Tree Publishing/BMI)
Vocal By - Calhoun Twins | 2:05 |
| 5. OVERLOADED DIESEL
(G. Chrysler - South Town Music/BMI)
Vocal By - Jimmy Griggs | 2:19 |
| 6. BUS DRIVIN' SON OF A ONE
(B. Hodge - Window Music/BMI)
Vocal By - Bobby Hodge | 2:20 |

DISTRIBUTED BY

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 NASHVILLE, TENNESSEE 37203

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 ENGINEER: Scotty Moore
 ART WORK: Buddy Miller
 Recorded at PETE'S PLACE



NEW YORK - BOSTON - BIRMINGHAM - LOS ANGELES - RECORDS

TOP HITS
IN
HIGH FIDELITY
VOL. 4

TINA TURNER

THE
LONGEST
WALK

MAMBO
DE
PARIS

THE
YELLOW ROSE
OF TEXAS

SEVENTEEN

SHO-10-11

LOVE IS A MANY
-SPLENDORED THING

AIN'T THAT A SHAME!

VICTOR

LS - 520



LONG 33 $\frac{1}{2}$ LAY



TOP HIT IN HIGH FIDELITY VOL. IV

LS
520

1. TINA MARIE
Perry Como with Mitchell Ayres and his Orch.
2. THE LONGEST WALK
Jaye P. Morgan w. Hugo Winterhalter and his Orch.
3. MAMBO DE PARIS
Eartha Kitt with Henri Rene's Orch.
4. THE YELLOW ROSE OF TEXAS
Jim Stover and The Three Guys with Earl Sheldon and his Orch.
5. SEVENTEEN
The Three Dolls with Earl Sheldon and his Orch.
6. SHO-JO-JI (The Hungry Raccoon)
Eartha Kitt with Joe Reisman's Orch. and Chorus
7. LOVE IS A MANY-SPLENDORED THING
Bob Carroll with Alvy West and his Orch.
8. AIN'T THAT A SHAME!
The Three Guys with Earl Sheldon and his Orch.

TINA MARIE

Hip, I didn't know lips could kiss,
Hup, I didn't know eyes could flirt,
Hoop, I didn't know girls could be
Like Tina Marie
Hip, I didn't know I could sail,
Like a penny boat in a gale
What she's doin' 'll be the ruin of me
Tina, Tina, Tina, Tina
Ah ha! you sweet little schemer,
Tina Marie, ooh what-cha do,
Your brand of voo-doo's too much for me.
Tina, Tina, Tina, Tina
Ah ha! Oh ho! how I dream a'stealin' your charms
I'm gonna marry ya, some night
I'll carry ya off in my arms.

Hip, I used to be good time Joe,
Kiss a girl and just let her go,
Hoop, I really was dealin' free
Till Tina Marie,
Mister Cupid you stacked the deck,
Why'd yo throw me a queen by heck?
Now she's braggin' she fixed my wagon for me.

Hip, she tells me to jump, I jump
Hoop, she tells me to dance, I dance
Gootta listen or get no kissin'
From Tina Marie
Hip, she really did clip my wings
Hoop, I'm lookin' at wedding rings
Is it human the things she's doin' to me?

THE LONGEST WALK

I took the longest walk in the world, last night
From your arms to your front door,
I heard the saddest words in the world, last night
When you said you loved me no more
I won't believe it's true
I'll keep after you
Till we love like we loved before
And then the longest walk will be the shortest walk
Back to your arms once more

MAMBO DE PARIS

When they do the mambo in Parea
Ca c'est quelque chose ooph!
When they do the mambo très jolie
C'est la vie en rose! ooph!
How they love to mambo in Parea
Ca c'est magnifique ooph!
When they do the mambo in Parea
Ca c'est très très chic
Madame DuPont mambos!
Monsieur DuPont mambos!
Mam'selle DuPont mambos!
They love to ooph oui!
Le Mareschal mambos!
Le femme Fatale mambos
La Rue Pigalle mambos

They love to ooph! oui!
Oo! la la! c'est le
Mambo de Parea ooph!
Oo! la la! c'est le Dernier cri ooph!
When they do the mambo in Parea
Chacun a son gout ooph!
Now they never need psychiatry
Tout Le Monde est fou! ooph!
Ev'rybody mambos in Parea
Name les vieux Mariees ooph!
He goes out alone and so does she!
Vive la Liberté! La Tete de veau mambos
La Saucisse Chaud mambos
Meme l'es Cargot mambos
It's just that ooph! oui!
Jus: like a yank mambos!
Sometimes the Franc mambos
Le George Cinq mambos!
It's just that ooph! oui!
Oo! la la! c'es le mambo de Parea ooph!
Oo! la la! c'est le Dernier cri! ooph!

THE YELLOW ROSE OF TEXAS

There's a yellow rose in Texas
That I am going to see
Nobody else could miss her
Not half as much as me
She cried so when I left her
It liked to broke my heart
And if I ever find her
We never more will part
(Refrain)
She's the sweetest little rosebud
That Texas ever knew
Her eyes are bright as diamonds
They sparkle little the dew
You may talk about your clemantine
And sing of Rcsalee
But the yellow rose of Texas
Is the only girl for me

Where the Rio Grande is flowing
And starry skies are bright
She walks along the river
In the quiet summer night
I know that she remembers
When we parted long ago
I promised to return
And not to leave her so
(Refrain)
Oh, now I'm going to find her
For my heart is full of woe
We'll do the things together
We'll play the banjo gaily
She'll love me like before
And the yellow rose of Texas
Shall be mine forevermore.

SEVENTEEN

Tra, ra, ra, Tra, ra, ra,.....
Seventeen, seventeen

Cool and solid seventeen
Young enough to dance and sing
Old enough to get that swing
Past sixteen, done been kissed
Graduated and got that twist
Kind of love I can't resistat seventeen
Now, sloppy shirt, old blue jeans,
Dirty shoes, by all means
Patch of blonde p'roxide hair,
Juke box baby, ain't no square
Seventeen, hot rod queen,
Cutest gal you've ever seen
Tell the world I'm really keen
On my hep cat doll of seventeen

SHO-JO-JI

Sho-Sho-Sho-jo-ji, Sho-jo-ji's raccoon
He is always hungry
So he sings a Koi-Koi-Koi
He will rub his head and tummy
Rub it and Rump-ump-ump,

MAKERUNA and macaroni
Jelly beans and pinks for morning
Koi-Koi-Koi-Koi Koi-Koi-Koi
All he says is Koi-Koi-Koi

Sho-Sho-Sho-jo ji, Sho-jo-ji's raccoon
He is always hungry
So he sings a Koi-Koi-Koi
Always hungry, very hungry
That's why he sings A-Koi

LOVE IS A MANY-SPLENDORED THING

Love is a many splendored thing,
It's the April rose that only grows
In the early Spring;
Love is nature's way of giving
A reason to be living,
The golden crown that makes a man a king
(Refrain)

Once on a high and windy hill,
In the morning mist
Two lovers kissed and the world stood still
Then your fingers touched my silent heart
And taught it how to sing,
Yes, true love's a many splendored thing

AIN'T THAT A SHAME

You made me cry
When you said goodbye

Ain't that a shame
My tears fell like rain
Ain't that a shame
You're the one to blame

You broke my heart
When you said we'll part

Oh well goodbye
Although I'll cry.

THE
Magic Word
FAMOUS POEMS THAT TELL STORIES

read by **FREDRIC MARCH**

THE HIGHWAYMAN

(Alfred Noyes)

AGNES MOOREHEAD

ALEXANDER SCOURBY

SEA FEVER

(John Masefield)

IF

(Rudyard Kipling)

PAUL REVERE'S RIDE

(Henry Wadsworth Longfellow)

NANCY HANKS

(Rosemary Bonett)

THE CREATION

(James Weldon Johnson)

GUNGA DIN

(Rudyard Kipling)

THE MAGIC WORD

FAMOUS POEMS THAT TELL STORIES

Read by **FREDRIC MARCH • AGNES MOOREHEAD • ALEXANDER SCOURBY**

SELECTIONS INCLUDE:

- | | |
|---|----------------------------|
| Side One | |
| 1. THE HIGHWAYMAN
From "Collected Poems of Alfred Noyes" | Alfred Noyes |
| 2. SEA FEVER | John Masefield |
| 3. IF | Rudyard Kipling |
| 4. THE CREATION
From "God's Trombones"
Read by Alexander Scourby | James Weldon Johnson |
| Side Two | |
| 1. GUNGA DIN
Read by Alexander Scourby | Rudyard Kipling |
| 2. PAUL REVERE'S RIDE
Read by Fredric March | Henry Wadsworth Longfellow |
| 3. NANCY HANKS
Read by Agnes Moorehead | Rosemary Benét |

In the beginning, according to the Scripture, there was the Word. And the Word had power, majesty, and mystery. It retained that power through the ages; it kept its magic whether it spoke about gods and heroes of the past or everyday people of the present. It charmed all listeners — children in their nurseries, young people around camp fires, sailors on board ship, soldiers at battle-fronts, men and women in the warm security of their own homes. In every time and in every country, people have listened to stories ever since speech began.

The magic of story-telling is enhanced, when the story is told in poetry. In poetry, the tale is heightened by the beat of rhythm and intensified by the music of rhyme. Today we are witnessing a revival of the spoken word. People are eagerly listening to the human voice adding a new excitement to the printed line and revealing the quick communication, the living emotion, which is poetry's richest power.

THE HIGHWAYMAN vigorously illustrates the romantic adventure and rhythmic qualities which mark much of the poetry of Alfred Noyes. Everything about this poem is dashing, strong and bold — the rhythmic phrases, the forceful and colorful words which describe the daring bandit hero and his courageous sweetheart, Bess. Alexander Scourby reveals the power of a rollicking ballad to communicate this fast-moving eventful story. He uses his rich and melodious voice not only to project the events but to intensify the sounds of an unusually dramatic narrative: the approaching hoof beats, the sharp tugging at the rein, the breathless suspense, the mad dash, and the ghostly voice of the highwayman breathing his love message long after his death. All these build up to an emotional experience which can come only through the ear.

SEA FEVER is a lyrical poem which is also an autobiographical poem. Long before the author, John Masefield, became England's Poet Laureate, he was a sailor. Already in his early teens he had many experiences aboard ship — during one of his journeys he lived briefly in the

United States — and he learned to know the sea with an understanding which is not given to any landsman. In this short poem, Masefield has packed many aspects of the seafaring-mood: the sense of adventure, companionship, and acknowledgment of its vastness.

IF is a thought-provoking set of verses. Born in India, the English poet, Rudyard Kipling, lived both in the East and West; in IF he expresses a sentiment that is universal. The poem is read as it was written — not as a heavy sermon, but as a human, even slightly casual "message" — as a piece of simple philosophy.

THE CREATION is one of a series of seven Negro sermons which appears in "God's Trombones" written by one of the greatest of American Negro poets, James Weldon Johnson. Besides being a poet, Johnson was an eminent teacher as well as U. S. Consul to Venezuela and Nicaragua. An influential spokesman for his people, Johnson expressed the vigor, colorful imagery and deep devotion which is also the essence of Negro folk-songs and spirituals. The reader, Alexander Scourby, communicates unusual appreciation and understanding and, what is more, vividly portrays the primitive but moving preacher.

GUNGA DIN has been "recited" so often that listeners may not be aware of the deeper impact of the poem. Rendered with just a touch of accent, this is the remembrance of an ordinary British soldier, a portrait of a military servant — a mere water-carrier — and a tribute to the man. But it is also a transcript of a spiritual as well as a physical crisis: the measure of two men under stress in the face of death.

PAUL REVERE'S RIDE is so well-known that we are likely to take it for granted. However, Fredric March enlivens it not only with his own charm but with a pace and intensity inherent in the poem itself. Without ever becoming monotonous, he accentuates the beat of the rhythm and the vigor of the rhymes. With a combination of colloquial speech and poetic diction, he recreates not only the Revolutionary hero but the very period. The musical background, especially written by the distinguished composer, Victor Young, is strikingly effective and accentuates the movement of the poem.

NANCY HANKS is a recent poem which revives the past. Actress Agnes Moorehead speaks as the embodiment of Nancy Hanks, mother of Abraham Lincoln. Since Nancy Hanks died when Lincoln was a little boy, she comes back to inquire about her son. Pathos and mother love are memorably intermingled . . . Lehman Engel's eloquent musical background echoes the subdued emotion of the poem.

FREDRIC MARCH is one of those rare people for whom an ill-wind brought good. Destined for

the business role of banker, the reminiscences of his ex-actress landlady persuaded him to become an actor. He made his first stage appearance in Baltimore in 1920. From there, it was New York, Denver and, after becoming a member of the Theater Guild, Hollywood. Shrewd casting directors have used him in many different roles with many outstanding successes; he won an Academy Award for his characterization in "Dr. Jekyll and Mr. Hyde." Four of his more recent outstanding successes are the plays "A Bell for Adano," and "The Autumn Garden," and the films, "The Best Years of Our Lives" and "Death of a Salesman."

AGNES MOOREHEAD began her dramatic career through the medium of radio. Orson Wells, with whom Miss Moorehead worked in the Mercury Theatre Productions, was mainly responsible for bringing her to Hollywood. She has played many and varied roles in radio, films, and stage in such works as "Citizen Kane," "Dragon Seed," "The Magnificent Ambersons," and "Mrs. Parkington." Recognition of her ability is amply shown in the many awards which have been given her — New York Film Critics Award, Hollywood Foreign Correspondents Award, an honorary degree of Doctor of Literature from her Alma Mater, Muskingum College. She also holds a Masters Degree from the University of Wisconsin. Most recently she has been acclaimed as a member of The Drama Quartet which has such phenomenal success with the dramatic reading of Shaw's "Don Juan in Hell."

ALEXANDER SCOURBY was born in Brooklyn, New York and, while still in his teens, became an apprentice at Eva Le Gallienne's Civic Repertory Theater, after which he toured the country for five years with various little companies. His debut on Broadway was made in Leslie Howard's production of "Hamlet," in which Scourby acted the Player King. His splendid voice and extraordinary sense of timing won him outstanding roles in radio—he has been featured on many programs, perhaps most notably on NBC's genuinely moving "The Eternal Light." He was also engaged by the Office of War Information as announcer in both the English and Greek Departments during World War II. His stage career has been increasingly successful; in the last few years he was seen in Gielgud's production of "Crime and Punishment," "Detective Story," "Darkness at Noon," and Shaw's "St. Joan." Still more recently he was signed by Hollywood; in 1952, between January and May, he finished three pictures with such leading ladies as Maureen O'Hara, Loretta Young, and Rita Hayworth. He is, perhaps, proudest of the work which he has undertaken for the American Foundation for the Blind, for which Scourby has recorded some two hundred books in their entirety, ranging from such classics as The Bible, and Tolstoy's "War and Peace" to Hemingway's "For Whom the Bell Tolls."

Notes by Louis Untermeyer

This DECCA Long Play Microgroove Unbreakable Record can be played only on 33 1/3 RPM instruments. For maximum protection, it should be kept in this envelope, away from heat.

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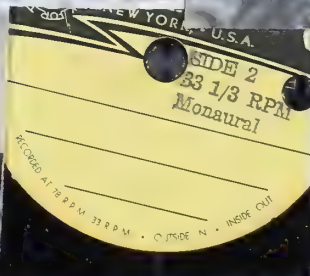
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to the signal, then try to imitate it on your key during the following silence.

Take a position at the key that is natural and comfortable for you, modeling yourself after one of these photographs.

All the positions shown illustrate good ways to operate the key. The operator in Figure 1 prefers to send with his index finger on top of the button, using the thumb and third finger as guides at the side. Compare Figure 2, where the index finger slightly overlaps the edge of the key button. In Figure 3, the operator touches the top of the key button with the tips of the first two fingers. The thumb and fourth fingers are at the sides of the button to guide and control it.

Beginning Practice

Begin your practice by sending a series of dits to develop timing and get the feel of the key. Try hard to space the dits equally. In practice, it is important that you copy from the model furnished by the records. Send as smoothly as you can, and increase speed as you feel your muscles limbering up. The dits will be rough and tend to "stutter" if you try to send too fast. When you hit a smooth, steady swing, try a series of I, S, and H.



FIGURE 1



FIGURE 2



FIGURE 3

When you have mastered sending dits, try a string of dahs, again imitating the long sounds you hear on the records. Work on regular spacing, and remember that the space *between* dahs should be no longer than the space between dits. When you are satisfied that your dahs are properly spaced, start imitating the signals in Group 1. In the silence between signal and voice repeat the record signal on your key.

Procedure Signs and Symbols

The traffic in every radio and telegraph net is regulated by certain "traffic rules." These are the procedure signs, called "prosigns" for short, used to call other operators into the net, to identify the sending station, to ask for repeats of messages not clearly received, etc. The few procedure signs you need to know in order to work with a buddy in learning code are given below:

Prosign	Meaning
<u>CQ</u>	"Are you listening? I want to send a message."
K	"Go ahead—I am ready to receive your message."
<u>AS</u>	"Wait—I will be ready to finish in a moment."
<u>IMI</u>	"Repeat."
R	"Message received completely."
<u>AR</u>	"Signing off—no more traffic."

Notice that prosigns consisting of more than one letter are not spaced, but are run together in one sound. This is the reason for the horizontal line above the printed sign.

Note to Scoutmasters

The following hints are intended to help you use these records when planning a Boy Scout program that features signaling activities.

Troop Meeting

Scoutcraft: Open your first meeting by explaining the Code-Voice Method as described in this album. Play Record 1—Side 1, then repeat the signal part of Side 1 until everyone knows the characters. The Scouts should follow instructions given under HOW TO BEGIN. When everyone knows the characters E T A O I N S, send words made up from these letters.

Proceed group by group in this way. Review the previous groups learned before going on to the next.

Patrol Corner: Review the characters you have learned by practicing with a key, or whistle.

Games: Make a game of learning. Using code in your games will make everyone want to learn. There are a lot of games built around Code. You'll find them in the Handbook for Scoutmasters, Handbook for Boys, Boys' Life, and Scouting.

Weekly Patrol Meetings: Every Scout ought to have his own key, and every Patrol should have at least one key as well as an album. Review the groups learned at Troop meetings, then practice sending. Follow the instructions given under LEARNING TO SEND CODE.

RAYBRUN CODE-VOICE METHOD

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ARGENTINISIMA



LOS FRONTERIZOS • LOS CANTORES DE QUILLA HUASI
GINAMARIA HIDALGO • LOS HERMANOS ABALOS
ALDO MONGES • LOS DEL SUQUIA
LOS HERMANOS BARRIOS • COCO DIAZ
DANIEL TORO • LOS HERMANOS CUESTAS
CARLOS TORRES VILA • LOS ALTAMIRANO

ARGENTINISIMA

*Porque elegimos para la portada del volumen 1
de "Argentinísima", la obra de Pérez Celis
"Argentina potencia".
Porque se trata de una expresión artística que
simboliza el país que los argentinos queremos.
Estos gauchos de campo cantando que nos viene
de siempre, de los abuelos que soñaron
con un destino mayor para nuestro tiempo
argentínísimo.*

Pérez Celis

Noviembre de 1975

LADO 1

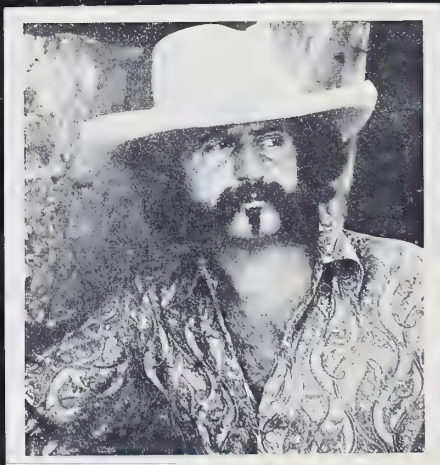
- 1) COMO SE DICE ADIÓS - canción - (David Bustamante-Patricio Peñaloza) LOS FRONTERIZOS
- 2) LA LOCA DE AMOR - vals - (R. J. Podestá-E. Caviglia) GINAMARÍA HIDALGO
- 3) LA BAGUALA - chacarera - (Julio A. Jerez) LOS HERMANOS ABALOS
- 4) CANCIÓN DE SIMPLES COSAS - canción - (César Isella-Armando Tejada Gómez) CARLOS TORRES VILA
- (*) 5) NO SE MAS NADA DE TI - chamamé - (Martiniano Barrios) LOS HERMANOS BARRIOS
- 6) QUIERO SER YO EL QUE TE AME - canción - (Henry Nelson-J. Naranjo) LOS DEL SUQUÍA

LADO 2

- 1) BALDERRAMA - zamba - (Gustavo Leguizamón-Manuel J. Castilla) LOS CANTORES DE QUILLA HUASI
- * 2) ENGAÑADA - vals peruano - (Luis A. Nuñez-T. Barrera) DANIEL TORO
- ** 3) SOY ENTRERRIANO - chamamé - (Linares Cardozo) LOS HERMANOS CUESTAS
- (*) 4) ME ENAMORE DE LA HORA - chamamé - (Coco Díaz) COCO DÍAZ
- 5) ANDATE - vals - (Hnos. Visconti) LOS ALTAMIRANO
- (*) 6) LA TRISTEZA DE MI MUJER - canción - (Aldo Monges) ALDO MONGES

(*) Sadaic/Ed. Edifon * Arreglos y dirección: José Carlí

** Arreglos y dirección: Osvaldo Requena. Con la Orquesta Sinfónica de Entre Ríos y el Coro de la Provincia de Entre Ríos (Asociación Verdiana)



Portada: "Argentina Potencia"
Autor: PÉREZ CELIS

Pérez Celis nació en Buenos Aires, en 1939. Pintor, grabador, diseñador y muralista. Ha intervenido en más de 80 exposiciones colectivas, en nuestro país y en el exterior y a realizado muestras individuales en Buenos Aires, Mar del Plata, Lima (Perú) y Washington (EEUU.). Recibió diversas distinciones y sus obras se encuentran en el Museo de Arte Moderno de Buenos Aires, Museo de Arte Moderno de Bogotá, Colombia, Museum of Modern Art, Nueva York, Museo Minuto de Dios, Bogotá, Universidad de Neuquén y otros museos del interior de nuestro país y en numerosas colecciones privadas de la Argentina, EE. UU., Perú, Inglaterra y Uruguay.

i grandi
concerti
live



K. flagstad, W. furtwängler

richard strauss vier letzte lieder orchestra philharmonia di london

londra 1950
prima esecuzione mondiale registrazione dal vivo

G. souzay, A. Cortot

robert schumann dichterliebe, op. 48

parigi, 1956
registrazione dal vivo



K. Flagstad, W. Furtwängler E. Souzay, A. Cortot

Cortot e Furtwängler erano amici, oltre a stimarsi reciprocamente moltissimo. Non sappiamo esattamente quando e come si fossero incontrati la prima volta, forse a Bayreuth, dove Cortot fu per parecchi anni, dopo il 1897, direttore aggiunto; forse durante una delle tante tournées che Alfred Cortot svolse in tutto il mondo, intensamente e variamente dedito alla diffusione della cultura musicale: lo si ricorda infatti non solo come pianista eccelso ma come direttore d'orchestra (nel 1902 firmò la prima rappresentazione in Francia del *Crepuscolo degli Dei* e del *Tristano* di Wagner) o come membro di un Trio famosissimo col violinista Thibaud e il violoncellista Casals, o come organizzatore di festival ecc. Cortot era pure appassionato d'arte e magari anche in quest'altro versante della cultura mondiale ebbe a realizzarsi una comunione di affinità elettive con Furtwängler, appassionato cultore sin dall'infanzia della bellezza del mondo classico. Varie fotografie stanno ad attestare l'attenzione indefettibile con la quale i due grandi artisti conversavano alla tastiera di un pianoforte, davanti ad una partitura aperta o di fronte a qualche bel quadro.

I rapporti di Furtwängler con la creatività di Strauss furono intensi sin dal 1911, quando lavori del musicista bavarese entrarono nel repertorio del venticinquenne direttore che allora si trovava alla guida del Teatro di Lubeca, e si approfondirono nel biennio 1916/17 a Mannheim per l'allestimento, applauditissimo, di *Salome* ed *Arianna a Nasso*: tre anni dopo, proprio a Strauss, Furtwängler ebbe a succedere come direttore dei concerti alla Staatsoper di Berlino. E comunque lungo tutto l'arco della sua carriera, al podio di un teatro o di una istituzione sinfonica, Strauss costituì sempre uno dei pilastri fondamentali del repertorio di Furtwängler, assieme a Mozart, Haydn, Beethoven, Weber, Brahms, Bruckner e, naturalmente, Wagner. A titolo di mera citazione esemplificativa si ricorda che tra i pochissimi lavori ripresi con maggiore frequenza da Furtwängler fu il *Till Eulenspiegel* di Strauss: nessuna meraviglia quindi che, appena conosciuti, i *Vier letzte Lieder* (su testi di Hermann Hesse e Joseph von Eichendorff) — l'estremo retaggio della poetica romantica e di tutta

una civiltà musicale ed anche l'ultima composizione dell'ottantaquattrenne Richard Strauss — Furtwängler li abbia proposti all'ascolto e che per la parte solistica di canto abbia voluto Kirsten Flagstad, con la quale in tante rappresentazioni wagneriane egli s'era sempre inteso a meraviglia.

La Flagstad era nata ad Oslo il 12 luglio 1895 (e nella capitale norvegese sarebbe morta l'8 dicembre 1962): già nell'ambiente familiare aveva potuto fruttuosamente formarsi alla musica, debuttando il 12 novembre 1913, a Oslo, in *Tiefland* di d'Albert, cui fecero seguito ruoli importanti nella *Rodolinda* di Haendel, e poi nel *Franco cacciatore*, *Euryanthe*, *Ballo in maschera*, *Otello*, *Maestri cantori*, *Faust*, *Carmen*, *Pagliacci*, *Bohème*, *Fanciulla del West*, non disdegnando neanche di prodursi in operette mitteleuropee. Nel 1928 fu per la prima volta Isotta nel *Tristano*, uno dei ruoli primari della sua carriera sino al ritiro dalle scene nel 1955. E cinque anni dopo, cioè nel 1933, venne chiamata a Bayreuth come Sighinda nella *Walkiria*: nella medesima parte nel 1934 debuttava al Metropolitan e nel 1935 al Covent Garden. Sino alla seconda guerra mondiale la sua vita artistica si svolse tra i tre poli costituiti dai teatri di Germania, Londra e New York. Bloccata in America dall'inizio delle ostilità belliche, il suo proposito di tornare in patria per raggiungere la famiglia nella primavera del 1941 — la Norvegia era già stata occupata dalle truppe tedesche — suscitò un grosso equivoco nell'opinione pubblica statunitense che la qualificò di "collaborazionista", tributandole scoperte manifestazioni di settaria antipatia quando, verso gli anni Cinquanta, fece la ricomparsa in America. In realtà, nell'Europa dominata dal nazismo, la Flagstad non si era mai esibita in pubblico, era vissuta in ritiro e le uniche volte che aveva cantato erano state nella Svizzera neutrale, a Zurigo nel '42, in *Alceste*, *Obéron* e *Fidelio*. Negli anni Cinquanta comunque Kirsten Flagstad aveva tutte le carte in regola per risultare uno dei più grandi sopran wagneriani di tutti i tempi: la "Berta Krupp dell'acciaio vocale" fu soprannominata in fatti dal Riemens, perché immutata apparvero lo smalto e il metallo del suo canto superbo. Ancora il Riemens ha scritto che "la sua raffi-

gurazione delle eroine della drammaturgia wagneriana aveva una base esclusivamente vocale, con tecnica controllatissima, emissione impeccabile e spontanea, anche nei passaggi più impervi: in statuari atteggiamenti, espandeva un canto nitido, robusto, timbrato, di stupenda eguaglianza e purezza, e dalla linea musicale eccezionalmente ampia e nobile". Con Furtwängler sul podio nel 1950 si esibì a Salisburgo in *Fidelio* e alla Scala nella *Tetralogia*. Comprensibilissimo quindi che abbia cantato i *Vier letzte Lieder* di Strauss, sempre con Furtwängler, attingendo a vertici artistici ed interpretativi di sbalorditiva efficacia, coronati da consensi entusiastici.

La fama insuperabile di Alfred Cortot esula dall'ambito, pur glorioso, dell'esecuzione senza eguali dell'opera di Chopin o della letteratura pianistica francese: spirito incline, e naturalmente, al romanticismo, Cortot ha lasciato documenti straordinari in disco delle sue interpretazioni schubertiane e schumanniane. Come ha esattamente notato Dal Fabbro, «a Cortot è toccato di liberare Chopin non soltanto dalle deliquescenti ed enfatiche sovrastrutture interpretative dei suoi lontani discepoli, ma dallo stesso malgusto dell'epoca sua, che qua e là s'era insinuato nell'opera del pianista alla moda... Con Chopin, ma anche con Schumann, Cortot ha insegnato che si poteva e si doveva suonare tali autori come classici, rivelandone in tal modo il vero romanticismo che è di carattere, di espressione; un romanticismo inerente alla sua stessa musica e quindi assoluto come il suo valore d'arte».

Le apparenze in pubblico di Alfred Cortot, come accompagnatore al pianoforte del recital di un cantante, furono rarissime e del tutto eccezionali, secondo alcuni da contarsi sulle dita di una sola mano. Ed anche in quelle fortunatissime circostanze, Cortot ha esibito sempre due sue qualità esemplari e personalissime, cioè la bellezza del timbro di una vastissima gamma di sonorità esecutive e la dizione, secondo l'analogia della musica col linguaggio parlato e cantato, nella sensibilità estrema degli accenti e del fraseggio.

Non sappiamo se si riferisse al recital riprodotto in questo disco una riflessione di André Maurois pubblicata su un settimanale parigino degli anni Cinquanta, ma è probabile e davvero pertinente.

Ha scritto Maurois che «definire "accompagnamento" la presenza di Cortot a fianco di Souzay non calza o per lo meno non è esatto: i due, in verità, non solo interpretavano un programma da musicisti impareggiabili ma si intendevano tra loro, respirando insieme in modo unico che non è possibile dimenticare».

Nato ad Angers l'8 dicembre 1918 ed allievo a Parigi di maestri come Croiza e Bernac, il celebre baritono francese ha esordito proprio nella capitale francese come concertista nel 1945, raggiungendo ben presto una notorietà che ha travalicato i confini della Francia ed oggi Gérard Souzay è considerato uno dei più sensibili, intelligenti e raffinati interpreti di oratori ma specialmente della letteratura liederistica e della musica da camera in genere.

Dichterliebe, su sedici poesie di Heine, è uno dei più felici cicli liederistici di Schumann e tutti i canti sono intrisi dell'intima profondità del linguaggio musicale di Schumann, nell'esaltazione dei sentimenti, tra slanci romantici, accenti patetici o disperati e alta tensione drammatica. Nell'interpretazione di questi testi la sensibilità di Souzay trova la sua esatta focalizzazione espressiva e possono riflettere le doti tecniche e vocali fondamentali del baritono francese, la sua intonazione precisa, l'eccellente dominio del timbro ed il fraseggio musicalmente infallibile. Proprio grazie alla bellezza fonica della voce, alla variegatura emotiva del timbro ed all'intensità di espressione, Gérard Souzay ha potuto raggiungere un livello interpretativo straordinariamente elevato, anche nell'opera lirica, specie di repertorio francese. Al riguardo è chiaramente indicativa una delle sue più recenti incisioni, la parte di Lescaut nella *Manon* di Massenet, in cui Souzay ha dimostrato di possedere un senso vivissimo del testo e tuttora una padronanza assoluta nell'impiego degli svariati suoi mezzi espressivi. Alla pari, del resto, di come egli è sempre nella vita di tutti i giorni, specie nella casa in campagna, nel sud della Francia, o'v'egli ogni volta si rifugia quando non è prezzato da impegni di lavoro, per godere la natura in assoluta serenità ma anche per studiare ed approfondire le sue interpretazioni nel vastissimo repertorio che padroneggia in ben quindici lingue.

Luigi Bellingardi

A Starlight Christmas



WHAT A CHRISTMAS FEELING®

Music by J. Clewer and R. Waldman / Lyrics by J. Clewer / Lead Vocal: Jancy Clewer / Background Vocals: Jancy Clewer / Randy Waldman
Vocals: Jancy Clewer / Randy Waldman
- Winston Piano and Synthesizers

I'M ALL LIT UP
LIKE A CHRISTMAS TREE**

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LOVE WILL KEEP US WARM
THIS YEAR FOR CHRISTMAS

Music and Lyrics by J. Clewer / Lead Vocals: Glenn Medeiros and Janey Clewer / Rgndy Waldman / Synthesizers and Acoustic Piano / Mary Jo Scharf / French Horn / Michael Fisher / Percussion

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Music by R. Waldman / Lyrics by J. Clewer / Lead
Vocal: Patti LaBelle / "Res" Dave Worrell Sax Solo
Randy Waldman: Acoustic Piano and
Synthesizers / Kim Darigan: Bass / John Guerin:
Drums / Daryl Barge: Percussion

LET'S BUILD A SNOWMAN**

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CHRISTMAS IN THE AIR®

MUSIC BY: Waldman and J. Clewer / Lyrics by J. Clewer / Lead Vocal: Janey Clewer / Randy Waldman: Synthesizers, Acoustic Piano and Percussion / Michael Fisher: Percussion.

AIN'T NO TIME FOR DIETS®

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REMEMBER CHRISTMAS™

Musie by Bruce Galtisch, J. Clewer and R. Waldman
Lyrics by Bruce Galtisch and J. Clewer / Lead Vocal
Janey Clewer / Background Vocals: Janey Clewer
Soprano Saxophone Solo: Kenny G.
Randy Waldman: Acoustic Piano and Synthesizers
Kevin Clark: Guitar

STARLIGHT***

Music by R. Waldman and J. Clewer / Lyrics by J. Clewer / Lead Vocal: Katey Sagal / Background Vocals: Doug Gettschal and Janey Clewer / Randy Waldman: Synthesizers and Acoustic Piano / Bruce Gattsch: Guitar / Vinnie Colaiuta: Drums

CHRISTMAS CULLABY*

Music by J. Clewer and R. Waldman / Lyrics by J. Clewer / Lead Vocal: Janey Clewer / Child's Voice: Jessica Michelle Stokes / Background Vocals: Janey Clewer / Randy Waldman: Synthesizers and Acoustic Piano.

PRODUCED BY RANDY WALDMAN
CO-PRODUCED BY JANEY CLEWER
A&R Direction: Penny Dancie

All Songs Arranged by Randy Waldman except
Christmas Lullaby Arranged by Benny Dante
and Randy Waldman

All Vocal Arrangements by Randy Waldman and
Janey Clewer except: "Ain't No Time For Dicks"
Arranged by Randy Waldman

Recorded by Randy Waldman at Randini's Zebra Studio, Studio City, CA; David Eaton at Randini's Zebra Studio, Studio City, CA; and Pacifico, North Hollywood, CA; Craig Portillo at Conway Recording, Hollywood, CA; Joe Alexander at Kajem Victory Studios, Philadelphia, PA; Kevin Clark at Westlake Audio, Los Angeles, CA; and Conway Recording, Hollywood, PA; and Michael Jaramelli at LaMonte Studios, Troy, ME.

Mixed by * Kevin Clark at Westlake Audio,
Los Angeles, CA; ** Mick Guzauski at Conway
Recording, Hollywood, CA; and *** Craig Portillo
Conway Recording.

Creative Editing on: Chris-1983, Lullaby
Chris Bonfigli

Assistant Engineers: Craig Portells, Ric Butz, Mark Hagen, Ken Derasierasian, Cherri Parker, Brian Storer, Stephen Harrison, Kevin Royan and Jancy Punchlin Clower.

Production Coordinator: John Kevins

Mastered by Wally Traugott at Capitol Records
Hollywood, CA

Art Direction: J.A. / Design: Hene Weingard
Title Design: Margo Chase / Photography:
Christopher Barr and Tracy Landworth
Hair & Makeup: Ann Masterson

1. Partially available - 2000-2001
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SPECIAL TALKS: Denzy Dantic for his loving support over the years; Pauli LaBelle and Armstrong Edwards; The Jets; Glenn Medeiros; Captain Kenny G for making it happen; Katey Sagal; Jolene Levine for keeping us in line; and Ed Sherman for his constant reassurance. Mindy Ego for her love and support; the "Gang" for their love and support; microphones, gourmet cooking, amebiotic psychiatry, patience, and love; Jeff Adomoff, Christopher Farr, Tracey Landworth and Ken Masterson for their enthusiasm and eye for perfection; "Rev" Dave for his late nights solo and his totally awesome flame shape; Kevin Clark for his long hours. Kim Margen for being a great friend; Michael Sembello; Monica Tannan; Marlene D'Amico; and the "Gang" for their love and Mom and Dad Clewer for wonderful Christmas memories.

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ES LA MUJER
Morgan Blanco
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Los Graduados,
Canta: Gustavo Quintero
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AND
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A woman with curly hair, wearing a black off-the-shoulder dress and high heels, stands in a bar. She is holding a glass and looking towards the camera. The bar has wooden paneling, shelves with bottles, and a vase of flowers. A hat is on a stand to the left, and a wooden chair is to the right.

SALSA CON ESTILO *Vol. 4*

SALSA CON ESTILO



TU VIDA NECESITA
MÁS MÚSICA



LADO A

MI VECINA

(Diego Galé)
GRUPO GALE

LOCO POR TI

(Ángel Lebrón)
THE LEBRON BROTHERS

MI HIJO Y YO

(Jairo Varela)
GRUPO NICHE

ME PIDES QUE TE AME

(Juan Cintrón)
LA ROMANCE

MIENTETE

(Roberto Livi/Bebu Silveti)
GRUPO CANEO

LADO B

PERDIDO EN LA OSCURIDAD

(Alejandro Jaén)
TITO NIEVES

NUNCA CAMBIAS

(José M. Napoleón)
LA OCTAVA DIMENSION

APAGO LA LUZ

(Miguel Gallardo)
HILDEMARO

QUIEN TE HA DADO

(Danny Rosales)
FORMULA 8

EL MOVIMIENTO DE LA SALSA

(Jairo Varela)
GRUPO NICHE

(P)MCMXC-Colombia.

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Programado por Fernando López H.

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Anibal Lopez · Raphy Leavitt · Willy Chirino

sandunga

Y NO HAGO MAS NA / QUE ES EL AMOR / MEDLEY / QUE SE MUERAN DE
ENVIDIA / FELIZ COMO UNA LOMBRIZ / EL VIENTO ME DA / SIEMPRE ALEGRE
EL CUMBANPIE / QUE BELLA ES LA VIDA / PANCHO MALANDRO.



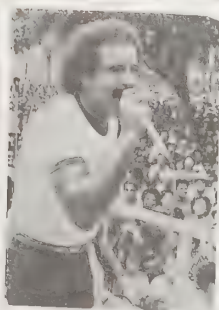
EL COMBO DEL AYER



TANIA



RAPHY LEAVITT



ANDY MONTAÑEZ



EL GRAN COMBO



TOMMY OLIVENCIA



WILLY CHIRINOS



OSCAR D'LEON



ORQ. LA SOLUCION

LADO - A

1. Y NO HAGO MAS NA
(Chiquitín García)
EL GRAN COMBO - Lic.: Rico Records - Combo
2. QUE ES EL AMOR
(Sebastián Morera)
OSCAR D'LEON - Lic.: TH-Venezuela
3. MEDLEY
(D. R.)
ANDY MONTAÑEZ - Lic.: TH-USA
4. QUE SE MUERAN DE ENVIDIA
(Mario de Jesús)
TOMMY OLIVENCIA - Lic.: TH-USA
5. FELIZ COMO UNA LOMBRIZ
(Harry Suárez)
ORQ. LA SOLUCION - Lic.: TH-USA

LADO - B

1. EL VIENTO ME DA
(Kito Vélez)
EL COMBO DEL AYER - Lic.: Ayer Records-USA
2. SIEMPRE ALEGRE
(Manuel Jiménez)
RAPHY LEAVITT Y LA SELECTA - Lic.: TH-USA
3. EL CUMBANPIE
(Victor Rodríguez Amaro)
WILLY CHIRINO - Lic.: TH-USA
4. QUE BELLA ES LA VIDA
(Gloria Rodríguez)
TANIA - Lic.: TH-Venezuela
5. PANCHO MALANDRO
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IL PROCESSO DI SAVONA

di Vito

Relazione del Tribunale di Savona

*Giudice: Dott. ...
Procuratore: ...
Difensori: ...
Testimoni: ...
Imputati: ...*

IL PROCESSO DI SAVONA di VICO FAGGI

TEATRO STABILE DI GENOVA

diretto da Ivo Chiesa e Luigi Squarzina

IL PROCESSO DI SAVONA

di Vico Faggi

PERSONAGGI E INTERPRETI

IL TRIBUNALE

<i>Il Presidente</i>	Gianni Mantesi
<i>Primo Giudice</i>	Marcello Mandò
<i>Secondo Giudice</i>	Armando Spadaro
<i>Il Pubblico Ministero</i>	Nevio Sagnotti

GLI IMPUTATI

<i>Ferruccio Parri</i>	Mario Erpichini
<i>Carlo Rosselli</i>	Gianfranco Ombuen
<i>Lorenzo Dabove</i>	Luigi Dameri
<i>Ettore Albini</i>	Alfredo Marchetti

GLI AVVOCATI

<i>Nello Tarchiani</i>	Mico Cundari
<i>Silvio Pellegrini</i>	Giancarlo Dettori
<i>Vittorio Luzzati</i>	Glaucio Mauri

A Savona nel 1927

Regia teatrale: Paolo Giurana
Regia della riduzione: Alberto Rosselli
Riduzione e adattamento di
Edward D. R. Neill

Il testo del dramma corredato da saggi e testimonianze è edito dal Teatro Stabile di Genova al quale può essere richiesto in
Via N. Bacigalupo 6

In copertina: gli imputati del processo di Savona (Spirito - Oxilia - Parri - Rosselli - Albini - Dabove) in una rara fotografia riprodotta per gentile concessione dell'Avv. Vittorio Luzzati.

Grafica: D. M. Neill - Riproduzione fotografica: P. Mosetti
Cliché: Prof. Jemina

La più bella definizione del processo di Savona — quello del 1927 — è di Carlo Rosselli: « Il processo fu un dramma continuo, nel quale le passioni si purificarono e i cuori non di rado batterono all'unisono. Tutti sentivano chiaramente che non era più in gioco la sorte miserabile di qualche uomo, ma la vita di un grande principio morale. I giudici per loro stessa confessione soffersero terribilmente durante il dibattimento, erano consapevoli della storica responsabilità del loro verdetto ».

Nella mia riduzione teatrale ho cercato di far rivivere quel "dramma continuo", quella purificazione delle passioni, e quel "principio morale", e la sofferenza dei giudici.

Il mio proposito è stato, sul piano etico ed artistico, di scrivere un'opera non agiografica ma critica, non apologetica ma problematica, non consolatrice ma ammonitrice. Ho voluto mostrare degli uomini, non delle astratte incarnazioni dell'eroismo; e il peso che questi uomini si addossavano, di sacrifici e rinunce; e i loro problemi interiori, i loro dubbi, i loro contrasti.

I problemi umani si innestano nel trono dei problemi storici e politici della caduta dello Stato monarchico-liberale all'istaurarsi dello Stato totalitario, dalla vittoria del fascismo alla resistenza degli spiriti liberi. Nel processo di Savona vennero in luce questi conflitti, si delinearono le forze che avrebbero operato negli anni successivi. Profeti che furono le parole di Ferruccio Parri, che annunciò la lotta popolare antifascista come secondo Risorgimento.

VICO FAGGI

Il *Processo di Savona* è già acquisito agli atti della storia della libertà d'Italia nel suo più vero significato di atto d'accusa contro il fascismo, come lo stesso Rosselli sottolineò nella sua deposizione. La rievocazione di Vico Faggi, che opportunamente s'inscrive nell'ambito delle manifestazioni indette nel ventesimo anniversario della Resistenza, e i consensi che l'hanno accolta con riflessi anche internazionali ci hanno offerto più di un motivo per trasporre il lavoro in forma duratura. Sono state le stesse fasi salienti del processo a offrirci la materia della riduzione essenzializzata senza soluzione di continuità di elementi processuali e flashback miranti a ricostruire schematicamente la fuga di Turati. Tuttavia se la figura dell'uomo politico è qui fisicamente assente, non di meno essa permea il processo nei continui rimandi, sia come movente, sia come entità morale.

Il *Processo di Savona* ricostruito da Vico Faggi in base a documenti e testimonianze autentici, è stato ridotto in 9 sequenze distinte tenendo presenti anche le esigenze di una edizione discografica destinata a documentare il messaggio sociale che porta con sé. Di tali sequenze viene dato qui un breve riassunto per orientare l'ascoltatore.

(1) Il *Processo di Savona* s'inizia alle ore 9 del 9 Settembre 1927 con la lettura da parte del Presidente del Tribunale, del capo d'imputazione. Indi viene sentito Parri che unitamente a Rosselli e Pertini fu uno degli organizzatori morali e materiali della fuga di Turati. Già dalla deposizione di Parri traspaiono quegli elementi che dovranno trasformare un processo contro gli "esponenti del sovversivismo", come furono definiti gli accusati dal Pubblico Ministero, in un atto di accusa contro lo stesso regime che lo aveva provocato.

(2) La deposizione di Rosselli sottolinea con non minor vigore le accuse di Parri contro il regime, concludendosi con la denuncia di violazione della libertà da parte del fascismo e con la conferma che la lotta intrapresa per riconquistarla non verrà mai meno.

(3) Vengono poi sentiti Dabove, il motorista che aveva governato il motoscafo e che si esprime frequentemente in dialetto savonese, e Albini, giornalista e commediografo costretto a mansioni di commesso di libreria alle dipendenze di Walter Toscanini. Albini che aveva ospitato Turati nella sua villetta a Caronno Ghiringhelo, ammette, al pari del Dabove, le proprie responsabilità senza reticenze.

(4) Con la requisitoria del Pubblico Ministero inficiata di retorica fascista e con la richiesta della severa applicazione delle sanzioni previste dalla legge, si conclude la prima parte del processo. Siamo giunti così al 12 Settembre 1927.

(5) La seconda parte ha inizio il giorno seguente con le arringhe dei difensori. Parla per primo l'Avv. Pellegrini in difesa del Dabove del quale chiede la piena assoluzione per aver agito in istato di necessità. L'arringa è condotta con spirito caustico a siento frenato dal Presidente.

(6) Per Rosselli parla l'Avv. Tarchiani con tono moderato, ma fermo, rievocandone la figura morale e il passato di combattente valoroso.

(7) Con la commovente arringa dell'Avv. Luzzati, imputata alla più toccante semplicità, si conclude la difesa di Parri.

(8) Esauriti i compiti della difesa, i giudici si riuniscono in camera di consiglio, dando sfogo alle proprie perplessità. La sentenza viene letta frettolosamente verso le 22 del 14 Settembre 1927.

(9) Il *Processo di Savona* si conclude con le parole profetiche di Carlo Rosselli, tratte dagli scritti politici redatti tra il 1930 e il 1937. Quest'ultima data segna l'assassinio dei fratelli Rossetti perpetrato in Francia da sicari fascisti. Il crimine compiuto a dieci anni di distanza dal Processo, lo riporta nuovamente alla ribalta della storia. Attuale allora com'è attuale oggi per il suo messaggio di libertà.

EDWARD D. R. NEILL

Los Reyes del Merengue

**JOHNNY VENTURA
Y NILFRIDO VARGAS**





a

SEREMOS TRES (*)

(Johnny Ventura/Claudio Martel) - 3:17

JOHNNY VENTURA

A MOVER LA COLITA

(Anibal Pastor) - 3:40

WILFRIDO VARGAS

A CUAL PISO

(Bobby Capo) - 3:40

JOHNNY VENTURA

ATREVIDA

(Wilfrido Vargas) - 4:35

WILFRIDO VARGAS

LA CIRUGIA

(Eliel Rodríguez) - 4:20

JOHNNY VENTURA

LE FALTA ALGO

(William De Jesus/Wilfrido Vargas) - 4:19

WILFRIDO VARGAS

B

EL CUCU

(Sidney Simen) Vers. Wilfrido Vargas - 4:49

WILFRIDO VARGAS

LA RESACA

(Huchi Lara) - 3:54

JOHNNY VENTURA

MUJER TIRANA

(Las Diego) - 4:13

WILFRIDO VARGAS

QUIERO GOZAR

(Johnny Ventura) - 4:36

JOHNNY VENTURA

DIME SI TE GUSTO ()**

(Carlos Oliva) - 4:05

WILFRIDO VARGAS

EL OLOR DE LA LLUVIA

(Huchi Lara) - 5:40

JOHNNY VENTURA

ARREGLOS: (*) JULIO OLIVERO

() HILDWARD CROES**

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y Ester de Lascano

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MOROS Y CRISTIANOS
FANDANGO DE HUELVA
SEVILLANAS
LAGARTERANAS
JOTA ARABONESA

GARRETAS DEL HOGIO
JOTA ARABONESA
EL VITO
EL "U" Y EL "DOS"
SEGUIDILLAS MADRILEÑAS
MALAGUENA

DANZAS ESPAÑOLAS

CARA "A"

LA LEYENDA DEL BESO
MOROS Y CRISTIANOS
FANDANGO DE HUELVA
SEVILLANAS
LAGARTERANAS
JOTA ARAGONESA

CARA "B"

CARRETAS DEL ROCIO
JOTA ARAGONESA
EL VITO
EL "U" Y EL "DOS"
SEGUIDILLAS MADRILEÑAS
MALAGUEÑA



**3rd ANNUAL
SAN FRANCISCO
TRADITIONAL
JAZZ
JAMBOREE**



**Presented by the
New Orleans Jazz Club
of Northern California**

San Francisco Chronicle ★★

Wed., Feb 28, 1973

On the Town

It Was 'Tradition!' New Orleans Style

Jon Hendricks

"TRADITION!"

Tevye sang out the word in the opening to "Fiddler On the Roof." "Tradition!" he repeated, two index fingers pointing skyward, towards God, explaining tradition as the invisible cord binding spirit and body together here on earth. "Tradition!"

Well, the New Orleans Jazz Club of Northern California presented its second annual San Francisco Traditional Jazz Jamboree and Showcase in the grand ballroom of the Jack Tar Hotel Sunday from 1:00 to 9:00 p.m. It was dedicated to the memory of Edward "Kid" Ory and it was in the highest degree of New Orleans tradition.

* * *

THE MUSIC the soul loved so much while still here in the body is played. This helps swing the departing soul through the spheres straight up to heaven. It's the traditional way: Everybody come, everybody play. It is very African in origin, yet at once highly civilized, this idea that the departing souls are indeed the fortunate ones, and we who remain here the ones in trouble. It's a hard theory to argue with intellectually. The wisest professor would have to think about THAT awhile. Only materialistic "civilized" societies greet death — entry into the spiritual world, with weeping, wailing and gnashing of teeth.

The New Orleans Jazz Club of Northern California knows better and acts like it. I have never seen such a display of musical talent, presented with such loving respect and welcomed by the listeners with such receptivity. Man, lemme tell you, it was a BALL!

There were 10 bands — count 'em — 10, and they all showed up, and when they got on that bandstand, Brother you KNEW they were there. If, like myself, you had no idea how rich our area is in traditional jazz music, then it was indeed a revelation.

S.F. Examiner—



Tues., Feb. 19, 1974

Over 6 hours of traditional jazz

Ten bands, purveyors of righteous jazz, crowded their music and a huge crowd into a 6½-hour "Trad Jazz Jamboree" at Bimbo's on Sunday.

Beginning at noon with clarinetist Phil Howe's "Phrisco Phunction," a tight, swinging ensemble featuring the superb tenor saxophone work of Bert Noah, the afternoon worked its way into a grand finale played by drummer Jack Mangano's Euphoria Jazz Band from down the Peninsula.

There were about 900 in the audience, mostly older folks but also a sprinkling of younger dancers and listeners who obviously were aware of the music of Jelly Roll Morton, King Oliver, Scott Joplin and other early jazz and ragtime giants.

Amos White, 84, played trumpet with the Jazz Cardinals and 6 year old Molly Ringwald sang "Cake Walking Babies" with Jim Mathack's Tappers. I wonder if Molly will remember hearing Amos, when she is his age — in the mid 21st century. Amos certainly remembers the cake-walk, from his 19th century Atlanta boyhood.

Earl Scheelar's Funky New Orleans Band (among the four most impressive groups of the day) featured vocals by Terry Garthwaite, the strong-voiced leader of Joy of Cooking, famed country-folk-rock ensemble.

Terry was sensational, with the sort of inflection and phrasing that made oldtimers Ida Cox and Lizzie Miles queens of the blues 50 years ago. Scheelar's cornet, Burt Bales' piano and Bill Bardin's trombone also shone in the Funky set.

Dick Oxtot's Golden Age Band, a variation on the Funky group, included two trumpets: Bob Neighbor and P. T. Stanton, as well as (occasionally) two trombones, with pianist Ray Skjelbred doubling. I enjoyed Bobby Stowell's tenor sax in the Golden Age presentation.

Trumpeter Ev Farey, who led the Bay City band in the 50's, shared trumpet honors with Neighbor in the Tappers, and with White in the Cardinals.

There was very little duplication of tunes and not a single rendition of "When the Saints Go Marching In."

The whole affair sounded good. President David Walker, of the sponsoring Northern California New Orleans Jazz Club, hopes next year to have both a Saturday and Sunday afternoon Jamboree. On the basis of this year's event there would seem to be more than enough music available for such a double-day event.

By Philip Elwood

SIDE ONE

1 — ORIGINAL DIXIELAND ONE-STEP

Phil Howe's Phrisco Phunction

2 — AIN'T NOBODY GOT THE BLUES

Earl Scheelar's Funky N.O. Jazz Band

3 — CHATTANOOGA STOMP

Dick Oxtot's Golden Age Jazz Band

4 — FLOATIN' DOWN TO COTTON TOWN

Frank Goulette's Monterey Bay Classic Jazz Band

5 — THE ENTERTAINER RAG

Jim Mathack's San Francisco Brass

SIDE TWO

1 — CRAZY CAPERS

Manny Funk's New Washband Rhythm Kings

2 — SAGE HEN STRUT

Jack Mangano's Euphoria Jazz Band

3 — VINCE'S BLUES

Vince Hickey's Jazz Cardinals

4 — SWEET LORRAINE

Bill Armstrong's King Riverbottom & His Bay Flats

5 — ON THE WALL

Ray Skjelbred, Piano

6 — BEALE STREET BLUES

Tom Buck's Delta Jazz Band

Recording Engineers/Marshall Kent, Bill Maginnis & Frank Ng
Cover Photo/Evelyn Lawrence [Courtesy Augustino Quintoli of Bimbo's]
Art Director/Steve Mahand
Album Design/Graphics
Notes/David H. Walker & Marshall Kent
Executive Producer/David H. Walker

The 3RD ANNUAL SAN FRANCISCO TRADITIONAL JAZZ JAMBOREE featured 10 great Bay Area Bands, playing a half hour set each.

These are not pickup jamsets with a name attached or put together for the day. These are organized and wood-shedded bands that have their own distinctive sound and express their creative ensemble improvisation.

All of these bands play regularly in various public venues in the San Francisco Bay Area.

Lu Watters and the Yerba Buena Jazz Band at the Dawn Club and later at Hambone Kelly's were largely responsible for a great New Orleans inspired jazz revival on the West Coast in the 1940's.

The musicians of this band were interested in traditional New Orleans ensemble jazz and were influenced by King Oliver's band of the early 1920's. They started their own band later and the "second line" developed into a "school" in the medieval sense.

This "school" came to be known as the "San Francisco Style". Today a couple of generations of musicians are following in the tradition of the Yerba Buena Jazz Band. People of all ages are enjoying the "San Francisco Style" music and dancing to that beat. Traditional Jazz with its roots in early 20th century New Orleans music is vigorously alive and well after several decades in the San Francisco Bay Area.

David H. Walker



THE RECORDING OF THE TRADITIONAL JAZZ ON THIS RECORD was only incidental to the musicians and some 800 groovin', dancing listeners who were having one hell of a time at Bimbo's in San Francisco at the New Orleans Jazz Club of Northern California annual Jazz Jamboree in February 1974.

Jazz was not born in a recording studio. Nor did it develop in the concert auditorium. Rather its natural environment has always been the club, whether Night or Dawn Club with alive and sometimes raucous audience. In spite of this with few notable exceptions all recorded Jazz comes from studios or live concert hall performances.

This record then has music that was stimulated and lifted by one of the liveliest audiences to assemble in the bay region. On it you will hear Jazz played at its best with responsive musicians turned on by a responsive audience. On it you will also hear what a studio engineer would call defects. The audience behaves boisterously, the musicians talk to each other during solos and step on the mike cords all of which is picked up. But most important you will hear some great Jazz "floating" out the Bay proving Traditional Jazz still lives in this fairest of cities.

Marshall Kent



The New Orleans Jazz Club of Northern California is a non-profit organization dedicated to the promotion and preservation of Traditional Jazz. Contributions to this Internal Revenue Service qualified educational organization are deductible for individual income tax purposes.

One of the ways that the directors have determined to carry out the purposes for which the club was established was to publicize the events sponsored by it and the live music of this type played in this area by local musicians. Our major event of the year has become the Annual San Francisco Traditional Jazz Jamboree, the showcase of Traditional Jazz held in February.

Board of Directors NOJ/CNC

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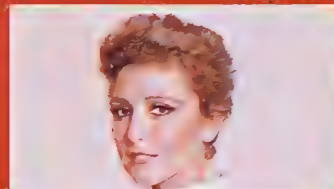
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AMELINHA
LENINE
LULA QUEIROGA

**A****O HOMEM DA MEIA NOITE**

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A MULHER DO DIA

ELBA RAMALHO

BOM É BATUTA

CAETANO VELOSO

SOU EU TEU AMOR

GILBERTO GIL E JACKSON DO PANDEIRO

SALVE A TORCIDA

CHICO BUARQUE

PITOMBA PITOMBEIRA

ALCEU VALENÇA

B**PÁTRIA AMADA**

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AMELINHA

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ALCEU VALENÇA

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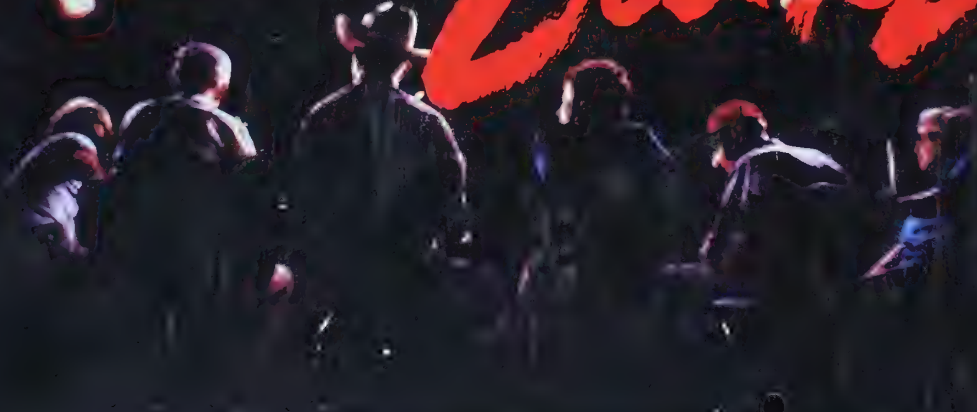
LENINE E LULA QUEIROGA

TEMPO FOLIÃO

GERALDO AZEVEDO



Georgia Fiddle Bands



RECORDED LIVE AT THE 1982 BRANDYWINE MOUNTAIN MUSIC CONVENTION

**LOWE STOKES • BERT LAYNE • GORDON AND PHIL TANNER • GOLDEN RIVER GRASS •
DOUBLE DECKER STRINGBAND • MAJOR CONTAY AND THE CANEBRAKE RATTLERS.**

SIDE 1

1. INTRODUCTION Bert Layne
Sally Goodin • Lowe Stokes (Fiddle), Joe LaRose (Guitar), Mac Benford (Banjo).
2. HELL BROKE LOOSE IN GEORGIA
3. HOUSE OF DAVID BLUES
4. GEORGIA WAGONER
5. MY OWN IONA Double Decker Stringband
6. MOONSHINE HOLLOW BAND Major Contay and The Canebrake Rattlers

SIDE 2

1. INTRODUCTION Joe Wilson
G Rag/Tanner's Boarding House Gordon Tanner (Fiddle), Joe Miller (Lead
Guitar), Phil Tanner (Rhythm Guitar).
2. BIG BALL IN TOWN
3. SWEET BUNCH OF DAISIES
4. RAGTIME ANNIE
5. LIBERTY Golden River Grass
6. MCKINLEY
7. JUST BECAUSE
8. BILE THEM CABBAGE DOWN

PRODUCED BY:
Brandywine Friends of Old Time Music

NOTES INSIDE BY:
Joe LaRose

RECORDED BY:
Cambridge Productions, Cambridge, Mass.

EDITED BY:
Bobby Patterson

DESIGN AND PHOTOGRAPHY:
Alice Sebrell, Jim Quail, Jeannie Pearce, Tony Gayle, and G. Q. Studios

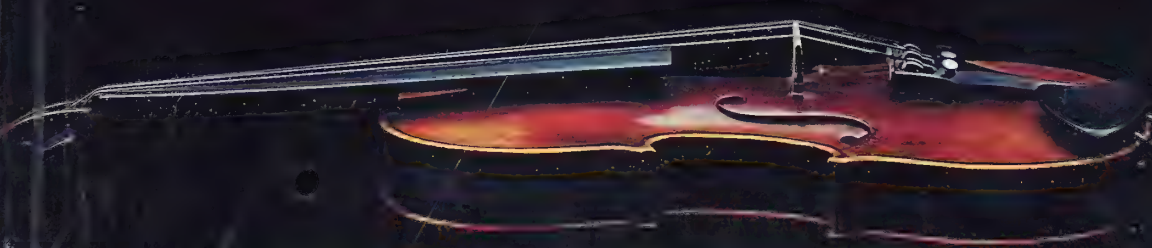
CALLIGRAPHY AND LAYOUT:
Riva Brown

ART DIRECTION:
Moishe Mark

COVER PHOTOGRAPH
of Lowe Stokes

HERITAGE 048
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GEORGIA FIDDLE BANDS

1982 BRANDYWINE MOUNTAIN MUSIC CONVENTION

The 1982 Brandywine Mountain Music Convention was for many reasons a special event. Its theme, the fiddle bands of Georgia, centered on one of the formative and most widely enduring regional styles of old time Southern music. In the 1920's, the earliest and among the bigger-selling commercial recordings of rural music were made by musicians and bands from this state. Through these popular records, performers like Fiddlin' John Carson, Gid Tanner, and Riley Puckett, and the hard-driving fiddle sound of bands like the Skillet Lickers, set the directions that country music was to follow. It was this music, too, reissued on lp in recent years, that first captured the hearts of many the young today who have taken up playing and preserving traditional music, a group that made up a big part of the Brandywine audience.

Also, the occasion was marked by a reunion of some of old time music's legendary figures, members of the Skillet Lickers band and circle. For Bert Layne, Lowe Stokes, and Slim Bryant, it was a time to renew old friendships, retell stories, and perform together again. It was also an opportunity for them to see, through a knowledgeable young audience eager to meet and welcome them, just how durable the music they made over fifty years ago has proved to be.

This album presents a sampling of the exciting music that took place on that weekend of July 24 and 25 in Fair Hill, Maryland. There are performances by Bert Layne, Lowe Stokes, Gordon and Phil Tanner, and Golden River Grass, who together represent three generations of Georgia musicians. Also included are numbers by the Double Decker Stringband and Major Contay and the Canebrake Rattlers, two excellent young bands who share a dedication to old time vocal and instrumental styles.

As well as displaying the performers' individual talents and personalities, these selections offer an interesting look at both continuity and change in a regional music. This is the great fiddle band music of Georgia, as it was played in its golden years and as it is carried on today.

Bert Layne's introduction of his old friend Lowe Stokes is reminiscent of the days when he was the joke-teller and Master of Ceremonies for the Skillet Lickers' road shows. Bert's flair for showmanship and his fiddling were not his only contributions to that band. Able to read and write music, he would learn the hit songs of the day from sheet music and teach them to Stokes and Clayton McMichen, who would then whip them into hot versions to record with their various popular-music bands. Lowe recalls, "Bert said it would sound a lot better us playing the way we did, and we'd play it by ear!"

This is the first folk festival appearance of Lowe Stokes, one of the great fiddlers of old time music's Golden Age. Lowe gave exciting performances of several of his famous tunes--among them, "Hell Broke Loose In Georgia" and "Georgia Wagoner"--and included a few surprises, like "House Of David Blues". At 84, Lowe is still in command of the tough, driving, yet graceful and inventive fiddling we hear on his old records. Indeed, his performance here is remarkable in light of the fact that he had put the fiddle away--for good, he thought--seventeen years before. It was only six months before the festival, when a friend sent him a new fiddle with the necessary bow adjustments (Lowe lost his right hand in 1930), that he began working out the old tunes. Two of his neighbors in Chouteau, Oklahoma, banjoist Ray Smith and guitarist Bob Cowan, started coming by to help him practice; these sessions became quite frequent, and the three even played out a few times for local functions. By festival time, Lowe was in good form--as Bert said, "playing almost as good as he ever did!"--and gave these wonderful performances.

Though much younger than the other members, Gordon Tanner had an important part in the Skillet Licker story. When Gid Tanner was asked in 1934 to reform the Skillet Lickers for a recording session, he gathered his eighteen year old son Gordon together with Riley Puckett and Ted Hawkins. Gordon played lead fiddle on the twenty-four numbers recorded at that famous San Antonio session, including one that would become a country standard, "Down Yonder". Gordon's selections on this album, recorded a week earlier at the National Folk Festival, include re-workings of two of his father's pieces, "Tanner's Boarding House" and "Big Ball In Town" (with excellent back-up by his son, Phil and Joe Miller). Gordon's fine fiddling is sometimes reminiscent of Gid's, though it is highly individualistic and reflects some of the more modern fiddle approaches of his generation.

All who attended and participated in the Brandywine Festival are deeply saddened by Gordon Tanner's tragic death. Gordon suffered a heart attack early the first morning of the festival. He died on July 26, two days later, age 66. Gordon had been keeping the spirit of his father's music alive in Georgia with his Junior Skillet Lickers, which included his own son, Phil. During the summer he and Phil were bringing their music, a precious link to the past, to folk festival audiences. In a true sense, he died while giving that part of himself to others. Gordon's fiddling exuded his personal warmth and vitality. Those who have been delighted by his music will miss him, as will his many friends.

Golden River Grass are keeping the stringband tradition alive and strong in their native northwest Georgia, where they are a popular festival attraction. Musically, the band displays a unique blend of old and new. The energetic fiddling and much of the repertoire are unmistakably old time north Georgian. With the powerful singing, rapped banjo, and revved-up tempo, the band seems to have absorbed the best elements of forty years of country music and bluegrass.

Throughout its ten-year history, the Brandywine Festival has presented several dimensions of traditional music by featuring both the older folk artists, who learned their music at home or in their communities, and the young musicians and band, mostly city-raised, whose introduction to old time music had been through recordings. The two young bands presented here are among today's most interesting and creative. The Double Decker Stringband faithfully recaptures an early string-ragtime sound in "My Own Iona". In keeping with the festival's theme, Major Contay and the Canebrake Rattlers performed a great deal of Georgia material in their set, including their loving re-creation of the Georgia Yellow Hammers' "Moonshine Hollow Band".

Joe LaRose

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(CARA A) "Actualidad Musical" (27:48)

DUO DINAMICO: PIONEROS DEL ROCK EN ESPAÑA

Guatque 1 (Calva-Arcusa) DUO DINAMICO. CBS

Resistiré (Calva) DUO DINAMICO. CBS

Tu vacilándome y yo esperándote (Arcusa) DUO DINAMICO. CBS

Una segunda oportunidad (Arcusa) DUO DINAMICO. CBS

(CARA B) "Los Diez de Oro" (27:18)

Supernatural (Montesano) OLE OLE. Hispavox

A la sombra de un león (Bardagi) ANA BELEN. CBS

Oro negro (Casal) CASAL. EMI

¡Chás! y aparezco a tu lado (Nuez) ALEX Y CHRISTINA. WEA

Mediterráneo (Segarra) LOS REBELDES. EPIC

La madre (San José) VICTOR MANUEL. Ariola

Sino te tengo a tí (Summers) HOMBRES G. Twins

Como la cabeza al sombrero (Portet) EL ULTIMO DE LA FILA. PDI

Una de romanos (Sabina) JOAQUIN SABINA. Ariola

No hay marcha en Nueva York (Cano) MECANO. Ariola

COMENTARIO: El Dúo Dinámico representa la historia viva del rock and roll en España. Manolo de la Calva y Ramón Arcusa han logrado mantenerse en pleno éxito a lo largo de casi 30 años. Y hoy, los jóvenes de entonces y sus hijos les guardan una fidelidad propia de esos pocos artistas escogidos. Pepe Machado conversa con el Dúo Dinámico evocando el ayer y la actualidad de esta famosa pareja a la que dedicamos el programa de esta quincena a modo de merecido homenaje.

Novedades en "Los Diez de Oro": Casal con "Oro negro" ingresa esta quincena en la que reaparece Ana Belén con "A la sombra de un león" y Mecano recupera el lugar de honor.

=====oOo=====

CLASIFICACION DE LOS " DIEZ DE ORO " POR POPULARIDAD Y VENTAS

Núm. Título	Cantante o grupo	Sello	Puesto mejor y (p. último)	Permanencia
1. No hay marcha en N. York	Mecano	Ariola	- (1)	7
2. Una de romanos	Joaquín Sabina	Ariola	1 (1)	2
3. Como la cabeza al sombrero	El Ultimo de la Fila	PDI	- (4)	3
4. Si no te tengo a tí	Hombres G	Twins	2 (3)	9
5. La madre	Víctor Manuel	Ariola	3 (5)	9
6. Mediterráneo	Los Rebeldes	EPIC	4 (7)	8
7. ¡Chás! Y aparezco a tu lado	Alex y Cristina	WEA	4 (8)	8
8. Oro negro	Casal	EMI	- -	1
9. A la sombra de un león	Ana Belén	CBS	6 (6)	5
10. Supernatural	Olé Olé	Hispanavox	6 (6)	5

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08.46	CATALAN							9.630	31	02.00 - 05.00	ESPAÑOL		
08.46	CATALAN							11.880	25	23.00 - 05.00	ESPAÑOL		
08.46	CATALAN	GUINEA ECUATORIAL	17.755	16	16.00 - 17.00	ESPAÑOL		15.110	19	22.39 - 22.46	CATALAN		
22.46	CATALAN						15.110	19	22.46 - 22.53	GALLEGO			
22.46	CATALAN						15.110	19	22.53 - 23.00	VASCO			
		AFRICA	15.375	19	19.00 - 20.00	INGLES							
				15.375	19	20.00 - 21.00	FRANCES						
08.53	GALLEGO		AMERICA SUR	21.570	13	09.00 - 19.00	ESPAÑOL		9.690	31	04.15 - 04.35	SEFARDI (V)	
08.53	GALLEGO			21.555	13	09.00 - 19.00	ESPAÑOL						
08.53	GALLEGO			17.815	16	09.00 - 19.00	ESPAÑOL (D)			9.630	31	23.00 - 24.00	FRANCES
22.53	GALLEGO			11.815	25	22.00 - 05.00	ESPAÑOL						
22.53	GALLEGO			21.495	13	23.00 - 02.00	ESPAÑOL			9.630	31	00.00 - 02.00	INGLES
				17.715	16	23.00 - 04.00	ESPAÑOL			9.630	31	05.00 - 05.56	INGLES
09.00	VASCO		15.325	19	19.00 - 23.00	ESPAÑOL	AUSTRALIA	9.650	31	05.00 - 07.00	ESPAÑOL		
09.00	VASCO							11.730	25	05.00 - 07.00	ESPAÑOL		
09.00	VASCO		15.325	19	22.39 - 22.46	CATALAN							
09.90	VASCO		15.325	19	22.46 - 22.53	GALLEGO							
23.00	VASCO		15.325	19	22.53 - 23.00	VASCO	JAPON	9.620	31	10.00 - 12.00	ESPAÑOL		
23.00	VASCO												
19.00	FRANCES		17.715	16	02.40 - 03.00	SEFARDI (V)	FILIPINAS	11.910	25	12.00 - 14.00	ESPAÑOL		
19.00	FRANCES												
21.00	FRANCES		21.570	13	10.15 - 10.20	PORTUGUES (S)							
			21.555	13	10.15 - 10.20	PORTUGUES (S)							
20.00	INGLES		11.815	25	23.54 - 23.57	QUECHUA (S)	(♦) De lunes a viernes (Monday to Friday)						
20.00	INGLES				02.54 - 02.57	QUECHUA (S)							
22.00	INGLES		21.495	13	23.54 - 23.57	QUECHUA (S)							

Reg. n.º

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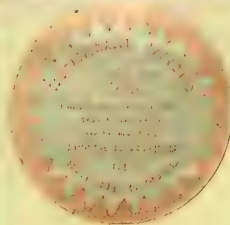
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AN INTRODUCTION
TO THE WONDERFUL WORLD OF STORIES,
FOLK TALES, LEGEND AND SONG
— from AROUND THE WORLD



It's a "Children's World"!





It's a "Children's World"!

AN INTRODUCTION TO THE WONDERFUL WORLD OF STORIES, FOLK TALES, LEGEND AND SONG — from AROUND THE WORLD

The selections on this recording are complete and are taken from various CMS bestsellers. They demonstrate that children can learn and be entertained when exposed to good literature and music. Many of the stories are "just-so" types — telling "how" or "why" something occurred.

THE BOY WHO DREW CATS

Is a Japanese folk tale from — CMS 508 — *Asian Folk & Fairy Tales* — that has all the ingredients of a good folk tale — humor, terror and the supernatural. Listen to how a young acolyte (apprentice priest) finds himself saved by a mysterious force. Told by Christine Price.

THE TALE OF PETER RABBIT

Is from — CMS 537 — *Peter Rabbit & His Friends* — *The Favorite Tales of Beatrix Potter*. Certainly Peter needs no introduction — this was Miss Potter's own favorite. Told by Elinor Basescu.

THE HUNTER & THE ELEPHANT

Is a delightful African legend from — CMS 547 — *African Folk Tales, Vol. I* which tells of the relation of man to beast and who is in fact the master. Told by Bertha Parker.

LITTLE RED RIDING HOOD

Is from CMS 593 — *Fairy Tale Favorites, Vol. I* — and is the original French version which is quite amusing — and — quite different from the usual story. Told by Mary Strang.

THREE JAPANESE CHILDREN'S SONGS

From the CMS—*Unicef Series Of Folk Songs & Dances From Around The World*. The first selection — *Kiri Asobi* — is an example of the many songs

Japanese children sing while they are playing various games. This one is sung by children sitting in a circle on the ground, passing a piece of bamboo from hand to hand. The one who lets it fall is out. The second song is — *Ite-dama Tori Uta* — which is sung to accompany a game in which beanbags are tossed up in the air and caught, first in one hand and then in the other.

The final song is — *Oniasobi No Uta* — which is sung while pitching horseshoes.

THE BEES

Is a Spanish story from — CMS 589 — *Spanish Folk Tales & Legends* — telling how "the Bees" came to Spain. It also paints a simple picture of early Spanish life.

THE PUNISHMENT OF THE RACCOON

Is an American Indian legend from — CMS 500 — *The Star Maiden & Other Indian Tales*. Similar animal "how" stories can be found in many collections, but this version of how the raccoon came to be so small in size is unique in its directness and flavor.

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north park college choir

peace on earth - - -



friede auf erden - - -

north park college choir



north park college choir

David L. Thorburn, director

1970



side one

PSALM 150

Heinrich Schütz

Double Choir and Double Brass Choir

FROM THE SWEDISH HERITAGE . . .

(The following are sung in translations by
Dr. Karl A. Olsson, President of North
Park College, and are dedicated to him.)

When all the world is sleeping

(När hela Jorden sover)

Jesus of Nazareth comes

(Jesus från Nasaret går)

Come let us praise Him

(Låtom oss sjunga)

Jesus, Jesus, name most precious

(Jesus, Jesus, o det ordet)

O let your soul now be filled with gladness

(Så hav nu, själ, ett fröjdfullt sinne)



side two

MOTET II: "THE SPIRIT ALSO HELPETH US"

Johann Sebastian Bach

FRIEDE AUF ERDEN (1907)

Arnold Schönberg

(sung in German)

*To Our Tommy & Mary
with All Our Love
Wm. H. Had
a family*



Música virreinal



Música virreinal mexicana

Transcripción,
instrumentación y arreglo:

J. Jesús Estrada

Orquesta de Cámara de la UNAM
Director: Luis Herrera de la Fuente

Conjunto Coral Universitario

Director: Luis Berber

Clavecín y órgano: Juan Bosco Correo

Órgano Rodgers

Coordinadora artística: Marisa Magallón

Cara 1

Alegres luces del día Manuel de Sumaya
Soprano: Guadalupe Pérez Arias

Cuando la Primavera Ignacio Jerusalén
Tenor: Ignacio Chapés

Así de la Deidad Juan Mathías de los Reyes
Soprano: Guadalupe Pérez Arias

Cara 2

Domine Hisopo Anónimo

Magnificat Hernando Franco

Si el agravio Pedro Antonio de Salazar
(Villancico)

¡Ay! Cómo gime el viento Manuel de Sumaya
(Villancico)

Este conjunto de Órgano y Coro de Cámara Universitario de la UNAM, creado para difundir la gran tradición musical que México ha desarrollado a lo largo de su historia, es el primer ensamble de este tipo en el país. La música virreinal es un patrimonio cultural que ha sido olvidado y que ahora se recupera para ser conocido y disfrutado por todos los mexicanos. La cultura de la música virreinal es un patrimonio cultural que ha sido olvidado y que ahora se recupera para ser conocido y disfrutado por todos los mexicanos. La cultura de la música virreinal es un patrimonio cultural que ha sido olvidado y que ahora se recupera para ser conocido y disfrutado por todos los mexicanos.

La grabación de este conjunto presenta una selección de obras de la música virreinal de México por el arte musical de altura. Figuran aquí obras de los siglos XVI, XVII y XVIII, desde sus orígenes hasta su consolidación. La grabación presenta una selección de obras de la música virreinal de México por el arte musical de altura. Figuran aquí obras de los siglos XVI, XVII y XVIII, desde sus orígenes hasta su consolidación. La grabación presenta una selección de obras de la música virreinal de México por el arte musical de altura. Figuran aquí obras de los siglos XVI, XVII y XVIII, desde sus orígenes hasta su consolidación.



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DEPARTAMENTO DE GRABACIONES MN9 © 1974 UNAM 231/232



HOT R.S. HOUSE OF THE RISING SUN LA CASA DEL SOL NACIENTE



Cara A

S 60.038

HOUSE OF THE RISING SUN

«La casa del sol nascente»

D. Hill-K. Kruger

Cara B

SLOW BLOW

«Soplando suavemente»

K. Kruger

DELTA QUEEN

«Reina del Delta»

T. Tassenberg

Producción: KEVIN KRUGER

Ingeniero: Hennie Hartmann

Arreglos: D. HILL & K. KRUGER

Grabación original: RPM RECORDS

Fotografía: Artreference

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ZEUS TOP★HITS

BLACK JACK CO.

STRANGERS

EMILY G.

EXIT 55

YOU

FEX

SPICE

FIGO 69

SURVIVAL

GEE-WHIZ

ZEUS
NEWCOMER-
SHOW

ZEUS-NEWCOMER-SHOW

Die Besten in Sachen Rock und Pop

Die ZEUS-NEWCOMER-SHOW ist der erfolgreichste Musiker-Nachwuchswettbewerb, der je in Deutschland durchgeführt wurde.

Durch die großzügige und verantwortungsvolle Sponsorship der ZEUS-Vermittlungsgesellschaft Hamburg, wird diese Nachwuchsförderung ermöglicht.

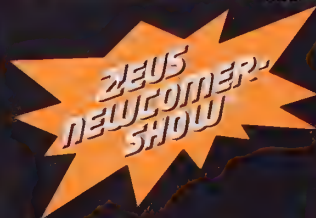
Somit eine Chance für den Nachwuchs der deutschen Rock- und Pop-Szene, in der Öffentlichkeit Anerkennung und positives Feedback zu erzielen.

Talentsuche und -Förderung ist Hintergrund der Show. Deshalb ist die ZEUS-NEWCOMER-SHOW zum festen Bestandteil der deutschen Musikszene geworden. Die Auswahl erfolgt durch namhafte Profs der deutschen Musik-Branche.

Auf dieser ZEUS TOP HITS sind die besten und interessantesten Titel der Nachwuchs-Szene veröffentlicht.



EXIT 55



GEE-WHIZ



EMILY G.



SPICE

Seite 1

Gee-Whiz
Exit 55
Emily G.
Spice
You

»During The Night«
»May Way«
»Going Where The Wind Blows«
»One Man Show«
»Heartbeat«

Seite 2

Figo 69
Strangers
Survival
Fex
Black Jack Co.

»Claude«
»Fly Away«
»Final Step«
»Jenny«
»Life On Earth«



STRANGERS



YOU



FIGO 69



SURVIVAL



BLACK JACK CO.



FEX

Informationen über die ZEUS-NEWCOMER-SHOW erhalten Sie über

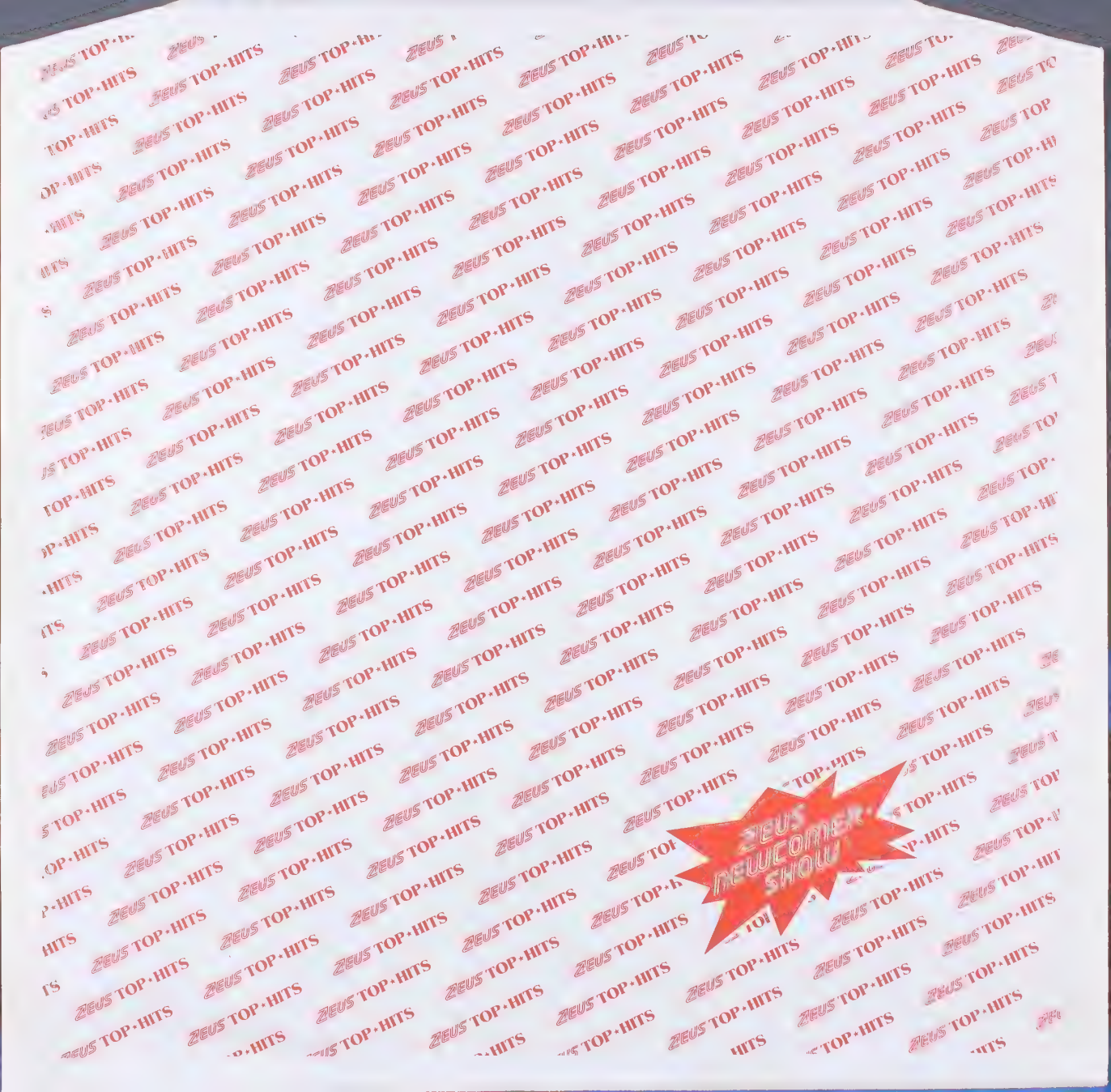
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Gustav-Freytag-Str. 15

2000 Hamburg 76

Sammel-Ruf 040/2 277031

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STEREO

CS-33

A "SOUND IN THE ROUND" RECORDING BY CONCERT-DISC

SOUND IN THE ROUND
CONCERT-DISC

BALANCED ACOUSTIC
RECORDING

Beat
TROPICALE

LATIN RHYTHMS

by Jose Bethancourt and His Orchestra

SAVAGE DRUM FANTASY

featuring Richard Campbell and Harry H. Coon

STEREO No.

CS-33

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BEAT TROPICALE

José Bethancourt and His Orchestra

Harry Coon and Richard Campbell on Drums

Bock Zzzhooom

Tiiiiiii! Splik.

Sometimes it's torture to write an album note. Especially one like this. There's so much wonderful sound on this record. The kind that only the poet, with his sensitive ear for word imagery, could render into print. Ah well! Let's leave hard and muse in the lurch for now, and resort to stolid prose. When all is said and done, you'll just have to play this disc. And then, what sound, what thrill! Boiling, zblim . . . , fploomm Ohoh! There we go again. . . .

Anyway, taking the sides in order, we have first MARIMBA TROPICALE, with Jose Bethancourt and his orchestra. From the Guatemalan city of Quetzaltenango, via the National Conservatory at Mexico City, and on to America's leading radio and TV programs—that is the story of José Bethancourt. His marimba and his inimitable musical styling have been heard in famous hotels and theaters throughout America. In Ziegfeld's *Rio Rita*; and on such programs as the *Carnation Hour* and the *Lucky Strike Show*; and on his own enthusiastically received program, *Echos of the Tropics*. His past recordings made him a favorite of the hi-fi public.

Bethancourt plays a marimba that is probably the only one of its kind. Made in Guatemala and specially reconstructed by the Deagan Company here, it is four-and-one-half octaves in range. Its tone-bars are made of 50-year old rosewood; its resonators, of 100-year old mahogany.

The unparalleled tone-quality of this instrument is brought to you in full dimension, in this recording. So also, the sound of the flute, guitar, piano, bass, timba, bongos, gourd, maracas, sencerro, claves, and tympani that make up Bethancourt's orchestra.

And Bethancourt's program exploits to the utmost the sound-qualities of this group: the frenzied *Cactus Polka*; the sinuously rhythmic carnival tune, *La Cumparsa*; and the hauntingly beautiful and exciting *Jungle Flute*; among others.

No getting away from it: this one's another hit!

No less can be said about side 2. Drumbeats—native, primitive—in a fascinating percussion fantasy by two skilled musicians. That's *Duelist's Demon Drums!* First on this side, TANGANYIKA—

Watusi A. P. B.—Throbbing signal drums pulse with the demon spirits, unleashed at last. *Masai Rumble*—tribal rhythms, performed by two drummers, ending with the crash of cymbals. *Tumbatu Tintintambula*—a flourish of cymbals and cowbells. *Tombs of Cameroon*—spirit ululations, echoing gauntly through the reaches of vaulted sepulchres. *Bantu Bounce*—solos by our two percussion pundits. A deliberate essay in corn, done with the light touch of the knowing and serious player. *Kikuyu Strut* a march, to native American rhythms. *Mombasa Bombilation*—thumpin' tom-toms. The remaining sections of Tanganyika feature the progressively more complex use of sound-on-sound recording to vary the textures of percussion sound. *Nairobi Mambo*—Ubangi Boom—Breezy Zambesi—Spearer of the Zulu Goddess—Sumbawanga Rattatto—snare-drums, rattles, cymbal-crashes, and assorted percussion sounds, ending furiously.

Part two of this percussion concert is called CHIPPEWA, and is based on authentic Indian chants. Here again, sound-on-sound recording is featured.

A note on personnel: Richard Campbell was winner of the famous Gene Krupa drum contest, back in the '40's; his active career has included a U.S.O. tour through South America and Africa, where he studied authentic native rhythms such as are used on this tape. Harry H. Coon toured with the great Ben Bernie band, winning wide acclaim from musicians as well as the public for his sensational drumming. In composing this tape, Messrs. Campbell and Coon worked closely with engineer James Cunningham, himself a musician, to achieve new and unusual effects.

Telefunken U-47 microphones and Ampex 350 2P tape recorders were used to assure the ultimate in fidelity for this, the ultimate in percussion—in the full impact of Concert-Disc stereo sound.

SIDE 1

Inspiration

N. E. Paulos
E. B. Marks Music Corp. (ASCAP)
(2:07)

Cha-cha-cha Flamenco

Mario de Jesus
Southern Music Company (ASCAP)
(3:07)

Cactus Polka

Southern Music Company (ASCAP)
(3:25)

La Cumparsa

E. Lucena
E. B. Marks Music Corp. (ASCAP)
(3:25)

Jungle Flute

Jose Bethancourt
Skokie Music Company (ASCAP)
(3:32)

SIDE 2

SAVAGE DRUM FANTASY

Richard Campbell and
Harry H. Coon

Watusi A. P. B.

Masai Rumble

Tumbatu Tintintambula

Tombs of Cameroon

Bantu Bounce

Kikuyu Strut

Mombasa Bombilation

Nairobi Mambo

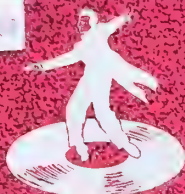
Ubangi Boom

Breezy Zambesi

Specter of the Zulu Goddess

Sumbawanga Rattatto

. . . also authentic Indian Chants



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2. THE RACE
3. THE DREAM
4. STRIKE IT UP
5. THE QUESTION OF U
6. GET TO YOU
7. HERE WE GO—LET'S ROCK & ROLL
8. THINGS THAT MAKE YOU GO HMMMMM...
9. TOO SHY TO SAY
10. ASK ME

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Begin by making sure
your children have a
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TAKE A BITE OUT OF
CRIME

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A investment now can help give a child close to you the courage they need to say "NO!" to drugs. McGruff's SMART KIDS album contains 11 upbeat songs that give children reasons to stay away from drugs, in a way they can understand.

TRACKLIST:

SIDE A

Introduction
Winners Don't Use
No, No, No!
Marijuana
Inhalants
Cocaine & Crack
Alcohol

SIDE B

Just Say No!
Smart Kids
Make Your Body Last
I'll Decide on My Own
I'm Glad I'm Me

Made in
Czech Republic





MCGRUFF'S ® DRUG PREVENTION AND CHILD PROTECTION PROGRAM

The most precious commodity in any society is its youth. Yet they are easy prey for drug pushers, molesters, abusers, and others who would use them for personal gain or satisfaction. The tragedy that haunts America's children centers in two major areas: 1. Drug and Alcohol abuse. 2. Child abuse.

Many children, whether victims or perpetrators, sooner or later become devastated physically and emotionally. Many become involved in crime by selling drugs to pay for their own drug habit. Many overdose or commit suicide. Others end up in prison. What a waste of our precious youth!

Experts agree that we must teach every child in every classroom, beginning with kindergarten, to say "no" to drugs. We now have an effective tool with which to accomplish this task, McGruff's Drug Prevention and Child Protection Program is dedicated to reaching millions of America's children (K6), teaching them to say "no" to drugs, alcohol and crime. The program features the famous, "Take A Bite Out of Crime" spokedog, McGruff. The McGruff plan is a unique drug prevention and Child protection curriculum developed under the auspices of the National Crime Prevention Council, and tested in hundreds of classrooms across America. The curriculum is designed to teach children practical, confidence-building lessons in a positive way.

The 32 week program is presented once each week by the classroom teacher and McGruff. Each lesson is about 15 minutes in length. The presentation is easy for the teacher because all preparation has been done. A brief orientation and practice session manipulating McGruff is all that is necessary and the teacher is ready to perform. Each class is given its own McGruff puppet to be kept in the classroom. He becomes their mascot, and his presence in the classroom is a reminder of all that he has shared with the children. McGruff's messages continue from kindergarten through sixth grade, each geared for the level of the students, in coordinated lessons and review of pertinent subjects, covering the spectrum of dangers that plague America's youth today. The program has been expanded with a special new emphasis on drug education. The McGruff puppet comes with a stand, Teacher's Guide, Instruction Booklet and two audio cassette tapes. The cassette tapes contain 32 weeks of safety and crime prevention lessons in McGruff's voice. The weekly lessons by McGruff are from two to four minutes in length. Each lesson includes a song by McGruff. The teacher reinforces the subject through discussion before and after McGruff's performance.

A lot has changed since McGruff the Crime Dog first released these tunes. Crime remains top of mind for Americans. However, the issues we're dealing with today are different.

The rise of the Internet has given crooks a playing ground to commit big crime. Now, McGruff needs your help to create safe communities for all. While you dance out to these beats, you can follow McGruff and the National Crime Prevention council on social media and visit McGruff.org to help Take A Bite Out Of Crime ®

THE NATIONAL MCGRUFF® CAMPAIGN

The National Citizens' Crime Prevention Campaign was launched in 1980 as a public/private cooperative program to improve the quality of life in America by reducing crime and fear of crime.

The Campaign, administered by the National Crime Prevention Council (NCPC) on behalf of the national Crime Prevention Coalition, works with community, education and corporate leaders to prevent crime. Adults and children in all parts of America now recognize McGruff ® and his slogan, "Take A Bite Out of Crime."® Millions of adults and children have taken crime prevention steps after learning McGruff's lessons, largely because of the millions of dollars worth of media time and space donated to the "Take A Bite Out of Crime"® campaign each year by electronic and print media.

Once public attention is drawn to both the issue and benefits of crime prevention, community leaders need to know specifically what they - and their neighbors - can do.

TAKE A BITE OUT OF CRIME



Remastered by Dave Marino

Art Direction by Ross Shotland and Michele Kaufman
Layout by Steven Wild

Special Thanks To "Data Too Short" and Ryan Maille
"Winners Don't Use" © 1987 The Ad Council, Inc.

All other songs: Music by Mike Hawes, Lyrics by Robin Nelson / Tim Sloan



MCGRUFF'S SMART KIDS CLUB PROMISE

As a member of McGruff's Smart Kids Club, I promise to say:

No! to alcohol
No! to drugs
No! to child abuse
No! to gangs
No! to hitchhiking
No! to shoplifting
No! to stealing
No! to vandalism
Yes! to reporting crime
Yes! to respect for authority
Yes! to self discipline
and to do all I can to help McGruff,
"Take A Bite Out of Crime."

signature

McGruff's ® SMART KIDS Album Lyrics

WINNERS DON'T USE

Users are losers
And losers are users
So don't use drugs
Winners don't use
And users don't win
So don't use drugs
Don't use drugs
If you know a user, even part of the time
Tell him to quit, take a bite out of crime
Users are losers
And losers are users
So don't use drugs
Don't use drugs

NO, NO, NO!

You hear it across the nation, just say no
The way to resist temptation, just say no
Refuse what they try to sell you, just say no
Don't fall for the lies they tell you, just say no
You've got some courage to show, just say no
No, no, no
And let your self-respect grow, just say no,
No, no, no
You've got some courage to show, just say no,
No, no, no
And let your self—respect grow, just say no,
No, no, no

MARIJUANA

Never try marijuana, don't try it at all
It's a lie - it's like beating your head on a wall
Say no way, marijuana is a fast way to fall
You will pay - 'cause it's doing you no good at all
And you know, if you gamble with life
You can lose it
Got to grow, 'cause your life is a gift
- Don't abuse it
And you know, if you gamble with life
You can lose it
Got to grow, 'cause your life is a gift
- Don't abuse it

INHALANTS

Learn a lesson so true
- There's danger in inhalants
They can break in two
- So never sniff inhalants
Breathing them is really no thrill

Don't you know inhalants really can kill
Don't do inhalants, you'll be suffering in pain
Don't do inhalants, 'cause it's really insane
Smart kids say no - 'cause inhalants kill

COCAINE & CRACK

Using crack and cocaine
To get high
That's what you say you love
But it's really insane
You could die
What are you thinking of?
Nobody's needing that crack and cocaine
There's terrible trouble behind it
And sooner or later you're burning your brain
Making a mess of your mind
Just a snort or a smoke
In your greed
That's all you care about
But your life is a joke
And you need
Someone to help you out

ALCOHOL

Hey, open your eyes
You've got to see
Alcohol fills your world with lies
Listen to me
(Don't be a dope)
It's no good when you're drinkin'
(You might end up dead)
Being straight is okay
It seems so very nice
Ah, but you'd best be lookin' twice
'Cause you have to pay the price
You're going to lose someday
Do you believe when they
Tell you it's neat?
Don't fall for what they say
Let me repeat
(Don't be a fool)
Can't you see it can hurt you?
(Playin' it cool)
Gettin' drunk for a thrill
(Decide on your own)
Real friends won't desert you
(Leave it alone)
Don't you know it can kill

JUST SAY NO

M-m-maybe other kids are doing drugs and saying
That you really ought to come along
M-m-maybe they don't know that trouble will be
Staying
So you know you ought to sing this song
Just say no
Just say no
Just say no
Just say no
N-n-never be afraid to walk away from trouble
Taking drugs is really not the way
N-n-never hesitate just get out on the double
And you know exactly what to say

SMART KIDS

Using drugs - smart kids know that it's wrong
Feeling good - smart kids know they belong
Moving up - smart kids reaching a star
Being sure - smart kids know who they are
And it's true, truly it's true
You should never do drugs, you can just say no
Because it's true, truly it's true
You don't need to do drugs and the smart kids
Know that it's true

MAKE YOU BODY LAST

When some kids, other kids
Are taking drugs and want you to play, today
If you care, really care
About what goes inside you you'll say, no way
'Cause it's your body, you've got to make it last
It's your body, treat it right
'Cause it's your body, you've got to make it last
It's your body, treat it right

I'LL DECIDE ON MY OWN

I like my body and I'll decide
About what I ought to be putting inside
And drugs will hurt me, I know they're wrong
My friends may laugh at me but this is my song
Yes I'll decide on my own (They'll never make me)
Yes I'll decide on my own (They'll never shake me)
Yes I'll decide on my own (They'll never make me)
Yes I'll decide on my own

I'M GLAD I'M ME

I like being me (being me)
And I know that you agree (agree)
It is so very true (true)
You're the best at being you (really you)
(Really you) Yeah! (Yeah!)
I like every day (every day)
I can work and I can play (I play)
Every day when it's done (done)
I look back on all the fun (lots of fun)
(Yes I'm) Glad I'm me
Yes I'm glad I'm me because
My life is really great
I'm gonna celebrate
Well I'm glad I'm me
Yes I'm glad I'm me because
My Life is really great
I'm gonna celebrate
Drugs are not for me
(You know you've got a lot
Going for yourself now)
I'm so glad I'm free
(Everything's fine,
Everything's super duper)
Drugs are not for me
(You want to keep your body strong,
Your brain sharp)
I'm so glad I'm free
(Feeling good - like I should)



Smart Kids Club

This is to certify that

your name
is a member in good standing of
McGruff's Smart Kids Club

McGruff
McGruff, the Crime Dog

place
photo
of
yourself
here

Cocaine & Crack • Alcohol • Introduction • Winners Don't Use • No, No, No, No! • Marijuana • Inhabants



McGruff's
SMART KIDS
album
A



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Vorsicht!

Diese einzelangefertigte Langspielplatte hat für ihren Besitzer einen hohen persönlichen Erinnerungswert und ist daher kostbar. Sie wurde auf sauberen Schnitt und fehlerfreie Oberfläche geprüft und die Tasche versiegelt. Nur mit einwandfreiem Saphir abspielen! Nicht auf die Rillen fassen! Platte staubfrei halten! Sofort wieder in diese Tasche! Mechanisch beschädigte und zerkratzte Platten verlieren jeden Garantieanspruch.



**Vorsicht!**

Diese einzelangefertigte Langspielplatte hat für ihren Besitzer einen hohen persönlichen Erinnerungswert und ist daher kostbar. Sie wurde auf sauberen Schnitt und fehlerfreie Oberfläche geprüft und die Tasche versiegelt. Nur mit einwandfreiem Saphir abspielen! Nicht auf die Rillen fassen! Platte staubfrei halten! Sofort wieder in diese Tasche! Mechanisch beschädigte und zerkratzte Platten verlieren jeden Garantieanspruch.





readings and
dramatizations for

LEVEL 6

Communicating

THE HEATH ENGLISH SERIES

Morton Botel

John Dawkins



readings and
dramatizations for

Communicating

THE HEATH ENGLISH SERIES

The value of listening to literature cannot be overestimated. Listening is a more vivid, more immediate experience than silent reading, as one who has read aloud to children will testify. The language of good literature is typically heightened by the sounds and pacing that an oral reading provides.

A good oral interpretation will make a selection memorable even for reluctant readers, who may experience decoding difficulties. The Heath English Series provides these specially recorded readings of all the selections in each book. The recordings provide voices, dialects, and interpretive techniques appropriate to the given selections.

Record 1 Side 1

1. I'm Life (3:07)
2. Lucky Miller, 19 (4:27)
3. The Use of Force (9:00)
4. The Magical Picture (2:27)
5. The Forecast (0:34)
6. El Domingo (0:25)
7. The Michigan Counterfeit (6:13)

Record 1 Side 2

1. Jack and the Varmints (14:45)
2. How Pocahontas Saved My Life (9:55)

Record 2 Side 1

1. Kintu (16:04)
2. All Summer in a Day (14:37)

Record 2 Side 2

1. Southbound on the Freeway (1:05)
2. Bestiary (0:55)
3. Solidaridad (0:35)
4. A Boy in Mississippi (18:08)

Record 3 Side 1

1. Alone in the Forest (9:48)
2. The Jest of Hahalaba (15:38)

Record 3 Side 2

1. The Burglar of Babylon (7:35)
2. Arachne (7:50)
3. The Base Stealer (0:40)
4. Pitcher (0:43)
5. Umpire (1:05)

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Talisman

DUBLIN to DIXIE

including

**Cockles And Mussels • When The Saints Go Marching In • Heaven Street •
Ma Goes Dixie • Down Went McGinty • Slievenamon • One Eyed Reilly**



with the
**Paddy McGinty
Happy Seven**

DUBLIN DANCE

THE PADDY MCGINTY HAPPY SEVEN

SIDE ONE :

1. COCKLES AND MUSSELLS
2. DOWN WENT MCGINTY
3. MA GOES DIXIE
4. ENNISKILLEN AND BOLD O'DONOHUE
5. HEAVEN STREET
6. DONEGAL FIDDLER

This is to introduce Paddy McGinty — not the one with the famous goat — the one with the Dixieland Band, and this is how it happened.

One day recently it occurred to me that many traditional Irish melodies would be ideal items for "Dixieland" treatment, so I consulted that all-round expert on Irish music, Frank Murphy of Radio Telefis Eireann, who was enthusiastic and added that although there were many Irish exponents of Dixieland-style jazz there had never been an Irish Dixieland recording band. Our next step was to form just such a "combo" and we selected John Curran for the job. John is a brilliant arranger with much experience not only on this side of the Atlantic but also in USA and Canada. So the Paddy McGinty Seven was formed for the session as recorded on this L.P.

Vocalists were added to give colour to the presentation as well as to aid identification of the melodies for overseas people who might not be familiar with these Irish favourites, some of which are a little disguised with new lyrics and additional music. Several of these "stretched" versions come out rather well: especially the sad epic of "McGinty", also "Down Shannonside" (based mainly on "Down By The Riverside"), "Ma Goes Dixie" (a new version of "I'll Tell Me Ma When I Get Home") and the famous "Enniskillen", "Donegal Fiddler", "One-Eyed Riley", to mention only a few of the titles, hit a high spot in extemporaneous interpretation, while "The Saints" goes Irish to bring the proceedings to a most hilarious close.

The session turned out to be such a happy occasion that we also stretched the name of the outfit to "The Paddy McGinty Happy Seven" and it will be agreed that the "joie de vivre" in the studio comes through strongly in the record.

The personnel line-up was as follows:

Piano	JIM DOHERTY
Drums	DES REYNOLDS
Trumpet	DAVE MARTIN
Clarinet	JOHN CURRAN
Banjo/Guitar	EAMONN CAMPBELL
Trombone	JACK BAYLE
Bass	MARTIN WALSH
Vocals	THE MCGINTY SINGERS

We feel sure that this L.P. adds a new and Irish dimension to the world of infectious Dixieland Jazz and will earn a high rating from aficionados everywhere.

JIMMY KENNEDY

Produced by: FRANK MURPHY
Recording Engineer: FRED MELIER



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1968 FALL RELEASE LP SAMPLER STEREO

PIGMEAT MARKHAM • MOMS MABLEY • THE VIOLINAIRES • THE GOSPEL CLASSICS
• ERNEST FRANKLIN, ETC.

SEPT
1968







The Alexandrov Song and Dance
Ensemble of the Soviet Army



Краснознаменный
имени **Александрова**
ансамбль песни
и пляски
Советской Армии

МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

КРАСНОЗНАМЕННЫЙ ИМЕНИ А. В. АЛЕКСАНДРОВА АНСАМБЛЬ ПЕСНИ И ПЛЯСКИ СОВЕТСКОЙ АРМИИ

Художественный руководитель

Борис АЛЕКСАНДРОВ

С чего начинается Родина

В. Баснер — М. Матусовский

Солист Е. Беляев

Баллада о русских мальчишках

А. Г. Новиков — А. Ошанин

Солист Л. Харитонов

Вася-Василек

А. Г. Новиков — С. Алымов

Солисты: Л. Харитонов и И. Букреев

Русская песня

А. Пахмутова — Е. Долматовский

Солист В. Русланов

Небесные братья

А. Аверкин — П. Градов

Солист В. Русланов

Дума о Родине (Когда вечерняя звезда)

С. Туликов — В. Малков

Солист А. Сергеев

Джон Рид идет по Петрограду

А. Г. Новиков — М. Вершинин

Солист Л. Харитонов

Вальс подводников

В. Александров — И. Морозов

Солист И. Букреев

Ты навстречу мне идешь

А. Экимян — М. Пляцковский

Солист Е. Беляев

Я тебя никогда не забуду

Э. Колмановский — К. Ваншенкин

Солист И. Букреев

Создание Краснознаменного ансамбля песни и пляски Советской Армии относится к 1928 году. Тогда в его составе было всего двенадцать человек: восемь певцов, два танцора, баянист и чтец. Начав исполнительскую деятельность с песен, бытовавших тогда в частях Красной Армии, ансамбль из года в год расширял свой репертуар за счет русских, украинских и других народных песен, произведений русских и зарубежных композиторов-классиков, огромного количества песен советских авторов.

От берегов Тихого океана до Прибалтики, от Кольского полуострова до республик Средней Азии — таковы маршруты ансамбля на Родине.

Большой популярностью пользуются выступления Краснознаменного ансамбля за рубежом. «Как проанализировать чуть ли не околдовывающее впечатление, которое производят славянские голоса? — писала женеvская газета «Ла Сюисс». — Мягкость и бархатистость тембра, живость, патетичность или пылкость хоровых выступлений — все это придает достоверность, правду поистине совершенному искусству...»

Создателем и руководителем коллектива многие годы был народный артист СССР, профессор Александр Александров, чье имя сейчас носит ансамбль. С 1946 года ансамбль возглавляет народный артист СССР Борис Александров.

Состав хора можно назвать уникальным не только по численному составу (он насчитывает более трехсот человек), но и по качеству голосов. Это позволяет коллективу включать в свои программы сложнейшие произведения хоровой литературы мира.

Высокая певческая культура — отличительная черта ансамбля, определившая его широкий творческий диапазон. Массивность звучания, эмоциональность, яркость, богатство оттенков — вот черты исполнительского стиля краснознаменцев.

Борис Александрович Александров родился в 1905 году, окончил в 1929 году Московскую консерваторию по классу композиции Рейнгольда Глиэра. В 1958 году ему присвоено звание народного артиста СССР.

Александров — автор нескольких балетов, оперетт (из которых наиболее известна «Свадьба в Малиновке», утвердившая советскую тему в жанре музыкальной комедии). Им написаны такие торжественные песни, как «Партию славит народ», «Песня о Ленине», «Молодость мира», «Баллада об отважном мальчишке» и другие.



MUSIC OF THE OZARKS

A SOUNDS OF THE WORLD RECORDING FROM NATIONAL GEOGRAPHIC SOCIETY





The Ozarks' great mouth-bow picker Uncle Charlie Everidge.

A SOUNDS OF THE WORLD RECORDING FROM
NATIONAL GEOGRAPHIC SOCIETY

Melvin M. Payne, PRESIDENT

MUSIC OF THE OZARKS

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PRODUCER: Thomas J. Abercrombie

EDITORIAL PRODUCTION: John M. Lavery, Mary O'Connell,

Robert E. Pullman

PHOTOGRAPHS: Bates W. Littlehales

SOUND: Marc Aubert (Original recordings, editing)

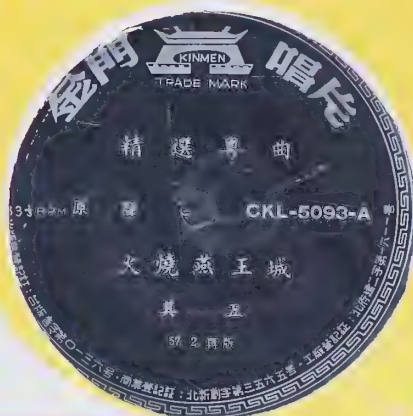
Jon Larimore

CONSULTANT: Jimmy Driftwood

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703 STEREO

DAH KIN MEN RECORDS

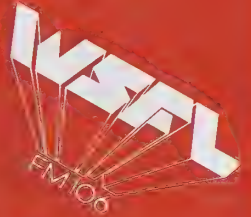
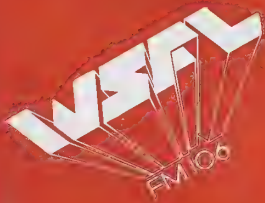
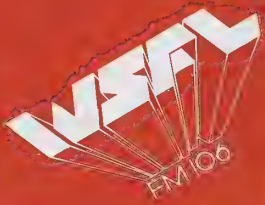


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Eastern Carolina's Best II





Side One

Should Have Been My Girl The Pedestrians
 It's My Emotions Panic
 Victim of Circumstance Lahn & Loftin
 Candy Taylor Glisson Band
 Aint' It A Shame Steppin' Out

Side Two

You Tell Me Lise Uyanik and Mobile City
 Reach For You Pegasus Rox
 Rock and Roll Child Saber
 Use Me Up Export-A
 Mean Schemer Buddy Cowan and Moniker

WELCOME TO THE MILLER HIGH LIFE "ROCK TO RICHES" TALENT SEARCH

Now in its third year, the **Miller High Life "Rock to Riches" Talent Search** offers a new avenue on the road to success in the music business. Already the careers of The Jon Butcher Axis (Polydor), John Bongiovi (Polygram), Twisted Sister (Atlantic), and 1981's National Winners, The Stompers (Boardwalk) have exploded since participation in the "Search for the Superstars of the 80's". And the excitement is just beginning for 1982's National Winner "Artist" (Atlantic).

From Boston to Los Angeles, more than 40,000 bands have entered the **Miller High Life "Rock to Riches" Contest**....searching for the break that will land them the Grand Prize of \$25,000 in **Rickenbacker** Musical Equipment and, most importantly, a national recording contract with a major record label.

The ballot found inside this album is the official voting instrument for the Annual **Miller High Life "Rock to Riches" Talent Search**. Sixty leading radio stations from around the country are participating in this National Search for the new musical Superstars of the 80's.

Bear in mind as you fill out this official ballot, that the band you vote as the "best", will advance to Regional Competition. Participating radio stations in your region will also vote to determine the five National Finalists. Albums such as this usually become a collector's item, so take care of it. There is no way to estimate the value of your vote should your favorite group go on to become another Loverboy or Police.

Stay tuned to WSFL FM 106 for more details on the **Miller High Life "Rock to Riches" Contest**.

WSFL is proud to present our second production of the "Rock to Riches" Album, with ten of Eastern Carolina's best bands. With the purchase of this album, you are assuring a single parent child; love, care, and friendship, as all profits from this album will be donated to the Big Brothers/Big Sisters Foundation of New Bern, North Carolina. So, enjoy "Eastern Carolina's Best II" from Eastern Carolina's leading radio station, WSFL.

Scott Kerr
 Program Director
 WSFL Radio

"This record mastered on TDK tape"



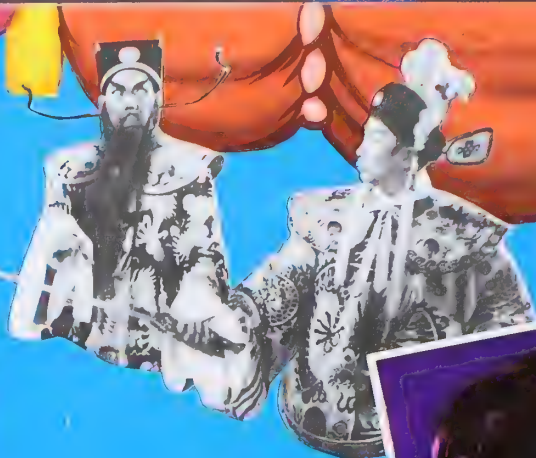
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JACKET MADE
 IN CANADA

鑼鼓歌唱
古裝粵劇

秦香蓮

芳艷芬
主演



STEREO
動向身聲



上

港運唱片公司出版

鑼鼓歌唱
古裝粵劇

秦香蓮

芳艷芬
主演



上

港運唱片公司出版



Garrick
Ohlsson

Chopin
The Twenty-Four
Preludes
Op. 28

Prelude in A flat
Prelude in C sharp minor Op. 45
Barcarolle, Op. 60

Garrick Ohlsson

Chopin:

The Twenty-Four Preludes, Op. 28

Prelude in A flat
Prelude in C sharp minor, Op. 45
Barcarolle, Op. 60



I believe that the Preludes are complete in themselves, much like the aphorisms of a great philosopher, summing up the range and thrust of Chopin's major works. They are not, in the most usual sense, "preludes" to anything else. These "little bits," as Chopin called them, display, in Gide's words, Chopin's "concern for perfection . . . horror of rhetoric, declamation, and ornamental development."

Almost all of the Preludes are built on one pitch statement, presented at the outset, usually with a rhythmic *ostinato* that remains constant during the brief life of the piece. The idea of using all of the major and minor keys was probably inspired by the Well-Tempered Clavier of J. S. Bach. With no wish to rival the contrapuntal genius of his beloved Bach, Chopin very wisely never attempted the fugues!

The question arises: are these twenty-four separate pieces, or one work meant to be played as a whole? Though many of the Preludes are famous individually, having been featured in films or played by devoted amateurs, it seems to me that there is an internal logic which makes us sense a larger conception. Beyond the obvious major-minor alternation around the circle of fifths, an expectation is often established by one of the Preludes that can only be met or resolved by the following one.

The first Prelude seems to be an exception to the aforementioned rule; its thirty-four measures develop just the material presented in the opening bar, and with this sounds quite complete and satisfying. The second, establishing the major-minor harmonic pattern for the whole series of Preludes, is a kind of bizarre harmonic commentary on the first, establishing the almost fatalistic tone that the work as a whole will take. The constant clanging of Bartók-like dissonances underpins a bare scar of melody. This almost unbearable state of soul is given some relief by the

delightful G Major Prelude which follows. Number four in E minor, a cousin in mood to number two, but less desperate, adds to its particular pathos with an almost monotonous melodic presented at the outset over a slowly descending bass line. This Prelude was played at Chopin's funeral.

Marked by constant sixteenth notes and contrary motion between the hands, the fifth Prelude, *molto allegro*, displays Chopin's gift for composing specifically for the piano. The sixth in B minor includes a treble-clad *ostinato*, looking forward to the Raindrop Prelude, and a bass melody, appropriate to the voice of the cello. Within the sixteen measures of the famous Mazurka-like Prelude, number seven, we enjoy one simple motif eight times.

Number eight in F sharp minor unfolds a limited melody in the midst of swirling figurations. The melody finds its denouement just before the end when it takes on the character of a Gregorian chant. As with so many of these Preludes, once this turning point is reached—and it is not necessarily the climax—there is little left to say. The end arrives swiftly. With both hands in the bass register, the next Prelude has a dark quality, extraordinary in that E Major is usually associated with great brightness. The unexpected, almost catastrophic harmonic changes, together with the jagged dotted-fifteenth-note hammer strokes, create a resolute mood. Number ten provides the perfect foil: a giddy descending line, interrupted by a more stable answering motif.

The musical "subject matter" of the eleventh Prelude is simply a melodic fragment which always descends from D sharp to C sharp, ten times! At the end of the piece, Chopin simply repeats the D sharp, finding, as if by chance, the turning point from which the piece can conclude serenely. This D sharp provides a link to number twelve, truly a berserk waltz. As if to balance the hectic body of this piece, the calmer coda concentrates on one note—the same D sharp heard previously. The thirteenth Prelude in F sharp Major opens with a long, directionless melody, rather like a song accompanied with the vocal line missing. The "singer" enters poignantly in the "B" section, which leads smoothly back to the opening material, to which the singer now contributes a radiant *obligato*.

The fourteenth Prelude has no discernible melody, and no accompaniment, merely a series of arpeggiated harmonies. Chopin is supposed to have altered the marking *allegro* to *largo* for one of his students, thus creating a real monster out of the piece. As it is, the repeated triplets with a crescendo create a mood of *fortissimo* horror that is certainly well answered in the next Prelude in D flat Major. Grace and ease provide the opening of this "Raindrop" Prelude. The extended "B" section with the melodic interest in the left hand develops in a troubled atmosphere, giving the return of the fore-shortened "A" section a greater depth. This coda has a moment of recitative before the repeated notes characteristic of the whole Prelude return. Marked *presto con fuoco*, the sixteenth Prelude is a demonic chase. The left hand abandons its accompanying role and joins forces with the right hand for the ascending chase. The Prelude is reminiscent of the *Etudes* in its exploitation of pianistic virtuosity. The seventeenth Prelude begins as a mood of recitative before the repeated notes emotional depths. Remarkable is the coda, with its funeral knell forcing the fragmentation and disintegration of the opening melody.

An exception to the regular rhythmic or even melodic *ostinato* that mark the series of the Preludes, the eighteenth contains elements of the fantastic and the improvisatory in which a terrifying antipathical conflict between a single note of union recitative and block of chords is lost by the solo voice. The chords arrest the

frantic motion. Again featuring perpetual motion of triplets, Prelude nineteen displays its melody by its high placement and the contrary motion of the voices which isolates the top note. The celebrated twentieth Prelude uses one rhythmic figure solemnly intoned twelve times, *sempre diminuendo*, without ever losing its dramatic effect. The twenty-first is marked *cantabile*, but as the chromatic accompaniment takes over, the melody dissolves. It seems to preface the storm of anger of the last Prelude in G minor. The final mate of the set, with its constant untroubled right hand motion, is lacy and transparent. In the last measure an unexpected E flat is struck, adding a piquant strangeness that forces the Prelude in D minor to provide resolution. This, the most demonic and distracted of the set, is characterized by a strong, almost ugly accompaniment, a defiant, almost venomous melody, and great ascending and descending runs. It ends with three low D's, in Gide's words, "at the floor of hell!"

Opus 28 was finished and published in 1839 when Chopin was twenty-nine, during his *Majores* interlude with George Sand, Chopin's life. The earlier one, in A flat Major, written in 1834, was not discovered until 1918, so it bears no opus number. It moves in constant sixteenth notes and lasts a mere minute. The opus 45 Prelude in C sharp minor was written and published in 1841. Chopin referred to it as "well-modulated," which strikes me as an understatement. It superficially resembles the modulating Preludes of Beethoven, which pass through all the keys. However, Chopin goes far beyond these emotionally in one of his most magical and profoundly sad works. This Prelude grows from an improvisatory rising figure, answered by the merest hint of a melody. The progressions are interrupted by an ephemeral chromatic cadenza, after which the work concludes tranquilly.

Musicians often consider the *Barcarolle*, opus 60, to be Chopin's greatest, most perfect composition. It is perhaps my own favorite work of Chopin, perhaps even my favorite in the whole piano literature—if I must choose! Nowhere else is Chopin's passion more concentrated, or more elegantly controlled. Formally, it can be considered an outgrowth and intensification of the large-scale *Nocturnes*. Harmonically it represents the height of his evolution as a composer, especially in the pedal point coda, where his exalted chromaticism is unsurpassed, even in the post-Romantic piano music of Scriabin and Rachmaninoff.

©1974 Garrick Ohlsson

Since becoming the first and only American to win the prestigious Chopin International Piano Competition in Warsaw in 1970 at the age of 23, Garrick Ohlsson has firmly established himself as one of the foremost pianists in the concert world today. He now performs close to 90 concerts a year, and his charismatic appeal has won him friends as well as fans in Europe, Asia and America. His impressive scholarship with which he reinforces his virtuosity as a pianist has earned him warm admiration among colleagues and critics in the musical profession.

His debut recording on Angel of the Complete Polishos of Chopin (SB-3794) was praised in *Stereo Review* by Igor Kipnis who commented: "... the pianist has an excellent grasp of Chopin's style and varies his mood accordingly . . . overall I have nothing but praise for Ohlsson's interpretative and technical mastery."

Harold Schonberg of *The New York Times* wrote of a Garrick Ohlsson recital at Alice Tully Hall in which the Chopin Preludes were performed: "Romantic pianism, as practiced by its greatest exponents, was an aristocratic art, and Mr. Ohlsson's performance had that kind of aristocratic approach. His ideas about

the Chopin Preludes contained some surprises . . . Instead of toying around with color effects or rhythms, Mr. Ohlsson directed his attention to the point in a kind of intellectual performance that Busoni rather than Hofmann or Fried man represented . . . Yet there was a dull moment, thanks to Mr. Ohlsson's big style and the sheer banality of his playing. The Chopin Preludes are capable of many interpretations, and Mr. Ohlsson's, with its driving force and clarity of line, was a completely convincing one of its kind. Rhythmically, this young man is a giant, and if he continues to play and develop this way, he can also become a musical giant!"

Six-foot-four "giant" Garrick Ohlsson was born in White Plains, New York. At 8, he began studying with The Lisman at the Westchester Conservatory of Music. At 13, he became a pupil of Sasha Gorodinsky and continued his studies with Gorodinsky and Rosina Lhevinne when he entered Juillard at 18. He also studied privately with Olga Barabini, with whom he now continues to work.

In addition to his Warsaw triumph, Garrick Ohlsson has also been the winner of Italy's Busoni Prize and Montclair's International Piano Competition. During the 1972-73 season, in addition to numerous recitals, Mr. Ohlsson appeared with America's major symphony orchestras, including the Philadelphia Orchestra under Eugene Ormandy which had presented him in his historic concert immediately following his impressive victory at Warsaw. His past success with that ensemble and with the New York Philharmonic under Seiji Ozawa earned him appearances with nearly every major recital series and symphony in the United States and Europe.

Though dedicated to his musical career, Mr. Ohlsson does not lead "a secluded life as a virtuoso." *The Wall Street Journal* profiled him as looking "more like a linebacker for the New York Giants than the stereotypically ascetic concert pianist. His massive right hand can span a dozen keys and his left hand can blanket eleven. His personality is almost punkish and belies the solemnity customarily—albeit often erroneously—associated with classical artists. Elsewhere in the same article, N. R. Kleinfield predicted: "... he faces the prospect of seeing his name etched in musical archives beside Liszt, Rachmaninoff and Busoni as one of the great pianists of history."

side one

PRELUDES, Op. 28 (beginning . . . 25:34)
No. 1 in C/No. 2 in A minor/No. 3 in G/No. 4 in E minor/No. 5 in D/No. 6 in B minor/No. 7 in A/No. 8 in F sharp minor/No. 9 in D/No. 10 in C sharp minor/No. 11 in B/No. 12 in G sharp minor/No. 13 in F sharp/No. 14 in E flat minor/No. 15 in D flat, "Raindrop"/No. 16 in B flat minor

side two

PRELUDES, Op. 28 (conclusion . . . 13:22)
No. 17 in A flat/No. 18 in F minor/No. 19 in E flat/No. 20 in C sharp/No. 21 in B flat/No. 22 in G minor/No. 23 in F/No. 24 in D minor
PRELUDE IN A FLAT, Op. Posth. (4:40)
PRELUDE IN C SHARP MINOR, Op. 45 (4:58)
BARCAROLLE IN F SHARP, Op. 60 (8:10)

Recording Producer: David Motley
Engineer: Neville Boyling
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Art Direction & Design: Marvin Schwartz
Cover Photo: Tom Tucker
Library of Congress Catalog Card Number 75-75046 applies to this recording

OTHER PERFORMANCES BY GARRICK OHLSSON ON ANGEL RECORDS
Chopin: The Complete Polishos. (2 discs, SB-3794)
Chopin: The Four Scherzos; Fantasia in F minor, Op. 4: S-37017

BIRMINGHAM QUARTET ANTHOLOGY



Jefferson County, Alabama
(1926-1953)



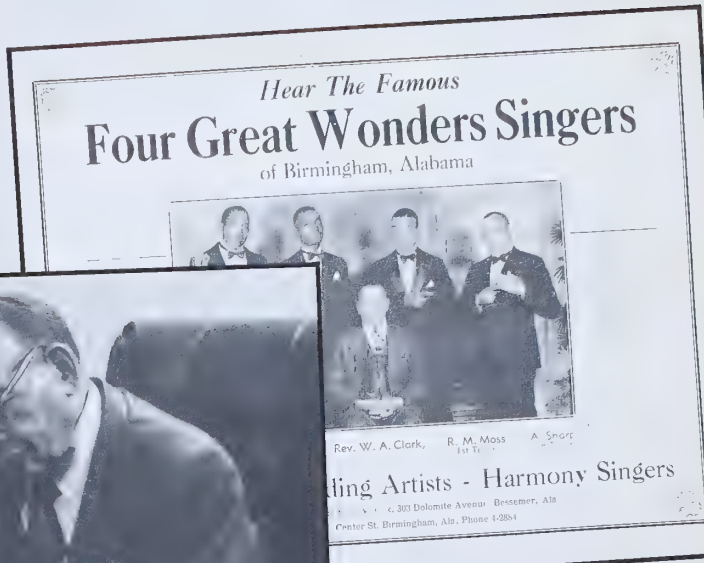
DOUBLE LP SET



R. C. Foster (c. 1940)



Charles Bridges (Chicago) (1979)



Promotional handbill for the Four Great Wonders (1940). W. A. Clark was the group's manager for a time

BIRMINGHAM QUARTET ANTHOLOGY

SIDE ONE

1. **GOLDEN LEAF QUARTETTE** — I Wouldn't Mind Dying
2. **GOLDEN LEAF QUARTETTE** — Sleep, Baby, Sleep. (S. A. Emery)
3. **BIRMINGHAM JUBILEE SINGERS** — He Took My Sins Away
4. **BIRMINGHAM JUBILEE SINGERS** — God Is Love
5. **BIRMINGHAM JUBILEE SINGERS** — Eliza
6. **BIRMINGHAM JUBILEE SINGERS** — He Died on Calvary
7. **BIRMINGHAM JUBILEE SINGERS** — Birmingham Boys (Charles Bridges)
8. **FOUR GREAT WONDERS** — He'll Understand

SIDE TWO

1. **FOUR GREAT WONDERS** — Have You Any Time For Jesus
2. **FAMOUS BLUE JAY SINGERS** — I Am Leaning On The Lord
3. **FAMOUS BLUE JAY SINGERS** — Brother Jonah
4. **FAMOUS BLUE JAY SINGERS** — Clark-A-Lanka (Melvin Smith)
5. **FAMOUS BLUE JAY SINGERS** — I'm Bound For Canaan Land (A. H. Windom)
6. **FAMOUS BLUE JAY SINGERS** — Standing Out On The Highway
7. **FAMOUS BLUE JAY SINGERS** — The Time Is Drawing Nigh (Charles Bridges)
8. **FAMOUS BLUE JAY SINGERS** — Shall I Meet You Over Yonder

SIDE THREE

1. **DUNHAM JUBILEE SINGERS** — Holy Is My Name
2. **DUNHAM JUBILEE SINGERS** — I Dreamed Of Judgement Morning
3. **DUNHAM JUBILEE SINGERS** — My Mama's Baby Child
4. **DUNHAM JUBILEE SINGERS** — Who Stole The Lock
5. **RAVIZEE SINGERS** — I Am Thinking Of A City
6. **RAVIZEE SINGERS** — You'll Need My Saviour Too
7. **RAVIZEE SINGERS** — He's All And All
8. **RAVIZEE SINGERS** — Hide Me

SIDE FOUR

1. **BESSEMER SUNSET FOUR** — Climbing Jacob's Ladder
2. **BESSEMER SUNSET FOUR** — Ham And Eggs
3. **HEAVENLY GOSPEL SINGERS** — Rough And Rocky Road
4. **HEAVENLY GOSPEL SINGERS** — Where Shall I Be
5. **HEAVENLY GOSPEL SINGERS** — I'm A Poor Pilgrim Of Sorrow
6. **KINGS OF HARMONY** — Lord Give Me Wings (Lettimore-Bradley)
7. **C.I.O. SINGERS** — The Spirit Of Phil Murray (Rosco MacDonald)
8. **C.I.O. SINGERS** — Satisfied (Rosco MacDonald)

The Greater Bible Way Temple



BIBLEWAY RADIO CHOIR

OF BROOKLYN, N.Y.

"Take Him At His Word"

SAVOY
RECORDS

THE BIBLEWAY RADIO CHOIR

OF BROOKLYN, N. Y.

"Take Him At His Word"

THE WAY

Jesus said in the Gospel of John 14th Chapter, I am the way, the truth, and the life.

The Bibleway Radio Choir is living proof that the Bible Way is the way to go.

In a society lost in the jungle of confusion and deception; living in the age of uncertainty; turned on to drugs and sexual permissiveness, and turned off with the hypocrisy in the cooled off church: We need direction. This direction and guidance can be found in the bible-centered messages in music, PRESENTED BY MINISTER MICHAEL ROGERS AND THE BIBLEWAY RADIO CHOIR.

In their brief recording history, this choir has given three definitive and positive statements of spiritual directions.

First— There was the urgent exhortation to get your house in order and **GET ON BOARD**.

Second— Then there was the soul-shaking explosive message to: **STAY WITH GOD**.

And now the Bibleway Radio Choir lights the fire of faith in every heart with: **TAKE HIM AT HIS WORD**.

There is much discussion in the gospel singing world concerning "message songs" as compared to traditional gospel songs. With all due respect to those artists who are so inclined: The Bibleway Radio Choir has only one message and that is Jesus Christ The Almighty, Who Is The Savior Of All Men. In Jesus There is *Love, Peace, and Power*. The songs on this album are true biblical messages, inspired by the Holy Scriptures. Join the expedition as the choir, featuring the classic soprano voice of Carrie Suter; as they trace and discover their roots in the moving rendition of *I LOVE THE LORD*. As you listen, open your Bible to Psalms 116:1.

Let's pray with Min. Rogers as he entreates the Lord in song with the words, **TEACH ME HOW TO WAIT**, as you pray hear the words of the prophet Isaiah: "they that wait upon the Lord shall renew their strength . . ."

Come on and testify with Nadine Prince and the Choir: as they praise God in the very personal expression: "**I CAN'T FORGET WHAT JESUS DID FOR ME**."

Rejoice as Elizabeth Gamble reminds all of God's Children that according to 1st Thessalonians 4:16, the Lord is coming back and we will all be caught up to meet him; **WHEN JESUS COMES**.

Don't stop now, start running, singing, and shouting as Louis Walker encourages every sanctified child of God to **LET THE SPIRIT TAKE CONTROL**.

While you are in the spirit you will reach an undebatable conclusion with everyone who's born again that: There's **NO ONE LIKE JESUS**.

Michelle Rogers with unique styling and sincere conviction, emphatically declares: **IN GOD WE CAN TRUST**.

Carolyn Lee blends her soul-stirring voice with the thousands at Pentecost recorded in Acts 2:38 and reminds this power conscience society of **THE POWER OF JESUS NAME**.

In the beginning was the Word according to St. John. Jesus said, "Heaven and Earth shall pass away but my Word shall stand forever."

Sandra Blackwell takes up the refrain along with the Choir and you are invited to join one glorious celebration of Christian joy as we give this message to a dying world: **TAKE HIM AT HIS WORD**.

The progress of The Bibleway Radio Choir can to a major degree be credited to the writing and arrangements of Min. Michael Rogers. Michael is one of the most innovative and creative gospel artists in the field of gospel music. Michael received the Holy Spirit at a very early age. He received his basic skills in music from his mother, Mrs. Doris Rogers.

Michael is a licensed Minister and Evangelist. He is Minister of Music at the Greater Bibleway Temple Pastored by his father, Bishop H. L. Rogers. As a result of his unusual gift to teach choral groups, he was appointed National Minister of Music for the Youth Dept. of the Bibleway Churches World Wide Inc. Michael is finishing his academic education at Hofstra University, Long Island, N. Y. His ambition is to receive a Masters Degree in Counseling. Because of his deep awareness of human problems and needs, Michael is working with children and adults as a counselor in Recreational Therapy. Michael's message to the world is **STAY WITH GOD**. The choir and the Church are also blessed to have the indispensable talents of Minister Allen Crews on piano, Derrick Schofield on Drums, and Jeff White on Bass.

DIRECTRESS: MAYOLA CREWS
DORIS ROGERS

DIRECTORS: JAMES DURHAM
LEWIS WALKER

A

I Can't Forget (3:55) - Soloist: Nadine Prince

Savgos Music, Inc. (BMI) - Michael Rogers

Let The Spirit Take Control (3:20) - Soloist: Louis Walker

Savgos Music, Inc. (BMI) - Michael Rogers

Teach Me How To Wait (4:20) - Soloist: Michael Rogers

Savgos Music, Inc. (BMI) - Michael Rogers

Power Of Jesus' Name (6:36) - Soloists: Carolyn Lee and Bishop Huie Rogers

Trio: Debra Blackwell-Curtis Gilliam-Mary Jones

Savgos Music, Inc. (BMI) - Michael Rogers

I Love The Lord (4:00) - Soloists: Bishop Huie Rogers and Carrie Sutter

Savgos Music, Inc. (BMI) - Michael Rogers

B

When Jesus Comes (6:25) - Soloist: Elizabeth Gamble

Savgos Music, Inc. (BMI) - Michael Rogers

In God We Trust (3:50) - Soloist: Michele Rogers

Savgos Music, Inc. (BMI) - Michael Rogers

Take Him At His Word (5:40) - Soloist: Sandra Blackwell

Savgos Music, Inc. (BMI) - Michael Rogers

No One Like Jesus (2:40) - Trio: Michele Rogers-Bernard Durham-

Dorothy Easley

Savgos Music, Inc. (BMI) - Michael Rogers



MICHAEL ROGERS



BISHOP HUIE ROGERS

Photo Credits—
Raymond Woolard
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ORIGINAL
RADIO
BROADCAST

ACADEMY AWARD THEATRE

PRESENTS

WATCH ON THE RHINE

AND

THE INFORMER



WATCH ON THE RHINE

Starring Paul Lukas (August 2, 1946)

THE INFORMER

Starring Victor McLaglen (May 25, 1946)

The realization of radio's full dramatic potential emerged in 1946 in the form of a weekly theatrical series called *Academy Award Theater*. The underlying concept of the show was that either the stories or the actors had won or been nominated for Academy Awards.

Dipping into Hollywood's cache of cinematic fare *Academy Award Theatre* adapted the finest movies into half-hour radio presentations worthy of the "Academy Award" name. Whenever possible, the original movie stars were used, but in any event each show had a glittering cast of Hollywood's top stars. The opening show starred Bette Davis in *Jezebel* and subsequent presentations included such box office favorites as Humphrey Bogart, Ginger Rogers and Gregory Peck.

Because of the stature of its cast and stories *Academy Award Theatre* was the most lavishly budgeted production of the genre. The Academy of Motion Picture Arts and Sciences received a weekly royalty of \$1,600.00 for the

use of the "Academy Award" name, and the performers commanded staggering sums, reaching into the thousands, for a single performance.

The money proved to be well spent. Each show fulfilled the promise of excellence implied by its prestigious name. Audiences were titillated by deftly dramatic adaptations of favorite movies, enhanced by the illusions of their own imaginations. The result was a rich tapestry of radio entertainment.

Unfortunately, the success of *Academy Award Theatre* was short lived. The premature death knell was sounded after only nine months because of the scarcity of quality material available by 1946. Too many second rate (and sometimes, even first rate) radio presentations had been done previously on other drama series. *Academy Award Theatre* went off the air on December 18, 1946 after presenting what some radio buffs consider to be the finest dramatic performances heard during radio's golden age.

· Bonnie Simmons

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[illegible]

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Gildy Sells Opera Tickets

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5026 DUFFY'S TAVERN

Two Fun Filled Evenings

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OF THE YUKON

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Death From The Deep
The Firebug

5030 THE ADVENTURES OF
SHERLOCK HOLMES

Two Legendary Cases
The Dying Detective
The Empty House

5031 MYSTERY IN THE AIR

Starring Peter Lorre
In Two Tales of the Macabre

5032 ACADEMY AWARD THEATRE

2 Dramatic Masterpieces

The Informer
Watch On The Rhine

THE
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GALAX

Old Fiddler's Convention 1983



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WORLD'S OLDEST AND LARGEST FIDDLER'S CONVENTION

Old Fiddlers Convention Galax 1983

SIDE ONE

1. CHEATHAM COUNTY.....NEW SOUTHERN RAMBLERS
7th Old Time Band
2. WILDWOOD FLOWER.....STEPHEN SHAW
5th Mandolin
3. SILVER HAIRE DADDY.....ALAN P. REED, III
4th Folksong
4. FLY AROUND MY PRETTY LITTLE MISS...FRED REYNOLDS
5th Dulcimer
5. HOME SWEET HOME.....ROBERT DOWDY
1st Bluegrass Banjo
6. THREE THIN DIMES.....DOC BRANCH BAND
8th Old Time Band
7. RANK STRANGER.....NEW GRASS REVIEW
1st Bluegrass Band

SIDE TWO

1. ONE MORNING IN MAY.....SYLVIA DeLANEY
2nd Folksong
2. FIRE ON THE MOUNTAIN.....R. B. FRAZIER
2nd Bluegrass Fiddle
3. AMAZING GRACE.....BOB HINTY
5th Dobro
4. NOBODY'S LOVE IS LIKE MINE...SOUTHERN GENTLEMEN
2nd Bluegrass Band
5. JESSIE JAMES.....EVELYN FARMER
3rd Autoharp
6. OLD TOMMY KIPPLETON...ORIG. ORCHARD GRASS BAND
3rd Old Time Band
7. ROCKWOOD DEER CHASE.....KAZUHIRO INABA
2nd Bluegrass Banjo
8. GOLDEN SLIPPERS.....EDD MICHAEL
3rd Old Time Fiddle

These tunes were recorded in live competition at the 48th Annual Old Fiddler's Convention, held in Felts Park in Galax, Virginia, on August 10, 11, 12, 13, 1983.

This convention which is sponsored by the Galax Moose Lodge #733 is the oldest and largest Old Time Fiddler's Convention in the world and is held the second weekend in August of each year.

It was started in 1935 and has been held every year since, with the exception of one World War Two year, when travel was limited. It has had the same sponsors all through the years.

Hundreds of contestants and thousands of spectators now attend every year, and many come hundreds of miles to get to the convention. It is now held as a four-day event.

Galax is a thriving agricultural and industrial city of Southwest Virginia, only a few miles from the famed Blue Ridge Parkway and near the North Carolina line and just off Interstate 77.

The sponsors feel that the Annual Old Fiddler's Convention is instrumental in perpetuating the country and mountain music which has been handed down from generation to generation in the Blue Ridge Mountains, and like to think that in a small way they are keeping alive the tunes of years gone by, for the people of today to enjoy

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unforgettable

FOR SENTIMENTAL REASONS • LOST APRIL • TOO YOUNG • MONA LISA
UNFORGETTABLE • RED SAILS IN THE SUNSET • PORTRAIT OF JENNIE • HAJJI
BABA • WHAT'LL I DO • PRETEND • MAKE HER MINE • ANSWER ME, MY LOVE



A PROGRAM OF MATCHLESS PERFORMANCES THAT HAVE MADE HIM UNFORGETTABLE/NAT KING COLE



orchestras conducted by Ralph Carmichael

side one

UNFORGETTABLE 3:25
TOO YOUNG 3:22
MONA LISA 3:25
(I LOVE YOU) FOR
SENTIMENTAL REASONS 3:03
PRETEND 2:42
ANSWER ME, MY LOVE 2:52

side two

PORTRAIT OF JENNIE 3:03
WHAT'LL I DO 3:02
LOST APRIL 2:56
RED SAILS IN THE SUNSET 3:13
MAKE HER MINE 2:54
HAJJI BABA 3:08

(all public performance rights are ASCAP, except for "(I Love You) For Sentimental Reasons", which is BMI)

Too Young
Capitol
1517

Mona Lisa
Capitol
1518

(I Love You) For Sentimental Reasons
Capitol
1519

Answer Me, My Love
Capitol
1520

Portrait of Jennie
Capitol
1521

What'll I Do
Capitol
1522

Lost April
Capitol
1523

Red Sails in the Sunset
Capitol
1524

Make Her Mine
Capitol
1525

Hajji Baba
Capitol
1526

The Touch of His Hand
Capitol
1527

A Kiss in the Dark
Capitol
1528

The Night We Met
Capitol
1529

The Christmas Song
Capitol
1530

El Cantante de Navidad
Capitol
1531

El Cantante de Navidad
Capitol
1532

El Cantante de Navidad
Capitol
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El Cantante de Navidad
Capitol
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El Cantante de Navidad
Capitol
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El Cantante de Navidad
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El Cantante de Navidad
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El Cantante de Navidad
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El Cantante de Navidad
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El Cantante de Navidad
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El Cantante de Navidad
Capitol
1541

El Cantante de Navidad
Capitol
1542

El Cantante de Navidad
Capitol
1543

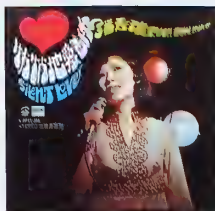
El Cantante de Navidad
Capitol
1544

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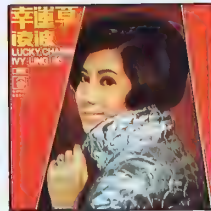
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S-CPAX-355



S-CPAX-356



S-CPAX-357



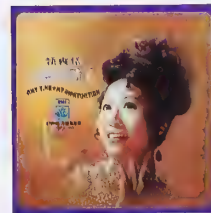
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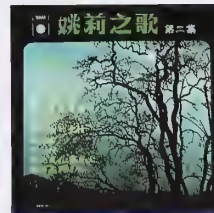
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LRHX-835



LRHX-836



LRHX-837



LRHX-838



LRHX-839



S-LRHX-840



S-LRHX-841



S-LRHX-842



PCS-7097



PCS-7103



PCS-7102



SRS-5031



TWO-298



SKAO-406



ST-496



SHVL-777



SKA 0-411



SX-6332



ST-434



SREG-2053



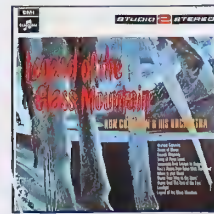
SRS-5020



TWO-307



SAPCOR-12



TWO-220



The Greatest Recording Organisation in the World



ROBERTO YANES

YO SE QUE TE AMO



ESTA TARDE VI LLOVER~MIA~MI GRITO
YO SE QUE TE AMO~BEBO~Y OTROS



8815

YO SE QUE TE AMO

ROBERTO YANES

LADO 1:

YO SE QUE TE AMO* - Armando Manzanero	2:55
SI TODOS FUESEN COMO TU** - (Se todos fuesen igual a voce) - A. C. Jobim - V. de Moraes	2:42
MIA** - Armando Manzanero	2:40
BEBO* - Abel Montes - César Gregorio Quiroga	2:30
NO ME ENCONTRARAS* - Roberto Yanes	2:12
CREO QUE ES AMOR* - Armando Manzanero Cancé - Jorge Ortega M.	2:45

* con Mike Ribas y su orquesta

** con Oscar Cardozo Ocampo y su orquesta

*** con Lucio Milena y su orquesta

LADO 2:

MI GRITO* - (Meu grito) - Roberto Carlos - Vers. Cost.: Liliana Poz	2:54
VEN A MI* - Armando Manzanero Cancé	2:20
ESTA TARDE VI LLOVER* - Armando Manzanero	2:33
UN CABALLERO*** - Gladia Márquez	2:10
CONTIGO APRENDI* - Armando Manzanero Cancé	3:07
DE VUELTA DE TODO** - Beatriz de Rubinstein - Jerry	2:04

OTROS DISCOS DE ROBERTO YANES QUE NO DEBEN FALTAR EN SU DISCOTECA:



TOLEROS DE HOY Y DE AYER: Tú dónde estás - Falton palabras - Vereda tropical - Sin sufrimiento - Llorio de luna - Flores negras - Reglame el cielo - Cuando vuelvas - Qué sabes tú - Qué te imparte Eclipse - Desesperadamente

MONOAUROAL 8 523
Estéreo 9 076



CORAZON A CORAZON: Pecado - Lo mismo que usted - Nada - Mar - Querer como nadie - Un gran amor - Cobardía - Uno más - Corazón a corazón - Mirame - mirame - Once rosal - No quisiera quererte

MONOAUROAL 8 564
Estéreo 9 089



UN POQUITO DE TU AMOR: Rondando tu esquina - Verdad amar - ga - Un paquete de tu amor - Noche de llanto - Nuestros vidal - Padre mio - Camino del puente - Piel canela - Lágrimas de amor - El aplauso - Un minuto - Siempre mi vida

MONOAUROAL 8 658
Estéreo 9 658



COSAS DEL ALMA: Un sueño y nada más - Como - En esta tarde gris - Dos corazones debiero tener - Mesa para uno - El des pertar - Un dulce más allá - Cosas del alma - Si no estuvieras aquí - Hombre - Como está noche nunca - Tres destinos

MONOAUROAL 8 735

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MASTERWORKS - ENTRE - MARCAS REGISTRADAS - IND. ARGENTINA

GI-0056

GUSTO
RECORDS

40

MILES OF
BAD ROAD





GT-0056

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SIDE ONE

40 MILES OF BAD ROAD . . . Duane Eddy

(Eddy / Casey) Belinda Music, BMI 2:13

TRUCK DRIVER'S PRAYER . . . Red Sovine

(R. Sovine) Ft. Knox, BMI 2:52

PASSING ZONE BLUES . . . Coleman Wilson

(Coleman Wilson) Ft. Knox, BMI 2:44

FREIGHTLINER FEVER . . . Red Sovine

(Truman Lackford) Ft. Knox, BMI 2:43

CROSS THE BRAZOS AT WACO

. . . Billy Walker (Kay Arnold) Painted Desert Music, BMI 2:52

SIDE TWO

PHANTOM 309 . . . Red Sovine

(T. Fale) Ft. Knox, BMI 3:29

OVERLOADED DIESEL . . . Jimmy Griggs

(G. Chrysler) Southtown Music, BMI 2:23

WIDOW MAKER . . . Jimmy Martin

(Penny Jay-Buddy Wilson) Troy Martin Music, BMI 2:40

DIESEL SMOKE ON DANGER ROAD

. . . Willis Brothers (Dixie Dean-Ray King) Ft. Knox, BMI 2:38

BURNING BRIDGES . . . Jack Scott

(W. Scott) Sage & Sand Music, SESAC 2:39

When you think of America on the move, you immediately think of what moves America. Where would we be without those dedicated men who drive those big rigs all across the country? We should take the time to appreciate all truck drivers and what they do for us every day of the year. Truck drivers devote themselves to the road and their neighbors. Life on the road has no beginning and no end for a trucker. Ask any trucker and he will tell you that the road means a free feeling and a justified peace. We would like to pay tribute in this album "40 Miles of Bad Road," which is one of five, including, "Super Slab Hits," "How Fast Them Trucks Can Go," "Road Runner," and "Truckin' On," to all truck drivers who sacrifice themselves to keep America on the move.

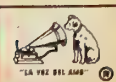
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ART DIRECTION - Brenda McClearn / GUSTO GRAPHICS DIVISION

RCA VICTOR
MKL - 1045
Disco Popular



UN DISCO NUEVO MONOFONICO ALTA FIDELIDAD

MUSICA A LA MANERA DE

Chucho Rodríguez



MUSICA A LA MANERA DE

Chucho Rodríguez

La música que en esta ocasión tocó fijar la cinta de sonido es la del músico, arreglista, compositor y director mexicano Chucho Rodríguez. Su orquesta ha secundado casi todos los artistas RCA Victor de diversos géneros. Sin embargo, siendo el danzón su especialidad más legítima, en este género musical es donde Chucho ha conseguido su mayor reconocimiento. Cada interpretación está llena de riqueza, de alegre abundancia melódica. Su estilo ha normado en no escasa medida los cánones interpretativos del danzón y su afán por mejorar y modernizar los ritmos bailables se refleja en su preferencia por George Gershwin entre los compositores extranjeros.

LADO 1

Duerme
Radioactivo
El Merecumbé
Las Posadas
Noche de Paz
Espérame en el Cielo

LADO 2

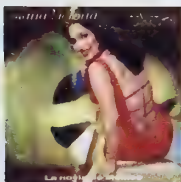
Nieve
Encadenados
Cosita Linda
La Cruz de Mayo
Champerico
Blanca Navidad

MKL-1045



VOLUMEN I

NOTA IMPORTANTE:— Este es un disco "Nuevo Ortofónico" Alta Fidelidad, diseñado para tocarse en los aparatos de hoy y mañana. Si lo escucha en su actual aparato, obtendrá una finísima calidad de sonido. En un fonocáscara "Estereofónico" es aún más brillante y "viva" esta sensación. Ud. Puede comprar este disco hoy, sin temor a las innovaciones del futuro.



MKL-1065 Maria Victoria



MKL-1131 Agustín Lara



MKL-1124 Pérez Prado



MKL-1119 M. Aceves Mejía



MKL-1120 Lucha Reyes



MKL-1089 Virginia López



MKL-1014 Chucho Martínez G.



MKL-1050 Hermanos Reyes



MKL-1117 Los Diamantes



MKL-1141 Los 3 Ases



MKL-1051 Agustín Lara



MKL-1055 M. Aceves Mejía



MKL-1061 M. Ruiz Armentáiz



MKL-1082 Katyna Ranieri



MKL-1057 Hermanos Silva



MKL-1056 Los 3 Ases



MKL-1036 Hugo Avendaño



MKL-1075 Agustín Lara

FANTASY IN BRASS

stereo

Fantasy in Brass

HARRY MORTIMER
and his
ALL-STAR BRASS



Fantasy in Brass

HARRY MORTIMER AND HIS ALL-STAR BRASS

'I honestly believe', said Harry Mortimer during a recent conversation, 'that I've had more pleasure from music than any other man alive.' And he could have added, with even less chance of being contradicted, that no man alive had done more for his particular kind of music.

For it is the literal truth that the progress of brass bands from providers of 'open air music' to performers in concert halls is due almost entirely to him. The way he did it was to take a stage further a movement which had long been established in musical circles.

Britain's excellent brass bands have for years been one of the chief sources of supply of brass players to symphony orchestras. So in 1927 Harry Mortimer, who had been playing the cornet since the age of eight, was doing nothing so very out of the ordinary by joining the Hallé Orchestra. As befitted a graduate of his father's great Foden band and a star solo cornettist in his own right, he became its principal trumpet. What is unusual is that he later returned to the brass band movement as perhaps its greatest conductor ever, and succeeded in bringing with him the goodwill and interest of many noted concert musicians. The turning point, the moment of recognition, so to speak, was a performance of Elgar's *Severn Suite* (written for brass in 1930), which was attended at Harry's invitation by Sir Hamilton Harty himself. The brass band movement in this country had always been noted for its vigour and the enthusiasm of its largely unpaid participants, but from then on it seemed to grow both in stature and influence. Continuing the work already begun by his father, Mortimer's unflinching guidance helped the growth of a warm 'orchestral' sound which had never

before been coaxed from purely brass ensembles. He adjudicated at the contests which are the movement's main spur, and standards rose steadily.

He recalls with affection the old Crystal Palace, the scene of some of the greatest band contests of all time. 'When the Palace burned down in 1936,' he remembers, 'I was taking a band to South Africa. We were about halfway there, I suppose, when the news came through, and we felt it like a real blow. For me, nowhere quite equalled the Crystal Palace for atmosphere.'

It was there in the early thirties that the late Hannen Swaffer dubbed him 'Man of Brass'. And it was at another Palace, in 1950, that he received a more official, but scarcely more cherished, honour—the O.B.E., for 'services to brass bands'.

But enough of history. On this record he conducts a band of star performers chosen from the four bands he directs regularly in concerts and broadcasts—Faurey's, Foden's, G.U.S. (Footwear) and Morris Motors. Many of these players have travelled with him to the Continent, South Africa and Canada, where they startled the local brass fraternity by the enormous skill of their playing. This record should help to show why.

Most of the tunes were specially arranged for this 50-piece concert band, and no group of players less skilled than these could produce such a range of tone colours and dynamics.

Summit March was specially written for this LP by Frank Seymour.

The Faithful Hussar, familiar enough in its orchestral version, is something new for brass. The arrangement is by George Hespe.



SCX
3461

SIDE ONE

1. **SUMMIT MARCH** (Seymour)
2. **Novelty: THE FAITHFUL HUSSAR** (Frantzen)
3. **SLAVONIC RHAPSODY NO. 1** (Friedemann)
4. **Solo: POST HORN GALOP** (Koenig-Arr. Herbert)
5. **Novelty: WHEN JOHNNY COMES MARCHING HOME** (Arr. Howe)
6. **THE FAREWELL WALTZ** (Binge)

SIDE TWO

1. **March Medley: SOUSA ON PARADE** (Arr. Palmer)
2. **SANDPAPER BALLET** (Anderson)
3. **Overture: IOLANTHE** (Sullivan-Arr. Sargent)
4. **Transcription: STARDUST** (Carmichael-Parish)
5. **Hymn: PRAISE, MY SOUL, THE KING OF HEAVEN** (Goss-Arr. Gay)

Recording first published 1963

Slavonic Rhapsody No. 1 (Friedemann), demonstrates the brilliant execution commanded by this all-star band, building to an exciting finale.

Post Horn Galop. Though he plays a lot less now, Harry Mortimer is still remembered as a great soloist. Here he performs again the piece on which he made his first recorded solo in 1919.

When Johnny Comes Marching Home was arranged specially for this concert band by Capt. James Howe, Director of Music, Scots Guards.

The Farewell Waltz. Another special for the All Star Band, this time by Ronald Binge, whose interest in brass dates from the phenomenal success of his *Cornet Carillon*. This time he produces yet another new sound for brass, in which every player has an independent part.

Sousa On Parade brings together some of the master's finest marches, including *Liberty Bell*; *Washington Post* and *King Cotton*.

Sandpaper Ballet, by Leroy Anderson, is now familiar in all orchestral fields except brass. This might almost be described as an exercise in delicacy, and is a supreme test of brass ensemble playing.

Overture: 'Iolanthe'. Sullivan's famous work arranged here for brass by Sir Malcolm Sargent. Sir Malcolm has often conducted brass bands with obvious pleasure, and has many times collaborated with Harry Mortimer at band events.

Stardust is another arrangement by Capt. James Howe. He uses every instrumental tone colour available to him, but the outstanding contribution to this Hoagy Carmichael classic comes from the seven trombones.

Praise, My Soul. This programme by the All Star Band is completed by a beautiful arrangement by Bram Gay of the well loved hymn tune

PETER CLAYTON

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HAYES • MIDDLESEX • ENGLAND



Back to Back



1988 COLORADO SONGWRITERS AWARDS

SIDE ONE

ONLY YOU — Phoenix Rising

Written by Tom Brawley and Brian Woodrich

Vocals — Tom Brawley

Bass — Tom Brawley

Keyboards — Brian Woodrich

Assistant/Keyboards — Gerome Gilmer

Guitar — Randy Chavez

Drums — Larry Thompson

Produced by Dick Darnell

Engineered by Kevin Klock

Recorded and Mixed At Colorado Sound

©® 87 Livewire Music, BMI

LONG, LONG, TIME — Burnt Lips

Written by Burnt Lips / Lyrics Brian Noel

Vocals — Brian Noel, Background Vocals, Kathe Davis, Cee Bee Bacon

Bass — Nerfer Noel

Keyboards — Jimmy Clifford

Guitars — Jimmy Clifford / David Schoolcraft / Charles "Beaver" Cavanaugh

Drums — Gordon Prior

Produced by Charles H. Cavanaugh

Recorded at Applewood Studio

©® Burnt Lips, 9152 Kent St., Westminster, CO 80030

BOY FRIEND — Human Head Transplant

Written by — Sheri Van Decar

Vocals — Sheri Van Decar

Bass — Robert Beaudin

Keyboards — Kelly Cowan

Guitar — Robert Ferbrache

Drums — Robert Beaudin

BMI ©® Recorded at Glitter and Gold Studio

HIDEAWAY — Mirrors

Written by Neil Markham

Vocals — Neil Markham "Bosco"

Bass — Chuck Taylor

Keyboards — Neil Markham

Guitar — Neil Markham

Drums — Gary La Duke

Engineered by D.A. Oldies "Mirrors Personnel"

Recorded At Budget Studios West

BMI ©® 84

ROCK YOUR WORLD — Myth of Freedom

Written by Nick Fanelli

Vocals — Nick Fanelli

Bass — Dave Chmela

Keyboards — Nick Fanelli

Guitar — Dave Robles

Drums — Norman Delfufo

Arrangement — N. Fanelli, Paul Orofino, D. Chmela

Produced by N. Fanelli

Engineered by Paul Orofino

Recorded At Millbrook Studio, Millbrook, New York ©®

SIDE TWO

WALK ON WATER — The Feds

Written by Dave Boylan and Pat Gill

Vocals — Dave Boylan, Pat Gill

Bass — Andy Bunin

Guitar — Dave Boylan

Drums — Pat Gill

Engineered by Ed Kaufman

Produced by Michael Stuart

Recorded At Coupe Studio — Special Thanks To Rob Abrew

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SHE DON'T WANT YOU — Autobahn

Written by Autobahn / Lyrics by "Rooster"

Vocals — Johnnie G

Bass — Glenn Dreith

Lead Guitars — Rooster

Lead Guitars — Todd Skaw

Drums — Rich Carlson

Engineered by Kevin Klock

Recorded At Colorado Sound Recording Studio

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MEANTIME — Countless Reasons

Written by Countless Reasons

Vocals — Ken Andrus

Bass — Wes Heilman

Keyboards — Joey Conway

Guitar — Mark Siple

Drums & Percussion — Mitchell Weiner

Produced by Countless Reasons

Engineered by Mitchel Weiner

Recorded at Media Sound Design, Boulder, CO.

©® 88 Soon Henry Music, 303/447-0805

TROUBLE IN PARADISE — Dick & The Chicks

Written by Dick & The Chicks

Vocals — Steve Ramada

Bass — Julian Anderson / Background Vocals

Drums — Geno D'Angelo / Background Vocals

Lead Guitar — Eric Boa

Rhythm Guitar — Steve Ramada

Engineered by George Counnas

Recorded at Avalanche Recording Studio

BMI ©® 1988

ROCK THE HOUSE — Great Exuma

Written by Great Exuma

Vocals — Paul Murphy

Bass — Steve Hartman, Vocals

Keyboards — Paul Murphy, Lead Vocals

Guitar — Jim McGuire

Drums — Garland Hagman, Vocals

Produced by Great Exuma and Paul Church

Engineered by George Counnas

Recorded at Avalanche Recording Studio

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P.O. Box 13665

Boulder, CO 80308-3665

Thanks to Fey Concerts, KAZY, Lisa Janzen, and the many others who contributed to the 1988 Colorado Songwriters Awards.

A very warm Thank You to Linda Warmen and Harry Warmen from Avalanche Recording Studio for their consideration and (utmost) support to the wants and needs of Colorado musicians. Album assembled and edited at Avalanche Recording Studio, by George Counnas, 10650 Irma Dr., Northglenn, CO 303/452-0495.

All album proceeds will benefit the Hunger Project and or The John Elway Foundation

The Everly Brothers' Original Greatest Hits

All I Have To Do Is Dream
'Til I Kissed You
Let It Be Me
Problems

Wake Up Little Susie
Bye, Bye Love
Love Of My Life
Bird Dog
and many more



BARNABY
RECORDS

ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO

Rock 'n Roll Quiz

Directions: Fill in the blank with the name of the appropriate group. Example: Gladys Knight and the Pips

1. Buddy Holly and the
2. Dion and the
3. Jr. Walker and the
4. Jay and the
5. Cannibal and the
6. Sam the Sham and the
7. Little Anthony and the
8. Dick Dale and the
9. Joey Dee and the
10. James Brown and the
11. Mitch Ryder and the
12. Booker T. and the
- Which stands for?
13. Buddy Knox and the
14. David Seville and the
15. Bill Haley and the
- Playing what movie soundtrack?
16. Gene Vincent and the
17. Danny and the
18. Smokey and the
- Smokey's name?
19. Frankie Lyman and the
20. Ruby and the
21. Elvis Presley and the
22. Huey "Piano" Smith and the
23. Little Joe and the
24. Ike and Tina Turner and the
25. Duane Eddy and the

Fill in the blanks and answer the questions

26. A Rose and a
Sung by
27. A White Sport Coat and a
Sung by
28. Black Denim Trousers and
Sung by
29. Blue Suede Shoes was sung by
and
..... made a hit of the
famous question *Are You Sincere*?
31. What were the highschool subjects that
Chuck Berry was studying hard and hop-
ing to pass in his hit *School Days*?
32. *I Walk the Line* was recorded in the early
part of long career.
33. In his hit, *All Shook Up*, Elvis said he was
itching like a man on a
34. Who sang *Ahab the Arab*?
- What was the name of Ahab's camel?
35. Who sang *Summertime Blues*?

answers on the inside

Illustrations—Marty Gunseultus/Thank You—Teen Screen Magazine, Dig Magazine, TV Radio Mirror Magazine, Modern Teen Magazine, for the old pictures/Inside Photo—Baron Wolman/Thank You—Dr. Kurt von Meier, Ph.D., for assistance with the R'n R quiz/Cover Design—Anne Blackford.

36. Who sang *Blueberry Hill*?
37. Who made white bucks famous?
38. Where did Don, Phil and Susie fall asleep
in The Everly Brothers' hit, *Wake Up Little
Susie*?
39. and Lee sang *Let
the Goodtimes Roll*.
40. A plane crash in 1959 took the lives of
.....
and The
41. Who sang his hits at the end of his fam-
ily's weekly TV show? Hint: He was always
singing at a dance and his Mom and Dad
were always chaperoning the event and
always beaming with pride.
42. Patience and sang
Tonight You Belong to Me.
43. LaVern Baker has a hit about a guy who
always came to the rescue. He was
44. The sang *The
Great Pretender*.
45. In what song did The Coasters have to tell
their hoodlum friends outside that they
ain't got time to take a ride?
46. Who sang *Sh-Boom*?
47. The Clovers sang *Devil or ..*
48. What movie starred Jayne Mansfield and
had its title sung by Little Richard?
49. Who sang songs about his two girlfriends,
Bony Maronie and *Short Fat Fannie*?
50. There were four big records with the word
'dog' in the title.
..... Dog by
- Dog by
- Doggin'* by
- Dog by
51. The Penguins had a great R&B hit in 1955
called
52. *Dee Dee Dinah* started the career of
53. *Diana* started the career of
54. *Young Love* was recorded by Marty Rob-
bins and
55. Who became famous for throwing around
his pelvis (and his upper lip)?
56. The Hollywood Argyles had a hit with
57. Gene Chandler told his girl that she would
be his Duchess in his hit

Side 3

Wake Up Little Susie 2:00
Like Strangers 2:00
Rockin' Alone (ASCAP) 2:58
Long Time Gone 2:21
All I Have To Do Is Dream 2:19

Side 4

'Til I Kissed You 2:22
Poor Jenny 2:08
Should We Tell Him 2:05
Lightning Express 4:48
Rip It Up 2:12

The selections are BMI
except where noted.

Phil

AL-12078

MUSIC FROM THE SOUND TRACK

Michael
Todd's



AROUND

THE WORLD IN

80

DAYS

MUSIC BY VICTOR YOUNG

MUSIC FROM THE SOUND TRACK

MICHAEL TODD'S AROUND THE WORLD IN EIGHTY DAYS

MUSIC BY VICTOR YOUNG

This is the motion picture which made every critic throw away all reservations. Superlatives like "fantastic," "colossal," and "spectacular" seemed too tame. The magazine *Good Housekeeping* awarded it not four but fifty stars—one for each star performer. Statistics alone proved that "Around the World in Eighty Days" was not only a "first" but the "most." The following were some of them:

The most stars ever to appear in a picture—fifty—each playing a genuine role in the story and none appearing merely as himself or herself... The most people ever photographed in separate world-wide locations—68,894 persons in thirteen different countries... The most miles traveled to make a film—4 million air passenger miles... The most sets ever used: 140 actual locations in addition to the stages of six major Hollywood studios, to say nothing of studios in England, Hong Kong, and Japan... The most camera set-ups ever used—2,000... The most costumes ever designed, made and/or rented—74,685... The most assistant directors ever employed on a single picture—35... More means of transportation were used than in any other film—not merely the conventional trains, liners, schooners, and airplanes, but a balloon, a barge, a Chinese junk, a hansom cab, a sailmobile, a rickshaw, an elephant, and even an ostrich!... Every record was shattered with Toddian profligacy in Michael Todd's precedent-making film.

The old Jules Verne novel was rejuvenated by S. J. Perelman's lively script and enriched with the vividly modern music by Victor Young. It was brilliantly cast with David Niven as the adventurous Phileas Fogg; the world-famous Mexican actor, Cantinflas, as Passepartout, Fogg's servant; Robert Newton as Mr. Fix, who tracks Fogg around the world; and Shirley MacLaine as Aouda, the lovely Indian Maharane.

The smaller parts furnished some of the greatest surprises when, in minor roles, the audience recognized the characters—Todd calls them "cameo players"—Charles Boyer as head of the Thomas Cook Agency in Paris; Noel Coward as manager of an employment bureau in London; Sir John Gielgud as an ex-valet; Sir Cedric Hardwicke as a Brigadier-General; Beatrice Lillie as a Salvation Army girl; Ronald Colman as an Indian railroad official; Charles Coburn as a clerk in a Hong Kong steamship office; Robert Morley as a governor of the Bank of England; Frank Sinatra, a piano-player; Marlene Dietrich, the proprietress of a Barbary Coast saloon; Fernandel, a coachman; Jose Greco, a Spanish dancer; and dozens of other stars of stage and screen.

As practically every one knows, the story centers about a wager made by Phileas Fogg, who bets 20,000 pounds that he can circle the globe in eighty days. This is incredibly fast time—for the year is 1872. Accompanied by his new valet, Passepartout, Fogg begins the journey in high spirits—at least as high as a cool Britisher will allow himself.

Everything conspires against him. An avalanche blocks the railroad... Winds blow his balloon off its course... A Scotland Yard detective, who believes that Fogg is the man who robbed the Bank of England, creates fresh obstacles in every port... An angry mob delays his passage in India, while the travelers save the young Princess, Aouda, from being burned alive... The detective separates Fogg from his valet with the tickets, but the resourceful Englishman hires a Chinese junk, which gets him to Yokohama, where he finds Passepartout in time... A political rally holds them too late in San Francisco and, crossing the plains, they are attacked by Indians... Arriving in New York too late for the steamer for Liverpool, they board a trading schooner bound for South America, and the captain is bribed to change course for England... When the ship runs out of fuel, Fogg buys the boat and burns all the fittings to keep up steam... Arriving in Liverpool, they are about to board the train for London, when Fogg is arrested by the detective.

The real culprit is found and Fogg is released; but it seems too late. Aouda and Fogg realize that they love each other and they forget about the lost wager. When the valet is sent out to make arrangements for the wedding, he discovers that there is still time to win the bet, for by going from East to West the travelers have crossed the International Dateline—and have gained an entire day! Fogg rushes to his club at the very last moment and wins the 20,000 pounds.

Here is the kind of picture that is hailed by everybody because it has everything. It is a wonderful adventure story which is also a great documentary, a romantic legend which is a breath-taking travel picture with a world-wide expanse of beautiful scenery. More than that, the action is pointed and the shifting moods intensified by the music of the late Victor Young. Young wrote dozens of important works for outstanding films. But he never created a score more appropriate, more varied, and more glowingly exciting than this one.

SELECTIONS INCLUDE:

Side One

1. AROUND THE WORLD—Part I
2. PASSEPARTOUT
3. PARIS ARRIVAL
4. SKY SYMPHONY
5. (a) INVITATION TO A BULL FIGHT
(b) ENTRANCE OF THE BULL MARCH
6. INDIA COUNTRY SIDE
7. AROUND THE WORLD—Part II

Side Two

1. THE PAGODA OF PILLAGE
2. TEMPLE OF DAWN
3. PRAIRIE SAIL CAR
4. LAND HO
5. EPILOGUE

MICHAEL TODD'S AROUND THE WORLD IN EIGHTY DAYS

starring

David
Niven

Cantinflas

Robert
NewtonShirley
MacLaine

Directed by Michael Anderson

Associate Producer—William Cameron Menzies

Screenplay by

S. J. Perelman based on the Jules Verne Novel

Music by Victor Young

Choreography by Paul Godkin • Costumes by Miles White

Art Direction by James Sullivan • Ken Adams (London)

Director of Photography—Lionel Lindon, A. S. C.

Foreign Location Director Kevin McClory

Todd-AO Process

Eastman Color

Print by Technicolor

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JOSÉ AUGUSTO

e o conjunto **APOLLO**



AMAI-VOS UNS AOS OUTROS

JOSE AUGUSTO

e o conjunto APOLLO

LADO A

ESPIRÍTO SANTO 3:58

J. Augusto — Apollo

ERA O VINHO 4:00

J. Augusto — Apollo

EU À VOLTA DO MUNDO 4:32

J. Augusto — Apollo

AMAI-VOS UNS AOS OUTROS 4:27

J. Augusto — Apollo

AMOR 4:47

J. Augusto — Apollo

LADO B

CHAMARRITA 3:11

J. Augusto — Apollo

SOU FELIZ 3:09

J. Augusto — Apollo

PESCADOR 4:39

J. Augusto

MANUEL DAS CEBOLAS 4:03

George Borges



Photo: NOVART STUDIOS Fall River

FICHA ARTÍSTICA

Vocalista — Zé Augusto
Teclados, acordeão — Pedro Miguel
Viola baixo — Manny Carvalho
Viola eléctrica — Henry Borges
Viola (12 cordas) — Frank Dumont
Bateria e percussão — Kenny Talbot
Coro — Odília Jacob
Mariana Jacob
Cecília Jacob

FICHA TÉCNICA

Estúdios — Normandy Sound, Inc.
Engenheiro de som — Robert M. Winsor
Direcção e produção — Henda Records Inc.
Música e Letra — José Augusto
e o conjunto Apollo

Performed by Apollo
No Studio Musicians

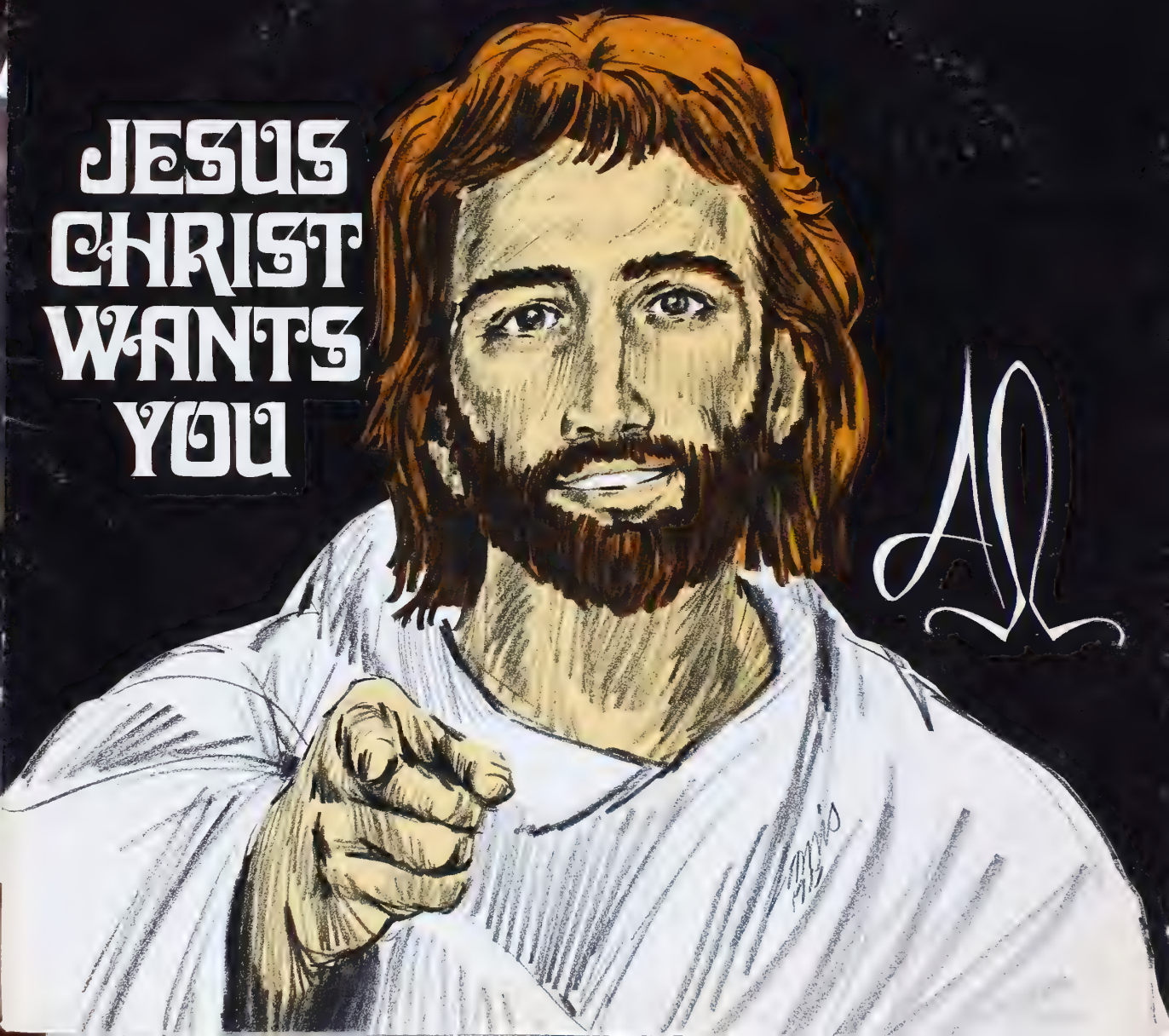
Actuação ao vivo de José Augusto
e o conjunto Apollo

Henda Records, Inc.

10 Durfee St.

Fall River, Mass. 02721

JESUS
CHRIST
WANTS
YOU



THE ALPHA OMEGA

Dear Friend of the Alpha Omega,

Greetings in our Savior's name! We are pleased to make available to you this record album featuring the Alpha Omega. Our group verse is "That the life also of Jesus Christ might be made manifest in our body." (I Corinthians 4:10). We pray that you will be able to "see" Christ in this record. If, after listening to our album, you realize that you never have accepted Christ as your personal Savior, simply ask Him in faith to forgive your sins and make you what He wants you to be. He will come into your heart and not only will you start a new life here, but you'll have eternal life. Write to us and tell us of your decision and we'll send you some helpful information. We hope that you will enjoy this record album and perhaps share it with others. Pray for us as we continue to share Christ.



The Alpha Omega

Side 1

I'm Gonna' Keep On Singin'
Crouch/Lexicon

Amen
traditional P.D.

Sweet Sweet Song of Salvation 5:50
Norman/J.C. Love & Beechwood BMI

Is It Any Wonder? 4:00
Owens/Lillenas SESAC

The Blood of Jesus 1:29

Jesus 3:16
Crouch/Lexicon

Didn't He Shine 3:34
Reynolds-McDill/Jack BMI

Side 2

If You Want Joy 2:02
Joy - Carlson

Jesus Made Me Higher 2:50
O'Martian/Grob-Chappell ASCAP

I Wish We'd All Been Ready 3:42
Norman/J.C. Love & Beechwood BMI

I'm So Glad 3:00
Jacobs/Beckley ASCAP

Welcome Home Children 3:28
King/Benson-Depostory Music ASCAP

My Tribute 4:28
Crouch/Lexicon

The Alpha Omega is a non-denominational group of young people pointing their world towards Jesus Christ.

For information on scheduling contact:

The Alpha Omega
4916 Holcomb Ave.
Des Moines, Iowa
50310

LARIAM recording studio
Des Moines, Iowa



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STEREO RECORD



廣東唱盤



Hua Sheng

STEREO RECORD

片唱盤華



Hua Sheng

STEREO RECORD



華聲唱片

（臨江月夜中秋喜）

新馬師曾主唱

（沖頭上白）秋喜，迎秋喜。你去邊處呀秋喜。（小曲）風聲訴恨，風聲訴怨，恨恨滿江涯，茫茫曠野，暗暗大地，人絕影，鳥哀啼，唉，嬌花已落，貞花已碎，死別更加悲。歸渡期，真怕見，怕見此江潮怒起，去來引引，引引，引引，唉，我臨江夜，得秋喜你唔，我傷心傷心淚滿滴，未得對花對花醉唱共翠袖，我欲黃泉去，再度全細細畫眉，滿江江淚珠，唉，願見卿我恨退，大求，再得相思，情愛不移，願卿夜拜心香柱，我願卿今晚今慰心痴，再得燕共棲，彈琵琶又題詩，香閣夜過欄多快意。（白）秋喜。（唱）生生世世，有合無離，傷心語千萬記呀，你就隨今晚來水相依，我就成名回來都不再變。

（南音序）唉秋喜，我問得妹你話死唔！我就淚滴成珠！今日落花流水。正係佢何如。當日相逢，花解語，燈前伴我去讀詩書？卿是烟花一個奇女子！你偏垂青眼就愛個寒儒！又點想醉後種成個棵連理樹。又把千金相贈我，使我上京師？估估中得一個狀元，歸故里。（轉乙凡）我把鳳冠鳳釵，贈與破廟！又點想到一別竟流千點淚。可憐你薄命，過花枝？千里尋郎，點想郎不遇。一時你就誤會，又話我愛上驚兒？（過序）可憐你為咗愛情，咁就投水死。計我話輕生何苦，得咁心痴。唉！你嘅香屍究竟流咗去邊處？我問句幾時魂歸，妳重再返嚟。（拉腔過序）（催快）喇得愛子無娘佢唔住呀。佢一聲啼哭，我就一聲悲。今夜江頭我就來祭你。此後我就無知己。卿如有鬼，你就實聽我嘅裏詞。（拉腔）

（起一才轉反中板）昔日燕同巢，記不盡愛愛郎情，說不盡溫情，和嬌態。此後水相分，正係陰陽悲水雨，誰為我無有，那嬌兒。妹呀我欲殉情，寧願做對鬼夫妻，無奈我難離我愛子，誰補我破碎情心，續絃又怕難離花恨，都驚有長作，鯉魚。唉我恐傷心。從此後水隔陰陽（轉花）可憐郎人哪卿是呀，你知否我露冷霜寒，我都來等你，等你鬼魂相會，與我在江潮，我都來等，等情兒學得個個神也，我又不是！點講得就自盡斷魂我苦其苦其自盡，我都同生。就停可憐可憐我今日臨對江潮。可憐我生死悠悠。唉。我真係試問幾難捨得你離秋喜。（介）此係大地地入有陪（一）此係大地地入有陪。

（魂化瑤台夜合花）

新馬師曾主唱

（後主倒板）香魂何在，（打引上詩白）滿浦風雨酒塵埃，冷冷仙風單蓬來，正係枉說風流人未老，我自慚不是一個帝皇材，（小曲）夢散色空往事不堪哀，掃英雄香拜如來，漫說六宮多粉黛，願我今生今世魂兮上瑤台（乙反南音）唉孤自憐粉黛，血淚已盈腮，夢已燈燭，我已斷痴癡。又忽見瑤台個自粉黛，就啼血海。聲傳環珞就驚凡胎，心疑鐵馬何堪窗外。夢殘未敢，都望有玉人來。（拉腔）可憐綠野碧芳踪，個月被雲遮盡。忽聞有仙子，游游現塵埃，寶殿香盟，今猶在。莫不是小情已慨魂化，夜合在瑤台。何以夜合朵朵孤零，真意外！真意外！（乙反二王下句）不是同根並蒂，都不禁愁對，花兒。（食住呆字轉神院鐘聲）呆呆個個瑤台誤掛腮！悲哀！憂傷五內，於今空盼瑤台夜合開，驚鴻分放恨隔蓬來！待魂來！奈何未見愁難盡，憶舊愛，我沉迷愛海，痴心盼待，心思懷愛，怎得魂歸天外，都共結生死愛，相思不禁淚滿蓬萊。（一才長二王上句）昔日風流天子把花栽，種出情花似錦絳。又料結成成果不幸被敵兵來，勸我無力護花都逢災害。今日連枝毀折風雨竟橫來，從此銷魂河山悲風薄。都自蒙塵，紫塞。（下西腔）劫後皇朝愁幾變，錯錯河山悲風薄。永改，孤有愛花心，依然未見改，誰記即像留魂內，最是怕心被人奪了，孤所愛，災與禍劫重來寶劍橫來奪了孤所愛，唉咁可嘆大帥又無材。齊亡長驅進宮內。當花半殘到別個開。孤家痛兵災空嘆多情為國哀。（一才轉反線中板下句）愁見夜合花開一朵朵在瑤池沐血，等待呢個花客。重來。恍似杜鵑啼，雪裏啼紅，似代孤同情，懷舊愛。花孤零，等如現說與，小情當不慣獨守，在來來。須知並蒂花，當有並蒂情，並蒂結成，同心愛。我今日向在人間，又未許魂歸瑤台，怎得與卿花結，並頭戴。若要夜合並蒂同根，何必尚離懸在紅塵，（一才轉花）試問孤不死重更何等待。（拉士字腔）（轉小曲）我為情要殉愛，你為了孤致受害，嘆願花薄命，徒令孤若果，我為情要殉愛，為愛嬌你絕代，為愛嬌花驚魂，難任他尋愛，與卿卿長泉台，驚驚飄血海，與卿卿上瑤臺，瑤池並蒂開，更難得結，為情要殉愛，亦覺得自在，再望溫溫夢重續共愛，（轉長句花唱）我忽忽得情花開（重句）芒莽披髮穿來。嬌花劫後悲粉黛。孤單夜雨對瑤台。終話過分散瑤池又話花並蒂。我好比得夢夢覺今夜化如來！唉。我自憐難作蓮花給我懷着一顆破碎心靈我都拼死尋舊愛。（五才長下句散腔）孤但願魂歸天上，與卿你魂到瑤台。

新馬路
煙寶合

樂。就算食龍肝鯊胆都有味嘅嚟宋大爺。(宋白)敢呀咁然則唔係莫不是衣衫不對，你的身。(惜奸笑白)好心你咯。你又估錯嚟大

吾叨嘯就連聞早都吾要嘯，好，一安一樂不單祇用元寶臘燭送你個呢三郎！（張快云云閃上介白）點呀？佢走左啖！（惜白）走左囉

[illegible][illegible][illegible][illegible]

家至猶中我。對喉有錯咬，你講得好啱喉（宋白）啱呢啻（借湯油白）人生世上，除左衣食，住之外，要有精神寄托至得嘅，如果精神

一、惶恐：對才具優厚而地位卑微者。(唐杜甫)「才高學淺矜自嫌。」(宋蘇軾)「惶恐無狀。」

[illegible][illegible]

你可謂誤已更誤人，顯見你施恩，存非份。（宋冷笑白）哈哈，好一個牙尖咀利賤閹大娘！（借滋油白）過獎咯，存七指教呢宋大

咩，有條件嘅囉。（張日吉）冇錯叻，實行要講妥數口至好交比佢呀，千祈唔好受坤。（宋重一才大花下句）照一句張三小輩（一才）

[illegible]

「地盤、……」

「你個無非，乜。想當，公為別人，多明呢，你係死咁多，你為渠，計乜。」（王老五）

[illegible][illegible]

不仕妻、我、仕事ム、（中略）、我々夫婦の爲メ、（中略）
先鋒隊開、（中略）、我々夫婦、（中略）

尤未毒，最毒婦人心。我不敢怨他人，只怨自己太過笨。我願你一

我真真生怒惱，就算我還愿同居求護蔭，你爲什麼懊八？（宋接

定有新體，有像古詩的又沒有，我得到這是我新體詩的內涵。

[illegible][illegible][illegible][illegible][illegible][illegible]

。（頓足下忘帶公文袋介）我就喂咁快咁扭。好行夾吾送囉囉（

快雁兒落殺惜，惜大叫幾聲死介）（宋白）重陪死，你死未。（宋



Hua Sheng

STEREO RECORD



華聲唱片

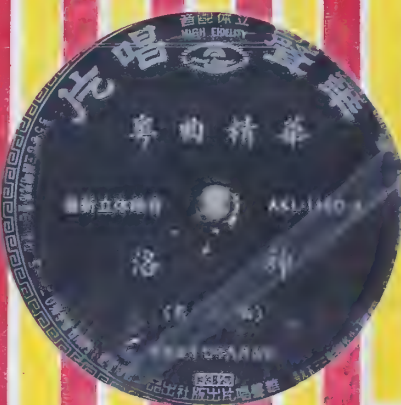
新島師曾
鄭悃實
小千歲
合唱

(同唱)人說係人，訓亦常自訓，自古話感恩不報豈稱得算講的。(吳后接唱)我夫君。今日可超生。但奴良心未闕。但話這今生不得報祇願兩世大馬之恩。(范觀禮唱)但知君抱病在身。則他話顯顯。忽見你孤孤枕冷都歸體。但想話慰解你，又無能，所以自私和自慈。(越王接唱)心欲自念自慈恩深。所以特命臣婦紡績。作個花前朝謝。問心無愧實不過命期二美，祇望伴君過得日辰。(伯柏口占)俯祈就朝相親，夜相親，我皇得消受到美人恩。臣夫婦都算得關懷個良心亦算保仰。不如宜上表西施，包管聖上你賞開心。(雙句)(吳王口占)好戲，孤家傳旨內臣命(西施慢慢板下句唱)昨夜驛館情相親，今日姑蘇如陌路，奴縱有萬般心事，你話苦向誰陳。(鄭旦慢慢板上句唱)昨本是裙布一旬期，今已在官身做事，作實，惟願離離承歡，杜盛心中妒恨。(二人同白)卽見吳宮萬歲萬歲萬歲，年獻歡慶。(鄭旦口占)喜得兩朵名花堪寵服，竟爲孤選得此絕代戰美人。你苦恩如海，自愧我心無能。但求得知如何將你酬謝。(越王接句唱)當年戰歡慶。(鄭旦口占)恭喜大皇你有此不異之臣，又能够體貼君子，十條信語但咱唔啱敬杯酒喚過地我敬。死。(伯柏口占)敬小事一定做得得，向你待你理如山重。(一才)(范觀禮中板下句口占)暗驚主你無多苦惱，爭在博取呢回一次歡歡心。(越王反接中板下句)請驚主你無多苦惱，屈在人前，像歡歡。望開眼，今夜與君王同享樂，莫負此花月，良辰。(花)請您我適間待慢兩位貴人，望勿怪我一時無禮罷。(白)兩位貴人，請酒！(西施花下句)我手沾杯香，都不知是苦是甘。奴奴飲到有辱國體，奴不飲又怕大王有反感。(白)謝大王。(吳皇快中板下句唱)不愁你病傷侍奉無人。勾踐的心殊可感。還來三美侍宴人。(轉花)孤王釋放了你夫婦同鄉。(一才)越王后范三人名唱快中板的上半句唱)卽謝大王恩深銘感。(伍員怒已)慢慢。(連環西皮唱)火火爆爆。(雙句)勾踐他欺人對大王實非真心。(吳皇一才沉花唱)唉吔地，若卿家人何所見而云：(伍員快腔唸)勾踐臣討政攻心。久已謀非份。婢妹更奴姪，無非博取君信任。如果但怕忠心，叫臣食屎骨啃骨。(吳皇白)叫做法太過哪！(鄭旦白)主上伍相講得妙，有道制虎動皮難騎，知心口面都不知心了嗎，而且等伍黃吓亦知得我皇戰怖源深淺。(吳王白)好呀好，宮人取笑來！(太監領名下)(越王長花句)心悲憤(雙句)此情此景寧堪憐，你卻佯曰目無我又無人，笑罵相何如太甚，縱有七怒火都要要笑面去迎人。大王恩義待我勝天高，我呢個待罪死因更何足恨。(西施長花下句)忽見尊吾君，內心珠懷恨，爲復仇抗報非君子，(一才)有仇不報枉爲人。(越后長花高句)西施一席言，可見聰明甚。縱有難難爲惡忍。且待雲開月再臨。君有似海濤懷德應恕不知紅粉。(快地錦。太監贊儀一盅上介)(吳王口占)勾踐當能遵旨以孤王。快以事實答衆伍員疑竊問。(越王口占)大王，勾踐當能遵旨以孤王。快以事實答衆伍員疑竊問。(越王口占)大王，勾踐當能遵旨以孤王。快以事實答衆伍員疑竊問。小曲)寶貨都覺心不甘，受學子人，一腔怨憤，怎奈何吳邦難出。長受禁，此際食飯都要哭吟吟，大風寒未甘芳芳，陣陣雨，倘若在吳苦病困，可賀平安我獲得御羹餐，恩惠未能，唉，如得回從今作不叛臣。世代長入劉，敵永爲臣；若然敵國得沾恩，年年入貢稱臣，報天恩！(伯白口占)大王，勾踐膝前荷食，證明明臣服大王，好應隨放吃吧嘍。(吳王白)好呀好，中板下句)孤王俯養美人心。(花)釋放勾踐回鄉，此後要年年入覲。(越花下句)拜別大王回國去。(介)待他日捲土重臨。



HuaSheng

STEREO RECORD



華聲唱片

歷 史 名 劇

唐 滌 生 傑 作

洛

神

(全 套 三 片)

CKL-5044-5046



Hua Sheng

STEREO RECORD



華聲唱片

DAH KIN MEN RECORDS



大金門唱片

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電話：五五二〇六一號

白蛇傳

新馬師曾 崔妙芝 合唱

(第一段)

(白素貞念白) 仙心卻被塵破，一任風翻孽海浮。(小曲) 心驚憂，意煩愁，恨何天不佑，憐紅袖，寶塔羈寒鳳，已甘秋，苦不休，夫縱恩義厚，我刳原定，怎將網漏，恨法海，降金龜，施仙咒沒情留，我千年修道空枉修，一朝懲罰，劫難受，天也不原有，有情花悲不茂，分散雙並蒂，血和淚，洒翠袖。

(小青花下句) 仕林題名留雁塔，月宮攀桂佔鰲頭。榮歸衣錦榮親娘，但望孝感動天娘可救。(白素貞) 姐々。

(素貞白) 小青妹々，乜野事呀？

(小青口古) 姐々，可憐你？廿載骨肉分離、今日喜得一旦重逢聚首。

(素貞大喜口古) 妹々，莫非伯到雷峯會母，(一才) 一洗我廿載懷愁。

(小青白) 有話，仕林但重高中狀元奉陪，(小曲) 但得君准奏祭祀回鄉親深厚，但身披錦綉，喝道湖邊花拂柳，不久到會親生，乳燕重投，希望寒蟬有救，盡雪前仇，雷峰花復秀。

(素貞白) 係咁就好咯，(花下句) 幸喜兒名登金榜，救得母身脫羈囚。乳燕不入到塔前，祇有耐心來等候。

(頭鑼聲) (許福喝道聲) 肅靜迴避。

(素貞白) 妹々，仕林係係嚟叻，(花下句) 小青塔邊爲暫避，且待重逢骨肉復相由。

(仕林上長二流) 江邊柳，惹人愁，一路行來思前後，

祇爲爹娘分散，揀惹起舊恨，新愁。雖係食不盡珍饈，穿不盡錦綉，但係對人歡笑肯人愁，今日身中狀元，難做動爲深厚。老鐵親，甚分手，把嬌兒拋下把佛尋求，呢一個大好家庭，一旦拋諸腦後。(花) 正係傷心人怕到，呢一個慘淡杭州。

(許福白) 狀元爺，到叻。

(仕林白) 雷峯塔，罷了親娘，親娘呀，(念白) 正是一色杏花香十里，狀元歸馬走如飛，鞠育之恩寧不記，今日雷峯塔件表親誼，亞媽，(南音) 初杯酒，惹人愁，觸起前塵淚難收，目係爹娘相邂逅，估話良緣天賜，結鸞儷，點想到樂極生悲，言非謬，亮被個不仁法海，拆散呀段河洲。我母心有不甘，寧背離手，借得紅綾十丈，惹得禍招尤。法海高僧法力真廣茂，雷峯塔內，把娘收，老父楚楚幾回，難挽救，祇係悲分手，(二王) 拋下呢個伶聲弱子但一旦把佛尋求尤幸姑母仁慈，但的確恩深和義厚，十多載蒙他教養，尤幸今日雁塔名留，誰料天下盛筵，無奈勢難絃香。(反線中板下句) 恨何無情天，幾見兒登金榜，母受寶塔羈囚。一個血染狀元紅，一個血淚洒雷峯，廿載沉冤，都難救。一陣陣風吹竹葉聲，一縷々烟銷堤邊柳，楓住一片雁咽，蟲啾。(七字清) 有道親恩如天厚。藍袍玉帶爲何求。母辱子榮歡何有，親情水斷恨難休。(花) 雷峯塔，不見母慈顏。含悲欲把重門叩。(先鋒鉦欲掩眾門白) 亞媽呀。

(小青急攔住白，演元爺) 狀元爺你保重呀！

(仕林見小青詫異白) 你係邊個呀！

(許福口古) 少爺，呢個就係你娘娘小青，係呢小青，你亦法力神通，有乜辦法將伯親娘挽救。

(小青口古) 仕林，你乃係文曲星，希望孝感動天，試向諸神稟請，向東方三神，成一首救命誦子。

〔仕林白〕哦，原來你就係我姨娘呀，好，等我即嘗試吓啦，〔開邊跪下，花下句〕一拜東方風更厲，二拜東方霧雲浮，三拜東方樹搖舞，哀懇塔神待我三叩首。

〔許福白〕小青重未有影跡，

〔小青白〕仕林，再跪吓添啦。

〔仕林白〕好呀，〔花下句〕雷峯塔難會母，且客長跪再哀求。

（第二段）

〔塔神白〕吾乃塔神是也，許仕林孝感動天，奉玉帝聖旨，釋放白素貞，母子相會，待本神作法。

〔素貞二王首板〕二十載，困雷峯荒涼獨守，〔雙句〕〔快二流下句〕又祇見離懷小燕，珠淚交流。

〔仕林接唱〕廿載分離，兒心苦透。〔哭相思、續唱〕望將前塵舊事，細說從頭。

〔素貞白〕兒你既無要問，坐在一旁，待為娘從頭說知罷仔呀，〔反線二王〕未開言，不由人，珠淚，不休。叫一聲，仕林兒，你又細聽，從頭。悔不該，凡心動，私下西湖，與你父相逢，邂逅。

〔拉腔〕

〔仕林白〕亞媽，呢的係閒事嘅，〔長二三下句〕瑤池仙女道深修，也被紅塵情慾誘，槐陰樹下賦鸞儔，俗子天仙成佳偶，娘非破例，何故惹禍，招尤。恨句法海無良，今日痛心，疾首，

〔素貞咽白〕仕林兒，法海都害得我慘咯，〔乙反中板下句〕憶自惜拳為媒膝王閣內，與你爸共賦，好逮。及至在鎮江，售藥濟人，倒也財源，廣茂。

。五月是，端陽，夫妻舉杯同慶，誰料禍起南樓。我醉後現真形，你父魄蕩魂飄，只為錯飲雄黃，藥酒。冒險盜靈芝，都為夫妻情切，反與你父，成仇。〔花〕說什麼佛法本慈悲，法海無情旅辣手。

〔仕林白〕法海都算毒叻，〔反線中板下句〕辣手竟橫施，鸞鴦為分散，仙凡不許，到白頭，一朵並蒂花，慧劍斬柔情，難續絲連，悲斷藕。娘苦情誰伸，滿懷悲與恨，廿載寶塔，埋愁。〔花〕母仇不共戴天仇，〔一才〕誓將娘親來挽救。〔素貞白〕仕林，你有辦法救我嘅，〔花下句〕你一朝驚頭能獨佔，為娘洗盡滿腔愁。毋容再記毋冤仇，又怕觸犯天條難恕宥。

〔仕林白〕亞媽，〔花下句〕我不羨蓋袍玉帶，但求母可脫囹圄，拼教晚上西天，向玉皇來一奏。

〔開邊，南極仙翁出現〕

〔仙翁白〕文曲星，唔駛向玉王稟奏叻，吳神乃南極仙翁也，〔讀旨白〕玉帝聖旨下，孝感動天天庇祐雷峯塔鎖一宗愁，白蛇係煉很天厚，恩凡一念下杭州，水淹金山情有可，仙凡難永結鸞儔，經已有子掄元為魁首，好應速反天庭把心修，〔白〕白素貞，黃鳳仙，快隨本神回天。

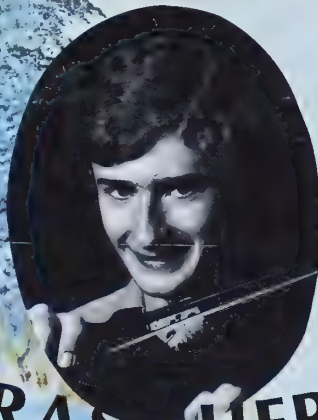
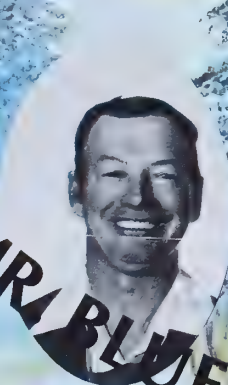
〔素貞同白〕領旨。

〔仕林白〕亞媽，你真係要去？〔素貞白〕為娘不能違抗玉帝聖旨，仕林你保重，〔開邊與小青隨仙翁冉冉而去〕。

〔仕林相哭思〕娘罷娘呀〔花下句〕子欲養而親不在長存孝道萬古留。

Leroy Eyler and the

CARROLL COUNTY RAMBLERS



MR. BLUEGRASS HERE'S

Leroy Eyer and the Carroll County Ramblers

Mr. Bluegrass Here's To You

Our lives were made a little brighter, when the flowers began to bloom in the spring of 1963. Not because flowers were in bloom, not because the grass was green, not because birds sang, but because we were privileged to meet Leroy Eyer and the Carroll County Ramblers from Carroll County, Maryland.

In 1963 we were sponsoring the Shenandoah Valley Country Music Jubilee that became an annual event in the Valley for the better than two decades. Leroy and the rambles won the 1963 event held in Winchester, Virginia and went on to win the National Country Music contest in Warrenton, Virginia that same year. This Bluegrass Group returned to take first prize in Winchester for 1964, and 1965.

Winchester, Virginia is located between the gentle rolling Blue Ridge Mountains and the rugged Allegheny Mountains. These mountains and valleys have been the starting place for such bluegrass personalities as the Carter Family, Mac Wiseman, Bill Monroe and the Bluegrass Boys, The Stanley Brothers, Jim Eanes, The Country Gentleman and many more. Leroy Eyer and the Carroll County Ramblers is a group that is Bluegrass in the true vein like those that have come before.

Eylers, Carroll Country Ramblers is a family affair made up of Dottie on guitar, Bonnie on bass, Dale on Fiddle, Leroy (mandolin) supplemented by a promising banjo player, Greg Boughter and Harry Brown on twin fiddles.

It is our pleasure to encourage you to give a listen to Leroy, and the Carroll County Ramblers as they give tribute to Bill Monroe,

"Mr. Bluegrass Here's To You", with an excellent selection of old and original bluegrass tunes. This is not the Carroll County Ramblers first album, but the first with Alear Records. This is the true Carroll County Ramblers, all clean Bluegrass. If you think this album is good, next time the Ramblers are in your area be sure to see them. They work up and down the East Coast, but if you live on the West Coast, watch for them. They just might show up there too.

*Best Wishes
Dottie Eyer
Leroy Eyer
Greg Boughter
Harry Brown
Bonnie Young*

Jim McCoy
Jean Alford
Alear Records



Side I

1. MR. BLUEGRASS HERE'S TO YOU (3:28)

Dwight Dollinger
Alear Music/BMI & WeiDee Music/BMI
A, B & F - 1, 2, 3, 4, 5, 6

2. I'LL JUST PRETEND (4:18)

Acuff/Rose Pub.
A, B & C - 1, 2, 3, 5, 6

3. FISHER'S HORNPIPE (2:27)

(Arr. by Harry Brown)
Alear Music/BMI
5, 6, 1, 2, 3

4. SOMEDAY I'LL SETTLE DOWN (3:18)

Dottie Eyer
Jim McCoy Music/BMI
A, B & F - 1, 2, 3, 4, 5, 6

5. POND REUNION (3:10)

Dottie Eyer
Alear Music/BMI
A, B, C, D, E & F - 1, 2, 3, 4, 5, 6

INSTRUMENTATION

1. LEROY EYLER - Mandolin
2. DOTTIE EYLER - Guitar
3. BONNIE YOUNG - Bass
4. DALE EYLER - Fiddle
5. HARRY BROWN - Fiddle
6. GREG BOUGHTER - Banjo

Cover Painting by: Dottie Eyer

Produced by: Jim McCoy

Recorded at:

Sounds of Winchester Recording Studio
P. O. Box 574
Winchester, Va. 22601
703-667-9379

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Taneytown, Md. 21787
Phone: (301)346-7306

Jim McCoy
314 Lanny Drive
Winchester, Va. 22601
Phone: (703)667-9379

VOCAL

- A. Leroy Eyer
- B. Dottie Eyer
- C. Bonnie Young
- D. Dale Eyer
- E. Harry Brown
- F. Greg Boughter

Side II

1. LITTLE LONESOME ME (2:58)

Sonny Aughinbaugh
Alear Music/BMI
A, B & F - 1, 2, 3, 4, 5, 6

2. SHORT CHANGED IN LOVE (3:17)

Acuff/Rose Pub.
A, B & C - 1, 2, 3, 4, 5, 6

3. GIBSON ROCK BOUNCE (3:00)

Greg Boughter
Alear Music/BMI
6, 1, 2, 3, 4, 5

4. OUT IN THE COLD WORLD (3:37)

Unichappell Music (Writer: Joe Ahr)
A - 1, 2, 3, 5, 6

5. DALE'S TUNE (4:37)

Instrumental (Arr. by Dale Eyer)
Alear Music/BMI
4, 6, 1, 2, 3, 5

STEREO SLP-198



THE
Charles River Valley

the
**CHARLES
 RIVER
 VALLEY
 BOYS**

THE
Charles River Valley

ELIZABETH AND
 HER YOUNG MEN

THE
Charles River Valley

THE
Charles River Valley

THE CHARLES RIVER VALLEY BOYS

BLUE GRASS AND OLD TIMEY MUSIC

100

BOB SIGGINS banjo / ETHAN SIGNER mandolin
& fiddle / JOHN COOKE guitar
FRITZ RICHMOND washtub bass

Side A

1. ROCKY ISLAND (3:27)
2. WHITE DOVE (3:24)
3. FRONT PORCH BACKSTEP (2:51)
4. FLYING SAUCERS (2:03)
5. AWAY OUT ON THE MOUNTAIN (3:04)
6. FOGGY FOGGY DEW (2:24)
7. EASY WINNER (1:44)
8. LEAVIN' HOME (2:57)

Side B

1. THE AUCTIONEER (2:56)
2. VICTIM TO THE TOMB (3:19)
3. CRAZY CREK (2:23)
4. BABY-O (2:39)
5. AIN'T NOBODY GONNA MISS ME (2:27)
6. SOLDIER'S JOY (2:14)
7. OH ME, OH MY (2:37)
8. SHORT LIFE OF TROUBLE (2:44)

This is mountain music. It comes from the Appalachians, the early Western frontier, where the traditional music brought over from Britain by the early settlers took root and flourished into a highly stylized and uniquely American folk tradition. "Country" music, "hillbilly", "bluegrass" -- the popular at first only in the area of its origin, it is now becoming appreciated throughout the country, even by city-billies like ourselves.

"Bluegrass" usually calls to mind a particular instrumental style: driving rhythm supporting a ringing, metallic banjo sound, intricate mandolin solos, and sliding double stops on the fiddle. However, although Bluegrass has hundreds of years behind it, the instruments are relative latecomers.

In colonial America and the early nineteenth century, music meant fiddle music, unaccompanied. At country fairs, corn shuckings, housewarmings, weddings and of course at dances -- adaptations and transmutations of the tunes and steps of traditional British and Irish dances -- it was the "devil's instrument" that called the tune. It was also, surprisingly, as a musical accompaniment. The bare, archaic sound of the voice-fiddle combination still survives on a few recordings made in the 1920's.

The fiddle had an Old World origin, but the banjo, which as it exists today is wholly American, stems from a crude instrument imported from Africa with slavery. Popular at first only on the Southern plantations, its heyday as a stage instrument was during the minstrel shows of the mid-nineteenth century. But when it reached the mountains (apparently about 1850-1875) it was so widely accepted that it is still the leading folk instrument there. For one thing, it provided a mellower and more flexible voice accompaniment than did the fiddle. Also, combining the banjo and fiddle gave a richer sound and freer rhythm (especially valuable for dance music), and also freed the fiddle for a more inventive melodic line. The dance tunes, with titles such as "Billy in the Low Ground", "Hell Broke Loose in Georgia", "Pigwong Fling", are still frequently performed as fiddle-banjo duets. Occasionally, words are added, as in SOLDIER'S JOY (II, 6), a very popular dance tune. (The connection of the title with the opening line, "Rock the cradle, Lucy," is speculative.) Bob's banjo playing on this tune is a style developed very early, and is often called "frailing" or "framing" the banjo. Pete Seeger does it too.

Next to become a mountain instrument was the guitar -- around the turn of the century, possibly from Spain through the Spanish-American War. The effect of this addition is obvious when SOLDIER'S

JOY is compared with BABY-O (II, 4), an adaptation of another tune (with pre-Dr. Bowdler words). Bass notes and chords in the lower register fill out the rather open fiddle-banjo sound, and there is an even heavier rhythmic punch (partly due to this one, of course, to the string bass, which didn't appear until later on).

All the ingredients for a band were now present; fiddle for the melody, guitar for bass notes, chords and rhythm, and banjo for both lead and backing. And bands were there: The Skillet Lickers, The Buckle Busters, The Fruit Jar Drinkers, The Brush County Bog Trotters and many more. They worked the fairs and local gatherings, often traveled with medicine shows; their formation and growth were stimulated by the introduction of radio and recording in the twenties. This was not the only mountain music of that time. OH ME, OH MY (II, 7), for example, was originally a solo with guitar, and SHORT LIFE OF TROUBLE (II, 8), a duet with fiddle and guitar. However, the string bands established a sort of sub-tradition within the Anglo-American tradition. Originally of pure folk derivation, they became more and more commercialized as they developed space with the new electronic media. And as their popularity increased, they influenced the folk tradition in which they originated.

These early string bands had a bouncy, up-tempo style, often syncopated. Our version of LEAVIN' HOME (I, 8), an unusual "Frankie and Johnny", is in this style. The recording from which we learned it was made in the late twenties by Charlie Poole and The North Carolina Ramblers, one of the most popular groups.

One result of the new string band tradition was a partial shift of emphasis from the songs themselves to instrumental technique. New instruments were sometimes introduced, such as the autoharp, jug, mouth harp, and Hawaiian guitar. It is interesting to note that wind instruments are virtually non-existent in mountain music, although the cane life is sometimes used in the Deep South. The fiddlers began to swing the melody -- compare LEAVIN' HOME with SOLDIER'S JOY or BABY-O. Two and three finger picking of the banjo, as opposed to frailing, in which the fiddlegarners played in a downward stroke, often over several strings, had been known before; but now such people as Charlie Poole, Wade Ward and Wade Mainer began to develop more complex styles for both melody and backing. One of the best of the old time banjo pickers, when asked where he learned his style, told about the time the medicine show for which his group was working, the same town as Charlie Poole's medicine show. Poole and the Ramblers showed up in the audience, and after listening to a tune or two, asked if they could "see your music" (play their instruments). "Well," said the old timer, "they played the pants off it," and he reckoned he'd better learn to play that way too. During the thirties and forties, people like Snuffy Jenkins increased banjo virtuosity until in the middle forties Earl Scruggs developed the style that is probably the most characteristic modern Bluegrass sound. You can hear Bob using a similar style on the modern selections of this recording.

One of the best things that happened to country music about 1930 was Jimmie Rodgers, a one time railroad man. The singing and yodeling "American Singing Brakeman" made him the best loved country music singer of his time, and though he died of tuberculosis in 1932, his recordings are still sold today. Essentially, he introduced into the mountain tradition the first ethnically foreign influence to be felt since it was brought over from England -- the Negro blues, developed separately in the Deep South. You can feel this influence in the way, relaxed way John sings the Rodgers tune AWAY OUT ON THE MOUNTAIN (I, 5), in the free structure of

the melody, and, not so apparent in this song, in Rodgers' frequent use of blue notes and even the twelve bar blues form. The novel combination of these elements with those inherent in the Anglo-American tradition, had an immediate and lasting influence on both mountain singers and string bands then and since (for example, on John).

About this time, too, the mandolin began to appear in country music recordings, usually together with the guitar as accompaniment for vocal duets like those of the Monroe Brothers. You can get some feeling for the sound of this combination from our version of AWAY OUT ON THE MOUNTAIN. The mandolin had been popular for quite some time in the Deep South, where there is a string band tradition dating back almost to the Civil War. Turn of the Century New Orleans jazz bands often had a mandolin or fiddle, but although by the thirties they had gradually been replaced in the jazz band by guitar and instruments, there was still a string band tradition, separate from both jazz and mountain string bands, in cities such as Dallas and Memphis. EASY WINNER (I, 7) is one of these urban ragtime tunes; sophisticated, harmonically and rhythmically more complex than country music, and strongly influenced by Negro blues.

The depression temporarily halted record sales, slowing the development of mountain string bands. But in the late thirties Bill Monroe and his Bluegrass Boys introduced and gave their name to the kind of music we're familiar with today; solid rather than bouncy rhythm (addition of the string bass helped), more varied and complex, altogether more polished and exciting than the sound of earlier string bands. This was largely due to Monroe's development of the mandolin to an unprecedented level as a lead instrument, capable of intricate solos and rhythmic variation. With the addition of Scruggs' banjo to Monroe's band, the modern Bluegrass sound was consolidated.

There's a lot of variety in Bluegrass material. Sometimes old ballads are given a modern setting, like the one we've given to FOGGY FOGGY DEW (I, 6); other songs are topical, like FLYING SAUCERS (I, 4), written by Chester and Lester Buchanan during the fad of the early fifties. The fast, hard beat of AIN'T NOBODY GONNA MISS ME (II, 3) or ROCKY ISLAND (I, 1) contrasts with the slower, more sentimental WHITE DOVE (I, 2) and VICTIM TO THE TOMB (II, 2). Occasionally a song like THE AUCTIONEER (II, 1) becomes a hit pop tune. And instrumentalists are quite common, both traditional tunes and original compositions like CRAZY CREK (II, 3), and Bob's FRONT PORCH BACKSTEP (I, 3). (Actually, Bob thought up the name several years before he got around to writing the tune to go with it; the Backstep is a traditional dance.)

The newest instrument is heard here for the first time on any Bluegrass recording. It's the washtub bass, made from a tub, a length of cable and a stick of wood. As this record demonstrates so well, Fritz is one of the few people who is thoroughly conversant with the fine art of coaxing real music out of it. He calls the instrument the "Charles River Basin".

ABOUT THE CHARLES RIVER VALLEY BOYS

There's an old proverb we have back in the Charles River Valley. "That's just another way of saying that the Charles River Valley Boys are more than just a name -- more, even, than country music group. It's a doctrine, a way of life, an integral and essential bit of Charles River Vallians that we love so well."

But what has this to do with the Rambling Tarheels? Or vice-versa? Good questions, both. And the answers to these and many more lie with our Fearless Leader, Eric Sackheim, whose Rambling Tarheels are currently the darlings of the Tokyo folk music scene. Eric formed the Charles River Valley Boys in 1959, for a concert at Harvard University. And though he was lured away by the charm of the Orient a year later, the seed that he planted has taken root and flourished into that same CRVB which has become a living legend in its own time.

But who are the Charles River Valley Boys? Nine men, proud and fearless, pure of heart and noble of mind, have proven worthy of being called Charles River Valley Boy. The four who are the heart of this record are the ones who remain after the harvest of time, life and fortune. These are their story.

BOB SIGGINS -- Irish, intense, randy, ironed, and 24 years old, started life, unpropitiously in sunny Miami (Oklahoma). Little did his parents know that he would grow up, and come to Boston to find fame and security as one of the original CRVB, Harvard's only three fingered biochemist. He now brings the same intense devotion to his molecular neurophysiology studies at Boston University as he does to his coruscating banjo picking and tenor harmony singing.

JOHN COOKE -- lean, intense, randy, ironic and 21 years old, draws upon his almost-fabled background of travel on the Continent and studies in Romance languages at Harvard, to provide the group with its evanescent but unmistakable debonaire charm. A New Yorker by birth (but a Charles River Valley Boy to the core since 1961), he backs his lead singing with powerful guitar picking.

FRITZ RICHMOND -- lean, intense, randy, ironic, 23 year old itinerant bass player, hails from Newton, Massachusetts. Alone of all the Charles River Valley Boys (whom he joined in 1961), he has fashioned his own instrument, with the tender loving care which has made him beloved by all. Says he: "It is a washtub bass, made from a #3 washtub, a stick and braided steel wire. I use a glove on my left hand to enable me to slide up and down the string, but my picking hand needs no protection." Fritz also plays both tenor and bass kazoo (stovepipe).

ETHAN SIGNER -- short, intense, randy, ironic and 25 years old, learned the guitar on the playing fields of Yale. But the call of the CRVB was in his blood, drawing him irresistibly to Boston. An original member of the group, he plays mandolin and fiddle, sings bass harmony and does many of the arrangements. His delicate, delicate mandolin will be missed when he departs for England in the fall to further his studies in biomolecular biotechnology.

Since its formation the group has taken limited portions of Boston by storm, performing in several concerts, appearing on radio stations WBCN, WHCR, WHRB, WTBS, and currently being featured weekly at the Club 47, Cambridge's hotbed of folk music activity. In 1961 the CRVB (Bob and Ethan with some of the earlier members including the legendary Clay Jackson) put out Bringin' in the Georgia Mail on the English Folklore label, soon to be released in this country.

These are the men, and this is their music. Listen to it, and you will say, as millions have before you, "Yen!"

Recorded: June 1962
Notes by John Signer
Recorded by Stephen B. Pascoe
Produced by Paul A. Rothchild

American Heritage Music Corporation Presents . . .

Champion Fiddlin

Herman Johnson

Ralph McCraw

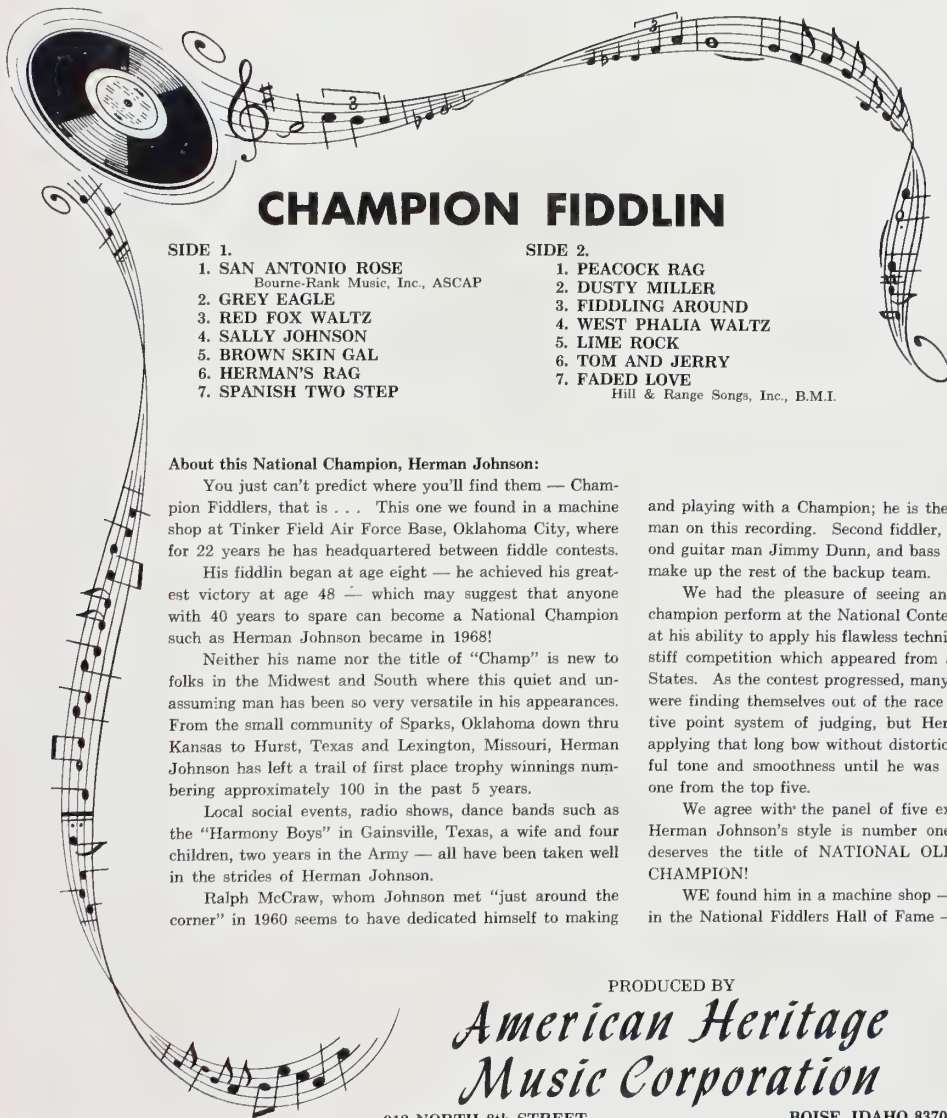


NEW

NATIONAL

CHAMPION





CHAMPION FIDDLIN

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1. SAN ANTONIO ROSE
Bourne-Rank Music, Inc., ASCAP
2. GREY EAGLE
3. RED FOX WALTZ
4. SALLY JOHNSON
5. BROWN SKIN GAL
6. HERMAN'S RAG
7. SPANISH TWO STEP

SIDE 2.

1. PEACOCK RAG
2. DUSTY MILLER
3. FIDDLING AROUND
4. WEST PHALIA WALTZ
5. LIME ROCK
6. TOM AND JERRY
7. FADED LOVE
Hill & Range Songs, Inc., B.M.I.

About this National Champion, Herman Johnson:

You just can't predict where you'll find them — Champion Fiddlers, that is . . . This one we found in a machine shop at Tinker Field Air Force Base, Oklahoma City, where for 22 years he has headquartered between fiddle contests.

His fiddlin began at age eight — he achieved his greatest victory at age 48 — which may suggest that anyone with 40 years to spare can become a National Champion such as Herman Johnson became in 1968!

Neither his name nor the title of "Champ" is new to folks in the Midwest and South where this quiet and unassuming man has been so very versatile in his appearances. From the small community of Sparks, Oklahoma down thru Kansas to Hurst, Texas and Lexington, Missouri, Herman Johnson has left a trail of first place trophy winnings numbering approximately 100 in the past 5 years.

Local social events, radio shows, dance bands such as the "Harmony Boys" in Gainsville, Texas, a wife and four children, two years in the Army — all have been taken well in the strides of Herman Johnson.

Ralph McCraw, whom Johnson met "just around the corner" in 1960 seems to have dedicated himself to making

and playing with a Champion; he is the number one guitar man on this recording. Second fiddler, Benny Kubiak, second guitar man Jimmy Dunn, and bass man Russell O'Neal make up the rest of the backup team.

We had the pleasure of seeing and hearing this new champion perform at the National Contest and were amazed at his ability to apply his flawless technique, even under the stiff competition which appeared from all over the United States. As the contest progressed, many other good fiddlers were finding themselves out of the race thru the accumulative point system of judging, but Herman Johnson kept applying that long bow without distortion, and with beautiful tone and smoothness until he was selected as number one from the top five.

We agree with the panel of five excellent judges that Herman Johnson's style is number one and that he well deserves the title of NATIONAL OLDTIME FIDDLER CHAMPION!

WE found him in a machine shop — YOU'LL find him in the National Fiddlers Hall of Fame — in Weiser, Idaho.

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*American Heritage
Music Corporation*

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BOISE, IDAHO 83702



May 1978



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Side 1

**1—BUILD ME UP WHERE I'M TORN DOWN—
THE SUPREME ANGELS**

Time: 4:18—PD

**2—I FEEL LONESOME—REV. CLEOPHUS
ROBINSON**

Time: 4:04, Publisher—Paul & Shad Music BMI, Writer—
C. Robinson

**3—NINETY-NINE AND A HALF WON'T DO—
THE SOUL SEARCHERS & TROY RAMEY**

Time: 2:51—PD

**4—I LOVE TO PRAISE HIS NAME—REV.
MILTON BRUNSON & THE THOMPSON
COMMUNITY SINGERS**

Time: 3:33, Publisher—Vio Lee Music BMI, Writer—
J. Dixon

**5—HE'LL MAKE A WAY—THE SWANEE
QUINTET**

Time: 4:09, Publisher—Excellorec Music BMI—Writer—J.
Anderson

Side 2

**1—I'M GOING TO SERVE JESUS—THE
SUPREME ANGELS**

Time: 3:25, Publisher—Excellorec Music BMI—Writer—
S. Hightower

**2—COME TO JESUS—REV. CLEOPHUS
ROBINSON**

Time: 3:30—PD

**3—A CHARGE TO KEEP—THE SOUL
SEARCHERS**

Time: 5:13—PD

**4—IT'S MY DESIRE—REV. MILTON BRUNSON
& THE THOMPSON COMMUNITY SINGERS**

Time: 3:32, Publisher—Pearce/Crown Royal Music BMI

**5—I'LL MAKE IT ALRIGHT—THE SWANEE
QUINTET**

Time: 2:30, Publisher—Excellorec Music Co. BMI—
Writer—L. Wallace

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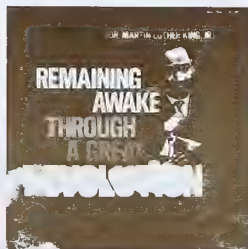
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a knock
at midnight
dr. martin
luther king, jr.



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Band 1—I HAVE A DREAM Time: 16:20

(From Creed LP 3201)

Band 2—REMAINING AWAKE Time: 4:15

(From Creed LP 3024)

Band 3—A KNOCK AT MIDNIGHT Time: 4:00

(From Creed LP 3008)



Side B MAHALIA JACKSON

1—MOVE ON UP A LITTLE HIGHER 5:50

2—HOW I GOT OVER 3:07

3—IN THE UPPER ROOM 5:48

4—DIDN'T IT RAIN 1:52

5—WALKING TO JERUSALEM 3:05

6—GET AWAY JORDAN 2:35



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I think you will be surprised at what you hear on this record. You won't believe it's the STAMPS!

Donnie Sumner, my nephew, always wanted to pick out material, arrange it and completely produce an album for the STAMPS. I wouldn't allow it because I thought I was smarter than he. But . . . this album proves I was wrong. Donnie is a genius.

A "musical nut" in my words. I don't think you will ever hear a better record than the STAMPS' "STREET CORNER PREACHER".

Still, it takes a lot more than this to make it complete. Donnie never could have done what was done without "A Studio" and "An Engineer" that were tops!

Q.C.A. has one of the best facilities I have ever recorded in. Chuck Seitz, their chief engineer, and Ric Probst, his associate were just as enthused as the STAMPS or Donnie.

And last, but in no way the least, a big thanks to Ed Bosker for giving the "green light" to make it all happen.

With this record you have the best production, best engineering and I believe, the best singing you have ever heard. We have all given it our best with nearly 100 hours of hard work.

THANKS Q. C. A. FOR GIVING OUR FANS THE BEST!



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QCA 359

SIDE ONE

1. STREET CORNER PREACHER 2:10
(Nielson - Sumner - Beatty)
Gospel Quartet Music (SESAC)
2. HIS BLOOD WASHES WHITER THAN SNOW 2:41
(Ronnie Mabe)
Gospel Quartet Music (SESAC)
3. PILGRIM IN NEED 2:16
(Ronnie Mabe)
Gospel Quartet Music (SESAC)
4. WHERE HAS LOVE GONE 2:43
(Donnie Sumner)
Gospel Quartet Music (SESAC)
5. GAINING GROUND 2:38
(Phelps)
Canaanland (BMI)

SIDE TWO

1. I WANNA BE READY 3:26
(Brown-Craft)
Canaanland (BMI) / First Monday (ASCAP)
2. WAY OVER YONDER 3:21
(Carol King)
Screen Gems Columbia (BMI)
3. HE'LL HOLD TO MY HAND 3:44
(Donohue)
Stamps Baxter (BMI)
4. LET HIM IN 2:19
(Ronnie Mabe)
Gospel Quartet Music (SESAC)
5. ALL FOR ME 3:23
(Ronnie Mabe)
Gospel Quartet Music (SESAC)



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Mastered by: Kevin Metcalfe at The Soundmasters, London

Design & Illustration: Tony McDermott

Sean Paul, Wayne Marshall & Elephant Man appear courtesy of VP Music Group



disc one side 1

- 1 **VYBZ KARTEL**
→ Picture This
- 2 **KID KURRUPT**
→ Something Wrong
- 3 **NICKY B**
→ It's On
- 4 **BUCCANEER**
→ Gi Mi Some More
- 5 **LOOGA MAN**
→ Gal Yuh Hot

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→ Anthem
- 2 **SEAN PAUL**
→ Bounce It Right There
- 3 **WARD 21**
→ Money Time
- 4 **BUSY SIGNAL**
→ There I Go
- 5 **SHEZ**
→ I Need You

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disc two side 3

- 1 **ELEPHANT MAN**
→ Doing It Right
- 2 **VYBZ KARTEL**
→ Real Deal
- 3 **JAGWA**
→ Wok Gal
- 4 **TAMI**
→ I
- 5 **RED RAT**
→ Wine Yuh Gal

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side 4

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→ Wrath
- 2 **WAYNE MARSHALL**
→ Smoking Up
- 3 **BLING DAWG**
→ Dicky Dicky Love
- 4 **DAVILLE**
→ Sooner Or Later
- 5 **BUCCANEER & BLAXXX**
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- 11 CHUCK TURNER
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- 12 WAYNE SMITH
UNDER MI SLENG TENG
- 13 HOME T. COCOA TEA,
SHABBA RANKS
WHO SHE LOVE
- 14 SANCHEZ
HERE I AM

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Harvey Mason



Harvey Mason

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Featuring Art Wilson, vocal solo
Rhythm Arrangement, Harvey Mason
String Arrangements, Jerry Peters
Background Vocal Arrangement,
Harvey Mason

Piano, Jerry Peters
Guitar, Mike Simbello, Al McKay
Bass, Nate Watt
Harp, Dorothy Ashby
Strings, Charles Veal
Background Vocals, Maxine Waters,
Julia Waters, Vernetta Fields
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TILL YOU TAKE MY LOVE

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Rhythm Arrangement, David Foster,
Harvey Mason
String Arrangement, Jerry Peters
Horns Arranged by Greg Adams
Piano, David Paich
Electric Piano, David Foster
Guitar, Ray Parker, Jay Graydon,
Phil Upchurch
Bass, Mike Porcaro
Percussion, Steve Forman
Horns, Tower of Power, Lenny Pickett,
Emilio Castillo, Steve Kупka,
Mick Gillette, Greg Adams
Strings, Charles Veal
Background Vocals, Stephanie Spruill,
Paulette McWilliams
Drums, Congas, Percussion, Harvey Mason

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Bass, Louis Johnson
Guitar, Ray Parker
Electric Piano, Synthesizer, Dave Grusin
Percussion, Drums, Vocal, Harvey Mason
Special Effects, Hoppy Mason

FREEDOM EITHER WAY

Composer Harvey Mason/S. Mason
Featuring Harvey Mason, Vocals
Rhythm Arrangement, Harvey Mason
Horns Arranged by Larry Williams
Bass, Louis Johnson
Guitar, Jay Graydon
Piano, David Foster
Percussion, Steve Forman
Horns, Sea Wind Horns, Larry Williams,
Kim Hutchcroft, Jerry Heys
Drums, Congas, Percussion, Harvey Mason

FUNK IN A MASON JAR

Composer Harvey Mason
Vocals, Merry Clayton, Sylvia Cox, Harvey
Mason, Kenny Mason, Marvin Mason
Rhythm & Horn Arrangements, Harvey
Mason

WHAT'S GOING ON?

Composer Renaldo Benson, Alfred
Cleveland, Marvin Gaye
Publisher Jobete Music
Featuring George Benson, Solo Guitar
Jorge Dalto, Acoustic Piano Solo
Bass, Stanley Banks
Electric Piano, Ronnie Foster
Percussion, Steve Forman
Strings, Charles Veal
Drums, Vibes, Congas, Percussion,
Rhythm & String Arrangement,
Harvey Mason

SET IT FREE

Composer Kenny Loggins, Eva Ein
Featuring Tom Scott, Tenor Solo
Bob James, Piano Solo
Stephanie Spruill, Paulette McWilliams,
vocals
Rhythm Arrangement, Bob James
String Arrangement, Jerry Peters
Vocals Arrangement, Harvey Mason
Bass, Verdine White
Guitar, David T. Walker, Lee Ritenour
Acoustic Guitar, Lee Ritenour
Percussion, Victor Feldman
Synthesizer, Dave Grusin
Strings, Charles Veal
Congas, Ralph McDonald
Drums, Harvey Mason

PHANTAZIA

Composer Dave Grusin
Featuring Lee Ritenour, Guitar Solo
Anthony Jackson, Bass Guitar Solo
Ronnie Foster, Mini Moog Solo
Rhythm Arrangements, Dave Grusin
Horns Arranged by Harvey Mason
Electric Piano, Dave Grusin
Synthesizer, Ian Underwood
Trumpet, Chuck Finley, Jerry Hey, Kenny
Mason, Gary Grant
Trombone, Bill Watrous, Dick "Slyde" Hyde
Percussion, Steve Forman
Percussion, Drums, Harvey Mason

LIQUID

Composer Harvey Mason
Rhythm Arrangements, Bob James
Horns Arranged by Kenny Mason
Piano, Bob James
Bass, Verdine White
Guitar, David T. Walker, Lee Ritenour
Tenor Sax, Tom Scott
Percussion, Victor Feldman
Synthesizer, Dave Grusin
Trumpet, Chuck Finley, Jerry Hey,
Kenny Mason, Gary Grant
Trombone, Bill Watrous, Dick "Slyde" Hyde
Drums, Harvey Mason

STRING MUSICIANS ON WHAT'S GOING ON AND UNTIL YOU TAKE MY LOVE

VIOLINS, Harrison Goldman,
Garvey Winterton, Henry Roth, Dorothy Wade,
Karen Jones, Arnold Belnick, Bob Lipsett,
Robert Sushel, Marsha van Dyke
CELLO, Rollice Dale, Denyse Buffum,
Renita Koven, Virginia Majewski,
Ronald Cooper, Selene Hurford

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Gary at Crystal, Bill and Lary at PPU.
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all their assistance in keeping the project in order.
Production Assistance to Kenny Mason &
Peter Chaikin.
A Very Special Thanks to all the incredible
musicians all of whom gave their very best in every
way on this project. I thank you for sharing your
hearts.
Harvey plays Rogers Drums, Remo Drum Heads &
Avedis Zildjian Cymbals
To Sally With Love

RECORDED AT:
Conway Recorders, Peter Chaikin: Engineer
Chris Gordon, Bill Hudson, Cicco Deluna: Assistant
Engineers
Crystal Recording John Fischbach, Gary O: Engineers
Burbank Studios John Neal and
Phil Schier: Engineers
TBS Studio, Phil Schier: Engineer
Total Experience Frank Brown: Clerk, Engineer
A/B/C Recording Studios James Markley: Engineer
Western United Studios Don Moore: Engineer
Mirokita Company Stanley De Peter: Engineer
A Special Thanks to Rosemary McLean
Michael Lee, Hank Gilbert,
Howard Finkelson and Larry Berkstein

COURTESY OF:
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Victor Feldman, L.A. Express, appears courtesy of Canbou
Records.
Dave Grusin appears courtesy of Polydor Records.
Anthony Jackson appears courtesy of Columbia Records.
Bob James appears courtesy of Tappan Zee Records.
Louis Johnson appears courtesy of A&M Records.
Kenny McDaniel appears courtesy of T.K. Martin Records.
Arlene Roth appears courtesy of Columbia Records.
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Lee Ritenour appears courtesy of Polygram Records.
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Bill Watrous appears courtesy of Columbia Records.

Lee Ritenour appears courtesy of Polygram Records.
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Harvey Mason appears courtesy of Columbia Records.

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BILLIE HOLIDAY AL HIBBLER AND THE BLUES

BEAT THE WORLD
21450 0401
Φ 1 . 0 0



BILLIE HOLIDAY — AL HIBBLER

...“and the Blues”

Represented in this album are two blues singers whose distinctive stylings have set the pattern for most of the jazz singers who followed them—Billie Holiday and Al Hibbler, probably the most widely imitated vocalists of our time.

Billie Holiday was a legend in her time and will continue to remain so whenever and wherever jazz singers are discussed. For she brought a new concept of song into popular music, that of orienting a voice to its instrumental accompaniment. The sound she evoked is difficult to describe. Somewhat coarse, her voice had an emotional quality and intonation that instantaneously commanded attention.

She has often been compared with Bessie Smith, the original queen of the blues. But her admirers contend she far surpassed not only Bessie but every other blues singer of all time.

Billie Holiday was born Eleanor Fagan Gough in Baltimore, Maryland, on April 7, 1915. She inherited a love of and native ability for music from her father, who played guitar and banjo with Fletcher Henderson's band in the early 1930s. After an errant childhood of misguided wandering, she took her first step up the ladder with a job at Jerry Preston's Log Cabin club in Harlem.

It wasn't long before her talent aroused the interest of Benny Goodman and with the incomparable King of Swing's band she cut her first record in 1933. From there it was a quick ascent to stardom via recordings with her own band and those led by such outstanding leaders as Teddy Wilson, Count Basie and Artie Shaw.

Her close association with the inimitable Lester Young led to a lifelong friendship that saw each christen the other with a nickname that was to be the eternal trademark of each. She called Lester "President" (later shortened to Prez) because, as she said, "he's the greatest and deserves the title of the

Side 1		Time
BLUE TURNING GREY OVER YOU— Billie Holiday (ASCAP)		2:00
BE FAIR TO ME BABY— Billie Holiday (BMI)		2:35
ROCKY MOUNTAIN BLUES— Billie Holiday (BMI)		3:09
DETOUR AHEAD—Billie Holiday (ASCAP)		3:00
FAT AND FORTY—Al Hibbler (BMI)		3:00
Side 2		
I SURRENDER DEAR— Al Hibbler (ASCAP)		2:40
I GOT IT BAD AND THAT AIN'T GOOD—Al Hibbler (ASCAP)		3:00
DON'T TAKE YOUR LOVE FROM ME—Al Hibbler (ASCAP)		2:50
HOW LONG—Al Hibbler (ASCAP)		2:40
S'POSIN'—Al Hibbler (ASCAP)		2:18

greatest and the greatest thing I know is to be a president That's greater than a king or emperor or anything."

Lester named her "Lady Day." He considered her a great lady and, combining it with the "Day" out of Holiday, gave her a title by which she has been known ever since.

Al Hibbler's influence is particularly noticeable among today's young crop of rhythm and blues singers. The style he introduced of dropping his voice—sometimes a full octave—has been greatly copied in modified form by many of the most

popular and successful male blues singers heard on best-selling records currently available.

Born blind in Little Rock, Arkansas on August 16, 1915, his handicap did not deter him from what he most wanted—a singing career. He entered and won numerous amateur contests in Memphis, joined Dub Jenkins' band, formed his own band in San Antonio and then toured the South with Jay McShann.

His remarkable vocal gymnastics brought him to the attention of Duke Ellington and this "tonal pantomime," as Duke termed it, brought him to national attention during his eight years with the band.

That his contribution to music was recognized by his fellow musicians and fans is evidenced by his having won the Esquire Magazine New Star award and the band vocalist poll conducted by Down Beat magazine.

So here they are—two of the greatest innovators of song in the history of blues, "Lady Day" Billie Holiday and Al Hibbler.

Since high fidelity recording includes a true reproduction of all sounds without discrimination or distortion, the original recording was done on an Ampex 300-C Magnetic Tape Recorder at 15 IPS using Scotch tape. To effectively record the full frequency spectrum Telefunken U-47M microphones were used. Tape to disc transfer employed an automatic Scully lathe with heated stylus using a Grampian feedback cutter system. Disc recording utilizes the standard RIAA recording curve.

LET'S
HAVE
FUN
TO"
GE"
THER

Produced and
Arranged by
Eddy R. Davis

JOHN WILLIAMS JR.

(One of Classic Jazz's Greatest Double Bassists)



DILL JONES • JACK GALE • JOEL HELLANY • LEW MICALLEE • HOWARD ALDEN

PAUL BACON • PETER ECKLUND • CYNTHIA SAYER • GIAMPAULO BIAGI • STAN KING • LAWRENCE LUCIE

JOHN WILLIAMS JR.

(One of Classic Jazz's Greatest Double Bassists)

LET'S HAVE FUN TOGETHER

DILL JONES • JACK GALE • JOEL HELLANY • LEW MICALLEF
HOWARD ALDEN • PAUL BACON • PETER ECKLUND • CYNTHIA SAYER
GIAMPAULO BIAGI • STAN KING • LAWRENCE LUCIE

Produced and Arranged by
Eddy R. Davis

SIDE ONE

1. All Too Soon (Ellington/Sigman) 4:17
2. Sometimes I'm Happy (Ceasar/Youmans) 4:55
vocal duet by Bacon and Micallef
3. Memphis In June (Carmichael/Webster) 4:01
vocal by Cynthia Sayer
4. Back In Your Own Back Yard 3:15
(Jolson/Rose/Dreyer)
vocal by Lew Micallef

John Williams Jr. bass on all tracks

Dill Jones (A GENTLEMAN'S GENTLEMAN) piano on all tracks

Howard Alden guitar on all tracks and banjo side 1, trk. 2

Jack Gale trombone side 1, trks. 1-4 / side 2, trks. 1-2-4

Joel Hellany trombone side 1, trks. 1-4 / side 2, trks. 1-2-4

Peter Ecklund trumpet side 1, trk. 4 / side 2, trks. 2-4

Paul Bacon paper and comb side 1, trk. 2 / side 2, trk. 1

SIDE TWO

1. It's Only A Paper Moon (Rose/Harburg/Arlen) 3:28
vocal by John Williams Jr.
2. Then Who Would I Sing My Songs To? (Davis) 4:19
vocal by Cynthia Sayer
3. Satin Doll (Ellington/Strayhorn) 3:33
special guest Lawrence Lucie guitar
4. Shine On Your Shoes (Dietz/Schwartz) 4:22
vocal by Lew Micallef

Stan King washboard side 1, trk. 4 / side 2, trks. 1-4

Giampaolo Biagi drums side 1, trk. 2

Cynthia Sayer banjo side 1, trk. 4

Lawrence Lucie guitar side 2, trk. 3

Special Vocal Chorus on side 1, trk. 2 : Alden, Davis, King,
Micallef, and Bacon.

If you have a library of "Classic Jazz," then you've been aware of John Williams (the bassist) for some time. Perhaps you've seen him, as of late, with Bob Greene's "World of Jelly Roll Morton" or in his travels with the "Harlem Blues and Jazz Band." His stints with Mary Lou Williams (not related), Louis Armstrong, and the like are a matter of recorded history. However, John was at the heart of a period of jazz lost to record aficionados and surrounded by much mystique. I am referring to the "heyday" of jazz in New York City, at the famed nightclub known as "Cafe Society." Many great groups were organized to perform there. Few of them were recorded so they have become only

memories to those of you who heard them live. Johnnie's bass playing is a thread woven into these memories. Memories of Teddy Wilson's Orchestra, Johnny Hodges and various "Duke Ellington type" groups, and of course moments with the "one and only" Billie Holiday are only a part of this history of the famed "Cafe Society."

As the cover of this album states, and those of you who are "jazz fanatics" have known for years, John Williams Jr. is truly one of the great double-bassists of all time. Above all John is an originator of American music, the music the world fondly calls "Classic Jazz."

Oral Interview by Eddy Davis
Recorded at Sound Prism Studios, N.Y.C. 10/5/82 and 10/7/82
Photography by Ray Quaranto at the Red Blazer Too, a N.Y.C. club
Mixed by Perry Lawrence
Album Design by Jim Gribbon
Executive Producer Lew Micallef


NEW YORK JAZZ
J-004
A Micallef/Davis Co
Room 4D
27 Washington Square N
New York, N.Y. 10011 U.S.A.



GONG DOWN THE VALLEY
with
the Calvary Chords

— *Chords* —

SIDE 1

1. We Are Going Down the Valley
2. I Cannot Find the Way Alone
3. He Filled a Longing
4. I Know Who Holds Tomorrow
5. I've Been Born Again
6. Until You've Known
the Love of God



SIDE 2

1. Thank God, I Am Free
2. Now I Have Everything
3. I'll Meet You By the River
4. Why Should I Worry or Fret?
5. One More Valley
6. Lord, Lead Me On



John E. Yoder
Route 1
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Telephone:
(215) 488-6338



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JAMES K. WOODRUM
READING PA.

Dad is in charge of the Excavation Division of Weber Construction, Incorporated. *** Mother keeps busy by answering mail and sewing all clothes for her daughters and herself. *** A student of Philadelphia College of Bible, Phyllis is enrolled in the five-year music course, majoring in voice. *** Judy is an efficient stenographer in the Berkshire International Corporation in Reading, Pennsylvania. *** Wendell is interested in electronics and is enrolled at Philco Technical Institute in Philadelphia. He will be majoring in Electronics Engineering. *** Attending Hamburg Area High School keeps Sam busy, but he can always find time to go hunting with his purebred German Shorthair Pointer—"Duchess." *** Nancy Lou makes homework more enjoyable by listening to gospel records as she works.

SINGER

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SVE

SOCIETY FOR VISUAL EDUCATION, INC. 1345 Diversey Parkway Chicago, Illinois 60614

ONE

- Cheater For One** Issa Rae
Insecure Jazmine Sullivan x Bryson Tiller
Supermodel SZA
Attitude Larkelle47
Crew GoldLink feat. Brent Faiyaz & Shy Glizzy

TWO

- Go Low** Issa Rae
A Life Buddy
Real Bitch Problems TT The Artist
Lowkey Kari Faux
Run Up Cam & China
Poppin Rico Nasty

THREE

- Ho For It** Issa Rae
Run Me Dry Bryson Tiller
The Juice H&B
Hit the Ceiling Lilan Babé
Fine Lines Jaha Smith
Feels Like NAO

FOUR

- Rejected** Issa Rae
Quicksand SZA
Morning Blues Smiles Dolls feat. JUSCO & TOLAN
Matthew In The Middle Smiles Dolls feat. Daniel Caesar
Gucci Ice Cream Shy Glizzy feat. Lil Yachty
Blot! Issa Rae

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8885-49969 1



insure Joanne Sullivan & Bryson Tiller
(Bryson Tiller, Joanne Sullivan, Dwayne M. Weir II, Marcello Valenzona, Andre Christopher Lyon)
Published by Bryson Tiller Publishing Designee (ASCAP),
ATV Ballad (BMI), Jostody Publishing (ASCAP),
Dwayne M. Weir II/Son Michael Anderson Music LLC/
Warner-Tamara Publishing Corp. (BMI), Dade Co.
Vocal Music, Inc./Universal Music 2 Songs LLC (BMI)

Produced & Arranged by Key Wayne for For The Win
Produced by Fabian Marscullo for That's A Dope
Mix of Seventy Sound Works, Los Angeles, CA &
Chalice Recording Studios, Los Angeles, CA.
Assisted by McCoy Soulcaligay

Contains a portion of the composition "Without
You" written by Marcello Valenzona and Andre
Christopher Lyon. Published by Dade Co. Vocal
Music, Inc./Universal Music 2 Songs LLC (BMI)

supermodel \$2A

(Sofia Rowe, Tyron Donaldson, Terrence
Henderson, Carter Long, Gregory Landgraf, Jr.)
Published by Universal Music Publishing, Inc.
(ASCAP), IDE Music, LLC Publishing Designee/
Universal Music Publishing, Inc. (ASCAP),
Carter Long Publishing Designee (ASCAP),
Gregory Landgraf, Jr. Publishing Designee

Produced by Scum
Additional Drums by Scott
Background Vocals by Pharrell Williams
Skit by Mommy
Engineered by Ray Charles Brown
Mixed by Derek "MixedByAT" All
All Recorded at No Piques

Pharrell Williams appears courtesy of Sony
OTHER/Columbia Records

Attitude Ladies47

(Hosben Jones, Michael Barney)
Published by Warner-Tamara Publishing Corp.
/Pancake Ingram Publishing (BMI), Michael
Barney Publishing/Almo Music Corp. (ASCAP)

Produced by Hosben Jones & Michael Barney
Recorded by Michael Barney at Hardcover Studios
Mixed by James Royo at Orange Coyote Studios

Crew GoldLink feat. Brent Faiyaz & Shy Glizzy
(Anthony Cario, Teddy Walton, Christopher Wood, Marcus King)
Published by GoldLink Publishing LLC/These Are
Songs Of Pulse (ASCAP) (all rights adm. by These
Are Songs Of Pulse), Teddy Walton Publishing
(BMI), Lost Kids LLC (ASCAP) (adm. by Pulse
Publishing), Glizzy Gang Publishing (ASCAP)

Produced by Teddy Walton
Recorded by Jason Gant at Cure Recording Studios
Mixed by Fabian Marscullo for That's
A Dope Mix of Just Us Studios
Assisted by McCoy Soulcaligay

Shy Glizzy appears courtesy of 300 Entertainment
Brent Faiyaz appears courtesy of Lost Kids

A Little Buddy

(Stimmie Sims II, Louie Kevin Celestini)
Published by Stimmie Sims II Publishing Designee
(ASCAP), Kaytranda Publishing Designee/
These Are Songs Of Pulse (ASCAP)

Produced by KAYTRANDA for Buddy
Recorded by Leonardo Hidalgo
at Undiscovered Location
Mixed by Kaytranda at The
Boulevard, St. Hubert, Quebec
Vocal Mixed by Jean-Marc Harvey

Real Bitch Problems TT The Artist!

(Tadua Wilson, Tavin Sparrow)
Published by Royal Artists Publishing
Designee (ASCAP) and
Tavin Sparrow Publishing Designee (BMI)

Produced by Tavin Sparrow for TT The Artist!
Recorded by James Mustrom at Reg
Bull Studios Los Angeles, CA
Mixed by Tavin Sparrow at Studio
17 Baltimore, MD
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Loukey Karl Faux

(Karl Johnson, Malik Flint)
Published by My Shit's Legit/
These Are Pulse Songs (BMI)

Produced by Malik Flint & Karl Johnson
Recorded by Karl Johnson at The Cat Cave
Mixed by Sai Gollato at Brass Record Studios

Run Up Cam & China

(Camara Denise Walker, China
Lynn Walker, Nita Luckett)
Published by China Lynn Walker/SESAC/CC Publishing,
Camara Denise Walker/SESAC/CC Publishing, Nita
Luckett & WME (impossible without having faith)
/TofitMot publishing), Jason Wilkinson (ASCAP)

Produced by Jay Natl
Recorded by Louis Harden and Marion
Travis Barrow at "Spaced Out Studio"
Mixed by Louis Harden and Marion
Travis Barrow at "Spaced Out Studio"

Poppin Rico Nasty

(Malia Kelly, Michael Dobbins)
Published by Malia Kelly Publishing Designee,
Michael Dobbins Publishing Designee

Produced by Wholamitie
Recorded by Alex Told at Atlantic Studio A
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Recording Corporation by arrangement with Rhino
Entertainment Company, a Warner Music Group Company

Run Me Dry Bryson Tiller

(Bryson Tiller, Matthew Samuels, Allen Ritter)
Published by Bryson Tiller Publishing Designee Sony/
ATV Ballad (BMI), Domarrational Publishing LLC/
Sony/ATV Lanes LLC (ASCAP), Riller Bay (ASCAP)

Produced by Bol-I-dar for 1 do Bol Productions, Inc.
Co-Produced by Allen Ritter for Riller Bay Music
Drums & Organ Recorded by Matthew Samuels
at Som Fam Studios, Toronto, Canada
Bass & Background Vocals Recorded by Allen Ritter
Mixed by Fabian Marscullo for
That's A Dope Mix at Just Us Studios
Assisted by McCoy Soulcaligay

The Justice Hero

(Shawn Tennant)
Published by Shawn Tennant Publishing Designee

Produced by HERO
Recorded & Mixed by HERO at Phantom Culture
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Hit the Ceiling Lion Babe

(Julian Harvey, Lucas Goodman)
Published by Lion Babe LLC

Produced by Lucas Astro Row
Goodman at LION BABE
Additional Keyboards by David Drake
Recorded & Engineered by Astro Row
at LION BABE Studios
Mixed by Simon Salvendy at The Joint Recording
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Fine Lines Jojo Smith

(Jojo Smith, Ed Thomas, Brad Ellis)
Published by Sony/ATV Music Publishing

Produced by Brad Ellis

Mixed by Engine Eaz
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Feels Like NAG

(Neo Jessica Joshua, James Luke Wood)
Published by Psychotic Reaction Music, Kabatt Music

Produced by Royce Wood Junior
Synthesizers, Guitars & Drum Programming
by Royce Wood Junior
Drums by Don See
Double Bass, Percussion, Synthesizers &
Drum Programming by John Calvert
Background Vocals by NAG
Engineered by Royce Wood Junior & Rick David at
Little Tokyo Studios, London UK Psychotic Reaction
Studios, London, UK Peck Bird Studios, London, UK
Mixed by Jamie Smith at Grand Studios, London, UK
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Quicksand \$2A

(Sofia Rowe, Dorothy Natchie, Ryan DeGrandy)
Published by Universal Music Publishing, Inc. (ASCAP),
Doh! Productions/Sony/ATV Sonatra (SESAC),
Ryan DeGrandy Publishing Designee (BMI)

Produced by DJ Dahi & Mickey De Grand IV
Mixed by Derek "MixedByAT" All

Morning Blues Smiles Davis feat. BOSCO & TOLA

(Brittany Michelle Bosco, Tola Sotogowska, Manique
Proctor, Vito Capolletto, Newly Dinkins Jr.)
Published by HELIOBOSCO (SESAC), Tola Sotogowska
(BMI), The Co-Star Entertainment, Inc. (BMI)

Produced by Smiles Davis & The Co-Stars,
for The Co-Star Entertainment, Inc.
Recorded by Newly Dinkins Jr. at Club 2723 Studios
Mixed by Vito "Big Boss" Capolletto
at Diet Punk Studios
© 2017 Club 2727/The Co-Star Entertainment, Inc.

Matthew in the Middle Sean Leon

feat. Daniel Caesar
(Matthew Leon)
Published by Matthew Leon Publishing Designee

Produced by Jordan Evans, Jack Reichen
& J'Vel Boyce for Sean Leon
Recorded & Mixed by Nathan Ashby
at Studio 876, Toronto, ON

Guest Ice Cream Girls in the Yard prod. by Falcons
(Brittany Bosco, Chiffon Nilon,
Michael Graham Oatman)
Published by HelioBosco Publishing (SESAC), Chiffon
Nilon Publishing Designee, Michael Graham Oatman

Produced by Falcons for Girls in the Yard
© 2017 Van Allen Girls in the Yard

Soundtrack Producer: Kier Lehman
Soundtrack Executive Producers: Ika Rose
Mehna Matsoukas & Prudence Penny
Executive in Charge of Music for RCA
Records: Karen Lomberton

A&R: Tunji Balogun
Album Mastered by Herb Powers,
Jr. for Powers Mastering, Inc.

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Williams, Trevon Williams, Allison Wood, Pat Woods

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The Concert Choir of Washington

"Rock of Ages"



Recorded Live at

New Southern Rock Baptist Church

Dr. M. G. Barr, Pastor

Joan Hillsman, Director

Robert Griffin, Organist

THE CONCERT CHOIR OF WASHINGTON, D. C.

(Recorded Live)

*O Sing unto the Lord a New Song
For He hath done marvellous Things:
His right hand and His holy arm Hath
Gotten Him the Victory. Psalm 98:1*

(Choir Motto)

Side One

WE'VE COME THIS FAR BY FAITH	arr. Ronald Harbor (2:47)
ALL THE WAY (MY SAVIOUR LEADS ME)	Public Domain (2:38) arr. Ronald Harbor
ROCK OF AGES	Public Domain (6:23) Eugene "Flip" Forrest, Narrator
JUST TO HEAR	Joan Hillsman (3:20) Priscilla Speight, Soloist
THROUGH THICK AND THIN	Joan Hillsman (4:25) Melvin Ann Gill, Soloist

Side Two

SING UNTO THE LORD	Joan Hillsman (3:40) Joan Hillsman and Lewis Johnson, Soloists
WALK WITH ME	arr. Joan Hillsman (4:12) Bernice Lott, Soloist
REAL	Ronald Harbor (4:01) Descant Singers: Priscilla Speight, Elvira Dixon, Mildred Goodman, Melvin Ann Gill, Lewis Johnson, and Lewis Morrison
I CAN DO ALL THINGS	Rev. Barnard Battle (3:11) Elvira Dixon, Soloist
IF YOU SAVE	Lewis Morrison (2:25) Nathaniel Brooks, Soloist
HE'S WORTHY TO BE PRAISED	Ronald Harbor (2:11) Eugene "Flip" Forrest, Narrator

CREDITS:

The New Southern Rock Baptist Church Music Department

Instrumentalists

Herbert Slaughter (Virginia Union University) — Drums
Quentin Hillsman — Tambourine
Jeffrey Hackley — Bongos
David Brantley — Congo Drums
Ronald Harbor — Guest pianist and music coordinator
Robert Griffin — Organist

Director and Founder: Joan R. Hillsman, Minister of Music

Vice-President and Assistant Director: Lewis Morrison,

President: Evan Southerland

Guest Narrator: Eugene "Flip" Forrest, Radio Station WUST, Washington, D. C.

Mistress of Ceremony for recording session: Shirley Mae K. Berkeley

Photography by Horace J. Hillsman
"Click - Click" Images

For further information about
records and engagements
contact:

Joan Hillsman, Director
3706 Stonecliff Road
Suitland, Maryland 20023
(301) 736-6336
or
Eva Southerland, President
(301) 322-4430

The Concert Choir of the New Southern Rock Baptist Church was organized in 1975 by Mrs. Joan Hillsman with a purpose to offer sacred music to enhance the souls of men to follow Jesus Christ.

The choir have rendered concerts throughout the metropolitan area and other places.

The songs the Concert Choir sings on this album "Well Done," "Sing Unto The Lord," "Walk With Me Lord," "I Can Do All Things," "Rock Of Ages," "Jesus Is Real To Me," "Thru Thick And Thin," "We've Come This Far By Faith," "He's Worthy," and "If You Save," depict the joy that they have witnessed through the Gospel of Jesus Christ.

Without the enthusiasm sacrifices and dedication of each member, this recording would not have been possible.

In this album each song has been carefully selected to give you a variety of sound and performance.

The arrangements by the Director, Joan Hillsman and guest Director, Ronald Harbor further express the love, joy and dedication to God.

The soloists, the musicians, all participating members, and the audience in attendance made this "live recording session" a service of worship and praise to Almighty God.

I pray this album will be a blessing to everyone who hears it and through its music attract others to follow Jesus Christ.

Shirley Mae K. Berkeley
Gospel Music Workshop of America
Washington, D. C.

Congratulations to the 1978 King and Queen Coronation:

Queen — Nola Johnson
King — Nathaniel Bess
First Runner Up — Rita Hackley
Nathaniel Brooks
Second Runner Up — Marguerite Owens
Lewis Morrison

ROSTER

SOPRANOS

Benning, Deborah
Chestnut, Dorothy
Gill, Lillie
Goodman, Eugenia
Goodman, Mildred
Gresham, Evelyn
Griffin, Roberta
Lott, Bernice
Owens, Marguerite
Peterson, Theta
Speight, Priscilla
Smith, Linore
Washington, Ann
Watson, Synella
Young, Ann

ALTOS

Barnes, Mattie
Benning, Elizabeth
Dixon, Elvira
Gill, Melvin
Henderson, Edna
Johns, Vivian
Johnson, Nola
Juhann, Sharon
McNeal, Juanita
Moore, Dorothy
Pointer, Joyce
Southerland, Eva
Waller, Jill

TENOR & BASS

Bess, Nathaniel
Brooks, Nathaniel
Burroughs, Mary
Cherry, Tertha
Funderburke, Willie
Griffin, Joseph
Hackley, Redieth
Johnson, Bobby
Johnson, Lewis
Johnson, Richard
Kelly, Curtis
Kelly, Ruby
King, Ruby
McClain, Luther
Morrison, Lewis
Robertson, Nancy
Williams, Bessie
Thompson, Willie Mae
Utsey, Augusta

The Concert Choir

Stereo



Recorded "Live"

"Rock of Ages"



New Southern Rock Baptist Church
Washington, D.C.

Dr. M.G. Barr, Pastor

Joan Hillsman, Director

Robert Griffin, Organist

THE CONCERT CHOIR OF THE NEW SOUTHERN ROCK BAPTIST CHURCH, WASHINGTON, D. C.

(Recorded Live)

*O Sing unto the Lord a New Song
For He hath done marvellous Things:
His right hand and His holy arm Hath
Gotten Him the Victory. Psalm 98:1*

(Choir Motto)

Side One

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or
Nathaniel Bess, Business Manager
3706 Stonecliff Road
Suitland, Maryland 20223
(301) 736-6336

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Thompson, Willie Mae
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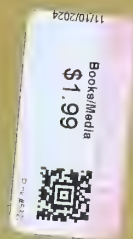


Joan Fattis



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Anna C. Buss, Organist



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Tooth Fairy
Calling Santa
Jack in Box
Smile & be happy

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LYRICS and MUSIC by
HELYN FLANAGAN



HLPS-4236

ON STAGE EVERYBODY!

LYRICS AND MUSIC BY HELYN FLANAGAN



HELYN FLANAGAN

HELYN FLANAGAN, choreographer and dance teacher conducts very successful dance studios in the greater Hartford area. Helyn, a singer as well as a dancer started her career early in life teaching dance and singing with her sister Lucille and brothers Tom and Jim on Children's Radio Programs. We could say that the Flanagans grew up on radio. Lucille and Helyn moved on to singing professionally, but when it became necessary to choose between a singing career which would take them away from home or a teacher of dance, the dancing received top billing. Lucille was studio pianist for many years and a better team would be difficult to find. Many students have achieved national fame on both TV and stage and have acknowledged Helyn's valuable training and experience which she imparted to them. Totie Fields, TV star, when greeting Helyn her dance teacher on Ralph Edwards "This Is Your Life" said, "This is the person who taught me all I know."

Helyn choreographed for Channel 3 TV, Hartford's largest television station and did many Specials. She acquired a reputation for teaching very unique routines when appearing on faculty for various National Dance Teacher's Organizations throughout the country. She is a National Director of P.D.T.A. and will again be touring with DANCE CARAVAN RED.

HELYN
HITS



OTHER ALBUMS FOR YOUNG DANCERS

Here are two other charming records directed by Helyn Flanagan. These delightful melodies, written especially for early grade children, will appeal to all, parents as well as children. Dance manual available for both albums.

OTHER MUSIC FOR PRE-SCHOOL AND EARLY GRADE CHILDREN

THE MUSIC AND LYRICS ON THESE ALBUMS WAS WRITTEN SPECIFICALLY FOR PRE-SCHOOL AND EARLY GRADE CHILDREN. THE LYRICS HELP CHILDREN TO LEARN AND DEVELOP AN AWARENESS OF THE WORLD THEY LIVE

IN, AND THE DELIGHTFULLY ARRANGED & PLAYED MELODIES STIMULATE SELF-EXPRESSION. EXCELLENT FOR DANCE, LISTENING OR OTHER CREATIVE ACTIVITIES.



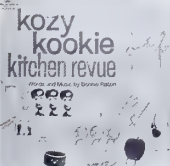
DANCING DOLLS OF THE WORLD
HLPS-4140

Complete Show Theme

What better way to teach early grade children about our neighbors in other countries, their customs and their dances, than through delightfully arranged and beautifully played music. This is a wonderful all-purpose album with children singing the clever lyrics that tell the story of dancing dolls of the world. A most useful teachers aid

Side 1.

1. It's A Small World
2. China Doll
3. Raggedy Ann & Andy
4. Irish Jig
5. Indian Doll
6. Mexican Doll
7. Russian Doll
8. Gypsy Doll
9. Scottish Doll
10. Swiss Maid
11. Exotic Doll
12. Dutch Doll
13. Spanish Doll
14. Hawaiian Doll
15. Can-Can
16. Sing



KOZY KOOKIE KITCHEN REVUE
HLPS-4126

Here is another wonderful album for pre-school and early grade children, written, arranged and recorded by Tom & Bonnie Ratton. The beautiful music and lyrics will inspire creative activity and self-expression. Children love to play games and this album will help develop their sense of rhythm and coordination

Side 1.

1. Welcome, Welcome
2. King of the Kitchen
3. Seltzer Pot
4. Angel Food Cake
5. Egghead
6. Ice Cream Cone
7. An Apple A Day
8. Cookout on Parade

Side 2.

1. Pretty Little French Maid
2. Soup For Lunch
3. Sparkling Bubbles
4. Mosaic in the Cheese
5. Corny Corn Corn
6. Waiting Salad
7. Meat & Potatoes
8. Mr. Sunshine Shine On Me



DANCE THRU OUTER SPACE
HLPS-4135

Complete Show Theme

The tunes on this album are charming and catchy and the unique arrangements give one the feeling of being in outer space. The delightful lyrics will stir the imagination of the "little ones", developing in them an awareness and interest in their planet and the entire universe

Side 1.

1. Apollo Moon Kids
2. Blast-Off
3. The Moon Star
4. Don't Forget About Pluto
5. Swing and Sway
6. Down the Milky Way
7. Venus, We See You
8. Mr. Sunshine Shine On Me

Side 2.

1. Space Walk
2. I've Got A Star in My Pocket
3. Rings Around Saturn
4. Little Green Men From Mars
5. Full Moon Out Tonight
6. Footprints on The Moon

ABOUT THIS RECORD

This is Helyn's third L.P. for HECTOR Records. The songs on this record, like those on her first two, were written for children ages 3 thru 12 years. The purpose being to develop rhythm, coordination of movement, poise, confidence, personality, imagination, awareness and to bring happiness to all who either sing or hear these songs. An appreciation of music developed at an early age can be a joy and consolation throughout life. You teachers who encourage this, contribute much to the world.

Selections

Side 1

1. **On Stage Everybody**
Great OPENING NUMBER. Song gives last minute instructions. Peppy - let's the audience in on stage lingo.
2. **Dance Avenue U.S.A.**
Good for intermediate thru professional level. Syncopated and stylized with a definite beat. You can't help yourself, you have to dance when you hear this one.
3. **Tap Is Back**
Catchy rhythm that makes you tap. Mentions DANCING GREATS. A must for your next show.
4. **Colored Glasses**
Novelty using colored glasses. Original tune and idea with bright tempo Joff Shoe. Opportunity to feature each student individually. Parents like this.
5. **Dance**
Great number for your students to use on shows. Makes people aware of benefits derived from dance. Points out self-confidence, pride, loose inhibitions etc. Your phone will start ringing. Adults and children will want to dance.
6. **Tap - Keen Fit**
A lively number mentioning benefits derived from tap dancing, such as more fun than sit-ups, no more boring exercise etc.

Side 2

7. **Bionic Baby**
Ideal for 4 & 5 year olds. Novelty number in time with the times. They really get into the swing with this one using a prop
8. **Listen—Shhh—Listen**
Good for Babies and Beginners. Teaches them to listen and holds their attention.
9. **The Tooth Fairy**
Little ballet for six year olds. All youngsters at the toothless age just love this one.
10. **Calling-Up Santa**
Adorable Baby number for 3 & 4 year olds, using a telephone. A sweet song and dance for your little ones to enjoy.
11. **Happy Jack In The Box**
A happy little tune for babies ages 3 to 5 years. Cute song and dance with prop. They enjoy doing this one
12. **Smile And Be Happy**
Everyone smiles when this number is on. Inspiration for all.

Dancing Instruments



DANCING INSTRUMENTS OF THE ORCHESTRA
HLPS-4180

Here, for early childhood, is a delightful new approach to learning. At a creative way, the most commonly used instruments of the orchestra. Children are inspired to listen, sing & dance, and recognize the various musical styles, rhythms and instruments of the orchestra. Excellent for song & dance, rhythm band and games

Side 1.

1. Trumpet Jazz
2. The Big Bass Drum
3. The Beautiful Flute
4. Sock Me A Cymbal
5. Clarinet Charleston
6. Happy Tappy Drums

Side 2.

7. The Bouncy Bass
8. The Silly Saxophone
9. Piano Boogie Woogie
10. The Classy Classical Cello
11. Fiddle It Fun
12. Hey, Look Me Over

PRE-SCHOOL RHYTHM 'N' RHYMES
HLPS-4159

Pre-School Rhythm 'n' Rhymes presents little ones with a merry assortment of "things to do," accompanied by an equally entertaining assortment of "things to say." The simple lyrics can be spoken, or sung, or even just listened to by the youngsters. The selected musical rhythms leave ample room for self-expression, and the instructions include lyrics, steps, gestures, and additional suggestions for the teacher

Side 1.

1. Introducing Me
2. Winking My Way Up
3. Ghetti
4. Pony Ride
5. Look What My Arms Can Do
6. Skip It
7. Surprise!

Side 2.

8. Christmas Morning
9. Ready Set March!
10. High and Low
11. Bunny Hop
12. Butterflies Are Fun
13. Jumping Jacks
14. Waving Goodbye



*John Walter
22-1-1971
1015*

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HLPS-4116

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HEAVEN ON THEIR MIND
SUNSHINE
GYPSYS, TRAMPS AND THIEVES
OVER THE LEGS
I DON'T KNOW HOW TO LOVE HIM

SIDE 2

SWEET GINGERBREAD MAN
EVIL WAYS
AN OLD FASHIONED LOVE SONG
HOPAK
QUEEN OF SPICE
DANCE OF THE SUGAR PLUM FAIRY
LILAC FAIRY

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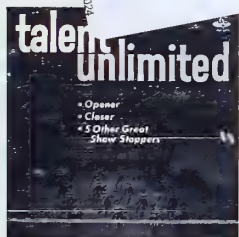
Designed primarily for dance accompaniment, the following albums contain a wide variety of tunes for Ballet—Tap—Jazz—Pre-School and Novelty Routines. They will appeal to all who dance — Teachers and Students.



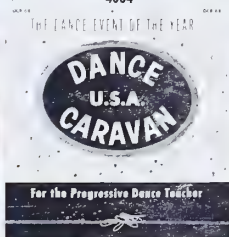
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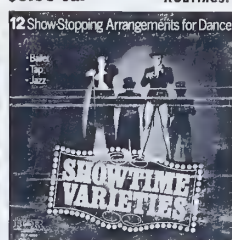
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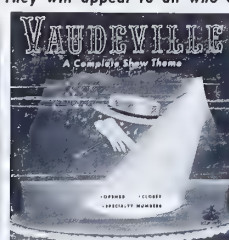
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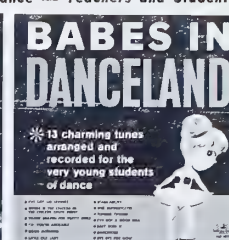
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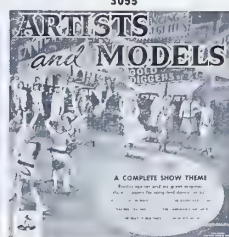
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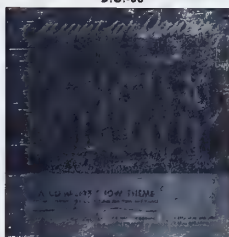
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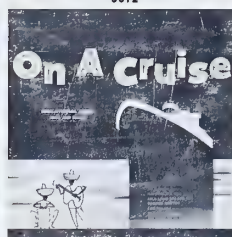
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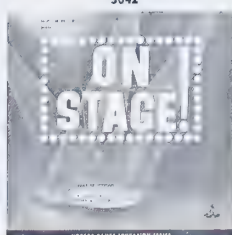
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1. CHICAGO IN CONCERT! SATB **arr. Emerson**

Roger Emerson displays his unique flair for creating Show Choir excitement in this hard-hitting panorama of Chicago's biggest hits. Imagine the staging possibilities . . . 25 OR 6 TO 4, SATURDAY IN THE PARK, COLOUR MY WORLD, JUST YOU 'N ME and DOES ANYBODY REALLY KNOW WHAT TIME IT IS. *Octavo \$1.95/Director's Kit \$25.00*

2. WHERE IS THE LOVE SATB **arr. Billingsley**

Effective with any group, this memorable arrangement of Roberta Flack's melodic hit is especially suited to less experienced groups. Alan Billingsley's skillful use of unisons, simple antiphonal effects and very moderate ranges makes this Latin ballad a sure-fire winner.

Octavo .95/Director's Kit \$20.00

3. AIN'T NO MOUNTAIN HIGH ENOUGH SATB **arr. Huff**

Diana Ross' powerful hit has become a rock standard and Mac Huff's solid arrangement captures all the rhythmic spirit of the original version. Like all Jenson Show Choir arrangements, this sparkling opener features impressive horn parts, but works well with just a basic rhythm section.

Octavo .95/Director's Kit \$20.00

4. GOOD OL' COUNTRY MUSIC SATB **arr. Brymer**

Here's the down-home medley you've been waiting for! A foot-stomping arrangement that includes Willie Nelson's ON THE ROAD AGAIN, DON'T IT MAKE YA WANNA DANCE from Urban Cowboy, WABASH CANONBALL, Anne Murray's new COULD I HAVE THIS DANCE, and ends with the hoedown classic ROCKY TOP. *Octavo \$1.95/Director's Kit \$25.00*

POP CHORAL

5. WE'RE GONNA MAKE MUSIC SATB **arr. Besig**

Perfect as a theme song this easy, powerful rock tune also makes a great show opener. Singers and audiences alike will come to life with this effective arrangement that features hand clapping and a girl's solo chorus. *Octavo .75/Companiment Tape \$10.00*

6. STILL THE ONE SATB 3-Part Mixed also available **arr. Billingsley**

Here's a practical arrangement of this Orleans hit that explodes with rhythmic vitality. As the theme for the ABC network, this infectious rock-boogie tune offers a wide range of programming possibilities. *Octavo .75/Companiment Tape \$10.00*

7. STAY TUNED SATB 3-Part Mixed, SSA, 2-Part also available **arr. Emerson**

Don't touch that dial . . . these are commercials you won't want to miss! Roger Emerson has concocted a delightful new medley of Madison Avenue's biggest hits . . . BE A PEPPER, I'M STUCK ON BAND-AID BRAND, LIFESAVERS, A PART OF LIVING, Kodak's THE TIMES OF YOUR LIFE and YOU DESERVE A BREAK TODAY. *Octavo \$1.95/Companiment Tape \$15.00*

8. THE GREAT MUPPET CAPER MEDLEY SATB **arr. Emerson**

The Muppets' zany new movie is one of the biggest hits in years, and this captivating Roger Emerson arrangement captures all the magic of Joe Raposo's enchanting sound track. Featured are HEY, A MOVIE, STEPPIN' OUT WITH A STAR, THE FIRST TIME IT HAPPENS, HAPPINESS HOTEL and HEY, A MOVIE REPRISE. *Octavo \$1.75/Companiment Tape \$15.00*

9. WILL YOU LOVE ME TOMORROW? SSA **arr. Knowles**

Treble choirs will love this new treatment of Carole King's melodic hit. Julie Knowles' refreshing arrangement features excellent voice leading, moderate ranges and an easy piano part.

Octavo .75/Companiment Tape \$10.00

10. SPIRIT SONG SATB **DeMiero/arr. Kraintz**

Here's a unique new song that's perfect for pep rallies, assemblies or for any occasion where you want to get the spirit moving. For impressive results, use the professionally recorded accompaniment tape track. *Octavo .75/Companiment Tape \$10.00*

VOCAL JAZZ

11. OVER THE RAINBOW SATB **arr. Emerson**

Roger Emerson's stunning new arrangement of this beautiful standard is the ideal way to introduce your choir to a capella jazz ballads. This easy-to-learn piece opens with a solo and builds into lush harmonies that work well with any size group. *.75*

12. DON'T GET AROUND MUCH ANYMORE SATB **arr. Kunz**

One of America's leading jazz vocal writers, Jack Kunz, brings us this exceptional new setting of Duke Ellington's jazz classic. Ideal for concert or festival use, this versatile arrangement features an opening for a scat soloist. *.75*

13. THE EASIEST WAY SSA **Kunz**

If you enjoyed Jack Kunz's WAITIN' FOR THE RIGHT MAN, you'll definitely want to program this new medium-swing tune. It's a great way to teach jazz style to your treble choir. *.75*

14. I WANT TO SEE YOU AGAIN 3-Part Mixed **Shaw**

Now developing choirs can experience the joy of vocal jazz in this imaginative new original by Kirby Shaw. Creative use of unisons and Shaw's melodic talent makes it a joy to sing. *.75*

15. THAT'S JAZZ (A Quodlibet) SATB **Rizzo**

This unique new work is a self-contained jazz clinic. It may be used to warm-up, to teach jazz rhythms and interpretation, or as an effective performance piece featuring "scat" lyrics. And Jacques Rizzo's detailed notes will let your group approach jazz confident of success. *\$1.00*

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- 2 vocal lead sheets (male or female)
- 1 conductor/producer full score
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JAMES KIMMEL
Director of Choral Publications

James Kimmel

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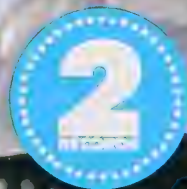


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1775 - 1975



THE UNITED STATES ARMY BAND

Colonel Samuel Loboda — Leader and Commanding Officer
WASHINGTON, D.C.

frank chacksfield

and his orchestra



“you”

Introduction

Sunny Side Up

Tip Toe Through The Tulips With Me

You're Always In My Arms

If I Had A Talking Picture Of You

Louise

The Wedding Of The Painted Doll

Song Of The Dawn

I'll Always Be In Love With You

Painting The Clouds With Sunshine

I'm A Dreamer (Aren't We All)

You Brought A New Kind Of Love To Me

Rio Rita



"YOU"

FRANK CHACKSFIELD And His Orchestra

"See and HEAR Al Jolson in 'The Jazz Singer'"

New Yorkers hurrying along Broadway stared up at Jolson's burnt-corked face on the huge posters. It was October, 1927. Inside the Warner Brothers' Theatre, Hollywood's first musical film held packed audiences spellbound. Lavish and glittering, a new form of entertainment had been born.

Melodies that touched the hearts of movie-goers in the Twenties and set their feet tapping are re-created by Frank Chacksfield and his orchestra. Here are twelve tunes which thrilled those short-skirted girls and their escorts in days before America repealed prohibition, when Britain was still on the Gold Standard and midget golf was the craze on both sides of the Atlantic.

Tender and romantic, *I'll always be in love with you* was first heard on the sound-track of "Stepping High", released by the Film Booking Office in 1928. The following year saw Herbert Hoover inaugurated President of the United States; Commodore Richard Byrd flew over the South Pole; the German 'Graf Zeppelin' completed a flight round the world. Years of slump and depression were foreshadowed by the Wall Street crash of October 29.

Early in 1929 three outstanding American novels were published: Ernest Hemingway's "A Farewell To Arms"; Thomas Wolfe's "Look Homeward, Angel"; and William Faulkner's "The Sound and the Fury". 'Amos 'n Andy' started their phenomenally successful radio series. George Arliss gave a memorable performance in the title-role of the film "DIsraeli". Four of Hollywood's brightest musicals "Broadway Melody", "The Cockeyed World", "Rio Rita" and "Gold Diggers of Broadway"—were voted among the ten best films of the year.

"Sunny Side Up" starred those enchanting sweet-hearts of song, Janet Gaynor and Charles Farrell, together with that agile, rubber-faced comedian Joe E. Brown. Music for the film was written by the talent-

ed team of Lew Brown, B. G. De Sylva and Ray Henderson; Frank Chacksfield has selected three of their songs: the carefree *Keep your sunny side up*, *If I had a talking picture of you*—1929's most topical hit-tune, and *I'm a dreamer, aren't we all?*

"Gold Diggers of Broadway", filmed in color, had a large cast including Nancy Welford, Conway Tearle, Winnie Lightner, Ann Pennington, Lilyan Tashman and singer-guitarist Nick Lucas. Al Dubin and Joe Burke wrote the songs, among them *Painting the clouds with sunshine* and *Tiptoe through the tulips*. *Painting the clouds with sunshine* was also heard in another picture made that year, "Little Johnny Jones".

Already a stage success on Broadway, "Rio Rita" starred glamorous Bebe Daniels and handsome, dark-haired John Boles. Laughter was provoked by those two inseparable jesters, Bert Wheeler and Robert Woolsey—"Wheeler and Woolsey". A sound-track packed with romantic melodies featured *You're always in my arms (but only in my dreams)* and the theme-song, *Rio Rita*.

The first of a dazzling series of musicals to use that name, "Broadway Melody" brought together Bessie Love—a silent screen favourite, Anita Paige and Charles King. Arthur Freed and Nacio Herb Brown contributed a captivating tune that became world-famous—*The wedding of the painted doll*.

Charming, debonair Maurice Chevalier went straight from the Parisian music-halls to make his American film debut in "The Innocents of Paris". The supporting cast included Sylvia Beecher, Russell Simpson, George Fawcett and John Miljan. Leo Robin and Richard Whiting wrote a tuneful score and provided Chevalier with one of his biggest hits, the delightful *Louise*.

Strangest event of 1930 was the disappearance of Joseph F. Crater, Justice of the State Supreme Court, a mystery never to be solved. In Boston, station

WEEL began transmitting daily television programmes. Sinclair Lewis received the Nobel Prize for Literature, the first American to be so honoured. The price of bootleg liquor soared. Marc Connelly's play "Green Pastures" won a Pulitzer Prize. Lovely Jean Harlow started the fashion for platinum-blond hair when she starred opposite Ben Lyon in the air-war film "Hell's Angels". It was the year of "All Quiet on the Western Front" and Greta Garbo in "Anna Christie".

Underlip pouting impudently, eyes mischievous and roving, Maurice Chevalier serenaded vivacious Claudette Colbert with *You brought a new kind of love to me*. The film they appeared in together was "The Big Pond".

Most ambitious of the early talkies, "The King of Jazz"—another colour film—featured the music of genial, rotund Paul Whiteman and his orchestra of star musicians. John Boles and the exotic Laura LaPlante headed a brilliant cast. Paul Whiteman's close-harmony trio, The Rhythm Boys, introduced movie-goers for the first time to a slim young baritone, later to become one of Hollywood's brightest stars. His name? Harry Lillis Crosby—"Bing" to you. Milton Ager's *Song of the Dawn* revives memories of one of the film's most impressive sequences.

FRANK CHACKSFIELD

Frank Chacksfield, born in Battle, Sussex, studied music from the age of seven. First he played the piano, then the organ, passing the Trinity College exams and appearing as a soloist at Hastings Music Festival before he was fourteen. At the age of fifteen he formed his own dance-band, but his parents were against his embarking on a musical career and he started working in a solicitor's office.

All day Frank worked at Law, at night he studied music. Slowly he grew convinced that music was to be his career. War broke out and in 1940 he joined the Army. During a period of convalescence from illness he made his first broadcast, singing songs at the piano in the BBC's Glasgow studios.

Frank Chacksfield has recorded with many star performers—among them Charlie Chester, Petula Clark, Bill Johnson and the Radio Revellers. Today he stands as one of the most popular and brilliant of Britain's light music conductors.

CHARLES FOX

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Distinguished Recordings Present
THE GENIUS
of
PROKOFIEV
and
BUSONI
at
the
Piano

SERGEI SERGEYEVICH PROKOFIEV was born at Ekaterinoslav on the Santsovska Estate in Southern Russia on April 23, 1891. From his earliest childhood he was exposed to classical music, primarily Chopin and Beethoven, as played by his mother. She, in fact, undertook his musical instruction for it was apparent from the beginning that the boy had great musical talent. At the age of five and a half he presented his mother with his first composition, a Hindu Gallop. Before another year had passed he had written a waltz, a march, a rondo, and a march for four hands.

While his mother could lead him to the threshold of the musical world, while she could instill a sincere and deep love for music and awaken a desire for further development, she soon realized her own limitations. Young Sergei was therefore sent to Moscow to take private lessons with Gliere and Taneieff. In 1903, when he was only 12 years old and had already composed a symphony, he was sent to the St. Petersburg conservatory. There he studied under the very best teachers: Rimsky-Korsakov and Liadov taught harmony and counterpoint, Mme. Esipova was his piano teacher and Tscherepnin instructed him in the art of conducting. He was graduated from the conservatory with the highest honors, winning the coveted Rubinstein prize for the performance of his own Piano Concerto No. 1.

Here, for the first time, Prokofiev's artistic originality was clearly defined. His virile imagination and his unique artistic personality were demonstrated fully. It was the initial major work in a series that would present to the world harmonic innovations, powerful rhythms, audacious and original themes, grotesque and biting satire; his angular harmony would seem to be avoiding the graceful and the charming, almost to the elimination of any emotional appeal. His "Classical Symphony" (1916-1917) is an outstanding example of how Prokofiev, leaning heavily on the late 18th century style and brilliantly simplifying it, created a modern form.

In 1918 Prokofiev left Russia on concert tours. His first New York recital late that year evoked probably some of the most unusual terms ever used: "Russian Chaos in Music", "His Fingers are made of Steel", "A Piano Titan" were only some of the comments used by American reviewers. Adjectives like "Savage" and "Furious" highlighted the articles written about Prokofiev. He attracted a great deal of attention, for the Revolution and the civil war that followed created great interest among Americans. Following the tenor of the times, the newspapers were quick to use exuberant terms to describe this new genius who had so suddenly appeared. "The new Russian" they called him and compared his unorthodoxy with the internal struggle against the old rulers of Russia.

In 1920 Prokofiev settled in Paris. He went on concert tours and performed in many countries, but a major part of his time was devoted to compositions. The years he spent in Paris were very successful. His ballets "Chout" (Buffoon) and "Le Pas d'Acier" were completed and "L'Enfant Prodigue" was also produced. In 1921 he travelled to Chicago to conduct the premiere of "The Love For Three Oranges" based on Carlo Gozzi's fairytale. Koussevitsky introduced his Second Symphony and other compositions. His fame was now world wide.

In the early Thirties he permanently returned to his homeland. There he composed his best known work: "Peter and the Wolf" (1936). He wrote music for the motion pictures "Lieutenant Kizhe" and "Alexander Nevsky", ballets

"Romeo and Juliet" and "Zolushka" and an opera "Semyon Kotka" which tells about the civil war in the Ukraine. Suites and a cantata have since been made out of several of these works. He used Folk music in his 2nd string Quartet, basing it on Kabardinian melodies and he wrote an "Overture on Yiddish Themes". Russia showered him with honors as one of her greatest composers and artists, Prokofiev was at the very height of his career.

Suddenly in 1948 the Central Committee of the Communist Party vehemently denounced him and his music as "bourgeois and decadent". Together with Katchaturian, Shostakovich and Mesakovsky, Prokofiev was forced into seclusion. It was not until 1951, when he publicly acknowledged his "errors" that he resumed his former high position. His Seventh Symphony was warmly received. As public atonement he wrote a suite for orchestra: "The year 1941" and the "Ode in Celebration of the End of the 2nd World War". His last ballet "The Stone Flower" was being rehearsed at the Bolshoi Theatre in Moscow and his opera "War and Peace" based on Tolstoy's novel, was about to be produced when Prokofiev died near Moscow on March 4, 1953.



FERRUCCIO DANTE MICHELANGELO BENVENUTO BUSONI was one of the greatest of piano virtuosos, an outstanding composer, a prolific writer whose valuable analyses and technical studies of music are still unexcelled.

Born on April 1st, 1866 in Empoli, a small town near Florence, Italy, he very early in his life rid himself of the three middle names, keeping only Ferruccio. Both his parents were musicians. His father a clarinetist and his mother an established pianist were his first teachers. At the age 4 years he played piano by ear and when he was 8 he performed the C minor Concerto by Mozart. A year later he created a sensation with his concert in Vienna. Concert tours of Europe followed. This very young man so impressed his audiences with his performances and compositions that he was likened to the greatest of all child prodigies, Mozart. He taught piano at the Helsingfors Conservatory, at the Imperial Conservatory at Moscow and in 1891 at the New England Conservatory of Music at Boston. Returning to Europe in 1893 he devoted the next few years to concerts and compositions. Six years later he once more returned to the United States making several triumphant tours.

Ferruccio Busoni is best known as Liszt's foremost interpreter. His enthusiasm for the great Hungarian artist was stimulated at an early age. As a child he had met and played for Liszt. As Busoni later wrote: At first I misunderstood Liszt, then I adored him and then I quietly admired him." Although by now a greatly esteemed performer, Busoni began to study the piano anew, accepting Liszt's works as his master, studying them, absorbing them, living them. Out of this close association and knowledge grew Busoni's inimitable technique. His brilliant interpretations were acclaimed by even the most severe music critics before the turn of the century. This is all the more remarkable since Liszt, who in his own lifetime had become a legend as a pianist and composer, had only recently died and the memory of his greatness was still very much alive. These critics had heard both Liszt and Busoni and could form an objective comparison.

When Ferruccio Busoni died on July 27, 1924 he left a void not filled to this day.

PROKOFIEV

Marche, Opus 12, No. 1	Prokofiev
Rigaudon, Opus 12, No. 3	Prokofiev
Prelude, Opus 12, No. 7	Prokofiev
Scherzo, Opus 12, No. 10	Prokofiev
Intermezzo (from the opera, "The Love For Three Oranges")	Prokofiev
Prelude in G Minor, Opus 23, No. 5	Rachmaninoff
Scheherazade (Fantasia arrangement from The Symphonic Suite)	
Rimsky-Korsakoff	

BUSONI

La Campanella, Paganini Etude, No. 3	Liszt
Feux-Follets (Will-O-The-Wisp)	Liszt
Polonaise in E Major, No. 2	Liszt

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(Л. Малашкин — Г. Лишин) — 2.05

НОЧЬ СВЕТЛА

(М. Шишкин — М. Языков) — 2.42

НЕ ПРОБУЖДАЙ ВОСПОМИНАНИЙ...

(П. Булахов — слова неизвестного автора) — 4.05

В ЧАС РОКОВОЙ

(автор музыки и слов неизвестен) — 2.57

ОТЦВЕЛИ ХРИЗАНТЕМЫ

(Н. Харито — В. Шумский) — 3.46

НЕТ, НЕ ЛЮБЛЮ Я ВАС

(П. Булахов — Н. Зименко) — 2.07

Сторона 2

УТРО ТУМАННОЕ

(В. Абаза — И. Тургенев) — 4.46

УЛИЦА, УЛИЦА

(А. Дюбюк — слова неизвестного автора) — 2.23

Я ВСТРЕТИЛ ВАС

(музыка неизвестного автора — Ф. Тютчев) — 3.55

ВЕЧЕРНИЙ ЗВОН

(музыка народная — И. Козлов) — 4.14

ГАЙ-ДА, ТРОЙКА! СНЕГ ПУШИСТЫЙ...

(музыка и слова М. Штейнберга) — 2.18

Михаил Левин, скрипка (3)

Михаил Воронцов, виолончель (3)

Николай Воробьев, ф-но (3)

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Оформление и фото Ю. Николаева

Имя солиста Ленконцерта Сергея Захарова, победителя международных конкурсов «Золотой Орфей» и «Сопот-74», хорошо знакомо любителям эстрады. Долгое время певец был известен как исполнитель современных эстрадных песен. Однако в последние годы круг его исполнительских интересов значительно расширился. Сегодня Сергею Захарову подвластны самые разные вокальные жанры, первым среди которых следует назвать старинный русский романс. В жанре русского романса Захаров предстал настолько неожиданным, что можно говорить о своеобразном «втором артистическом рождении» певца. Русским романсам, составляющим едва ли не основную часть репертуара Сергея Захарова, и посвящена эта пластинка.

«Русские романсы — это целая эпоха нашей национальной музыки, жемчужины нашей культуры, — говорит Сергей Захаров. — Более искреннего жанра я не знаю. Романс очень эмоционален и демократичен. В жанре старинного романса я чувствую себя органично. Я нашел здесь ответы на многие волновавшие меня вопросы — то, чего я пока не могу в полной мере сделать в жанре эстрадной песни».

В свое время исполняя песню «Возвращение романса», Сергей Захаров еще не знал, что, по сути, как бы предугадал направление своих дальнейших творческих исканий. Случайное совпадение? Возможно. Но только ли случайность в сегодняшнем обращении эстрадного певца к старинному русскому романсу? Только ли модная ностальгия по прошлому? Только ли расчет на обязательный успех этого жанра у публики? Не только. Здесь видится не игра случая, не поверхностная дань моде, но сознательный творческий поступок.

Голос певца обладает гибкостью, полетностью, интонационным многообразием. Дар вокалиста сочетается у него с убедительным даром музыкального рассказа о человеке.

Лирический герой романса, пожалуй, обрел у Захарова черты эпичности, масштабности, он возвышен, укрупнен артистом. Когда Сергей Захаров поет старинные романсы, по-новому ощущаешь их эстетические достоинства и этические ценности.

Е. Ерофеева-Литвинская

H O P E
F O R
T R Y I N G
T I M E S



Rhonda Green Ramzy



R H O N D A G R E E N R A M Z Y

These are the times that try men's souls. For on every hand, all across the land, trouble and confusion, brother against brother, fathers against their sons, so much hatred for one another. Even children being abused and misused. Yet, in the midst of all this trouble, above all the problems that we have, keep looking for a bright tomorrow. For there is hope for the trying times.

It seems that destruction is everywhere. There are wars and rumors of wars, fighting here and there. The earth shakes and trembles, pollution's in the air. We're living in a lost generation where no one, no one seems to care, or to share. So what now can we believe in, when the whole world is crashing down. Look up and see the sun still shining, and there is hope for the trying times.

People are searching for the truth about the conditions in which we live. Trying oh so hard to find solutions to give them some peace of mind. Here's the answer to your asking. Someone surely has control. Christ is the one, the only Saviour, and He's our hope for trying times.

Side One

- 1. With a Made Up Mind**
J. Cleveland/Savkos/BMI
- 2. Guilty of Loving God**
C. Barnett/Sesac
- 3. A Long Way to Go**
C. Weil/B. Mann/Screen Gems-Columbia Music, Inc./BMI
- 4. Hope For Trying Times**
H. Hobbs

Side Two

- 1. His Eye is On the Sparrow**
Traditional Spiritual
- 2. Trials Make Pure Gold**
C. Fulmore/Hosanna House/ASCAP
- 3. Broken Vessel**
A. Crouch/Manna Music/BMI
- 4. He's My Rock**
Traditional Spiritual
- 5. In All Thy Ways**
H. Hobbs

In the wilderness of human despair, a pure and articulate voice was born in Ardmore, Oklahoma. Nurtured in the moistened soil of a family choir . . . the formation of "Green Sister's Trio" . . . singing in different choral groups and choirs throughout High School and College, the voice, though exposed to the fierce blasts and scorching sun of discouragement and repression, flourished and blossomed into a lovely expression of love towards God, and towards one another in *Hope for Trying Times*.

. . . at Southwestern Union College, Keene, Texas . . . B.A. in Music . . . then joined the Heritage Singers in 1974 . . .

The voice with soulful grace and far-reaching earnestness, assures . . . just a little longer, we shall see the King in His beauty. A little longer, and He will wipe all tears away. A little longer, and He will present us faultless before the presence of His glory with exceeding joy.

. . . Today, that voice is Rhonda Green Ramzey proclaiming her hope with praise in her first album (. . . Blessing and honor, and glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, forever and ever. Rev. 5:13) *Hope for Trying Times* . . . which she dedicates lovingly to her mother, Bernice Green.

Dr. José Rodolfo Thomas-Richards

Dr. José Rodolfo Thomas-Richards

Produced by Garth Gabriel
Orchestrations arranged and conducted by Mark Hayes
Photographer—Jim Goss
Designer—John Summers
Album recorded and mixed at Soundtrek Studios,
Kansas City, Mo.
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Keyboards and Rhythm Arrangements—Brian Jones
Drums and Percussion—Dennis Rogers
Bass Players—Randy Haugen and Don Harris

Rhonda Green Ramzey is available for gospel concerts and special event appearances.

Write or telephone

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conducting the Vienna Philharmonic Orchestra

Beethoven

symphony no. 3

in E-flat major, op. 55 "EROICA"



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Beethoven:
Symphony No. 3 In
E-flat Major, Op. 55
("Eroica")

BEETHOVEN SYMPHONY No. 3 IN E-FLAT MAJOR, Op. 55 ("Eroica")

Felix Weingartner conducting the Vienna Philharmonic Orchestra

The issuance on Columbia LP Records of all nine of the Beethoven symphonies and of the four of Brahms in the memorable performances under the direction of the late Felix Weingartner is an artistic and technical event of considerable magnitude.

At the time of his death in 1942, Weingartner was universally recognized as among the truly great conductors of his time, and his readings of the works of Beethoven and Brahms in particular were of such high quality as to establish him as one of the outstanding authorities on those two composers.

These Weingartner performances, recorded over approximately a twelve year period beginning in 1926, in halls of superb acoustical quality in Vienna and London, have long been familiar to and admired by music-lovers on Columbia 78 rpm shellac Records. It is in response to countless requests that these superlative performances are now made available on Columbia LP Records.

In transferring these performances to LP advantage was taken of all of the modern advances in the technique of reproducing disc records. The metal moulds, or mothers, made directly from the master matrices which were derived from the original wax recordings were used. Specially ground diamond styli were used in the reproducers, assuring optimum fit to the grooves. As a result, all of the fine detail of the original recordings is revealed in these LP Records.

Felix Weingartner was born in 1863 and he died in 1942, a few weeks before his seventy-ninth birthday. During his long and distinguished career he was Court Kapellmeister of opera and director of the Royal orchestra in Berlin (1891-1898), conductor at the Hofoper in Vienna (1908-1911), director of the Basle Conservatory and conductor of the orchestra there, conductor at the Staatsoper in Vienna beginning in 1935. He made several visits to the United States—in 1905 to conduct the New York Philharmonic and the New York Symphony, and during the 1912-1913 season to conduct opera in Boston.

His high-mindedness as an interpreter is clear in one of his own statements: "The secret of the artistic rendering of musical compositions, and hence the secret of the conductor's art, lies in the style. The reproducing artist, in this case the conductor, must have absorbed into himself, so to speak, the peculiarity of each master and each masterpiece, and his rendering must be subordinate to this peculiarity even in the smallest details . . . One of the essential conditions of the style of an execution must be *clearness*."

Other records in this Weingartner series are:

BEETHOVEN: SYMPHONY NO. 1 IN C MAJOR, Op. 21. The Vienna Philharmonic Orchestra ML 4501
BEETHOVEN: SYMPHONY NO. 2 IN D MAJOR, Op. 36. The London Symphony Orchestra ML 4502
BEETHOVEN: SYMPHONY NO. 4 IN B-FLAT MAJOR, Op. 60. The London Philharmonic Orchestra ML 4504
BEETHOVEN: SYMPHONY NO. 5 IN C MINOR, Op. 67. The London Philharmonic Orchestra ML 4505
BEETHOVEN: SYMPHONY NO. 6 IN F MAJOR, Op. 68 ("Pastoral"). The Royal Philharmonic Orchestra ML 4506
BEETHOVEN: SYMPHONY NO. 7 IN A MAJOR, Op. 92. The Vienna Philharmonic Orchestra ML 4507

ML 4503

Beethoven:
Symphony No. 3 In
E-flat Major, Op. 55
("Eroica")

The story of Beethoven dedicating his Third Symphony to Napoleon and then tearing the dedication up in anger when Napoleon became Emperor of France is probably the best known anecdote about Beethoven, and it is probably the least important fact about the work.

What is important about this great and powerful music is that it hymns triumphantly, as few works before or after it have, the heroic spirit in man. Wagner wrote eloquently on this point, saying: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' the whole, the full-fledged *man*, in whom are present all the purely human feelings of love, or grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force."

The first movement is filled with noble and dramatic conflict—the heroic spirit in its battle with the world's cruelty. The second movement, the famous *Marcia funebre*, has meant many things to many commentators. To Marx it was Night spreading her mantle over a battlefield filled with the corpses of those who have died for glory. To Berlioz it represented not a battlefield but "profound reflections, melancholy recollections, imposing ceremonies." Tovey, attempting to probe Beethoven's extra-musical thought, writes of this movement, "Death must be faced by heroes and hero-worshippers, and if what heroes know about it is of any value to mankind, they may as well tell us of their knowledge while they are alive. And the mere courage of battle is not enough; it is the stricken nations whose sorrow must be faced." The *Scherzo* is marked by a resurgence of power. The entire work reaches its soaring climax in the triumphant final movement, which is in effect variations on a theme Beethoven had previously used in other works, notably the incidental music for *Prometheus*.

Beethoven began his Third Symphony in 1802 and completed it in 1804. It was given its first public performance in Vienna in the Spring of 1805.

Some years later, when Beethoven had written all but his Ninth Symphony, he was asked which of these eight works was his favorite, he answered, without hesitation, "the *Eroica*."

Notes by MORRIS HASTINGS

BEETHOVEN: SYMPHONY NO. 8 IN F MAJOR, Op. 93. The Vienna Philharmonic Orchestra.

BEETHOVEN: SYMPHONY NO. 9 IN D MINOR, Op. 125 ("Choral"). The Vienna Philharmonic Orchestra and Vienna State Opera Chorus with Louise Helletsgruber, Soprano, Rosette Anday, Contralto, Georg Maikl, Tenor, and Richard Mayr, Bass. Set SL-165

BRAHMS: SYMPHONY NO. 1 IN C MINOR, Op. 68. The London Symphony Orchestra ML 4510

BRAHMS: SYMPHONY NO. 2 IN D MAJOR, Op. 73. The London Symphony Orchestra ML 4511

BRAHMS: SYMPHONY NO. 3 IN F MAJOR, Op. 90. The London Philharmonic Orchestra ML 4512

BRAHMS: SYMPHONY NO. 4 IN E MINOR, Op. 98. The London Symphony Orchestra ML 4513

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合唱 藤原合唱団 TV放送合唱団

Record

359

C

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Comrades at sea

4

SYMPHONY OF SASEBO

(THE SAIKAI SANKA EULOGY)



Symphonic poem combined by chorus and orchestral music.

This is respectfully dedicated to the citizens of Sasebo

Verse by Takeshi Fujiura

Composed by Ikuma Dan

Performance: Yomiuri Nihon Symphony Orchestra
Fujiwara Chorus Group and T/V Broadcasting Chorus Group

Director: Ikuma Dan

This symphony was especially prepared and performed in commemoration of Japan's 24th National Athletic Grand Meeting which was held in Nagasaki Prefecture in 1969 and also in celebration of the 5th recital of Sasebo Citizens Symphonic Orchestra. The intent of making this symphonic poem was to keep and hand down such cultural assets in Sasebo for the everlasting future. The poem primarily describes the scenery of the Saikai National Park with its unique combination of light, sky and many scattered, scenic islands. The verse was written by the late poet, Takeshi Fujiura, a native of Hirado, Nagasaki Prefecture who had gained National stature. The music was composed and directed by Ikuma Dan, a world famous composer and a native of Tokyo.

Planned and contributed by:

Doctor Yoshihisa Tomohiro

Doctor Yuko Tominaga

COMRADES AT SEA

Performance: Japan Maritime Self-Defense Force Band, Sasebo

Director: Bandmaster Lieutenant Tooru Hayata

SELECTIONS:

(1) KIMIGAYO

Kimigayo is the Japanese national anthem. It was first composed by a British music teacher who lived in Satsuma in Kagoshima, Japan in the 1870's. Ever since, this song has been played on auspicious occasions throughout Japan. It was recomposed in 1880 by a member of the Imperial Household Agency. The words of Kimigayo express the feeling of the Japanese people toward their Emperor and Empress. The words state the wish for the reign of each respective Emperor and Empress to last forever.

(2) THE STAR SPANGLED BANNER

This is the American national anthem. It was written during the war of 1812, as Francis Scott Key looked on from a ship at the bombing of a city. He stayed all through the night watching the bombing and as he watched the fighting he saw the United States flag flying in the air which inspired the words to this song. The music was later composed by John Stanford Smith and became the national anthem in March 1931 during the time of President Hoover.

(3) AMERICA THE BEAUTIFUL

This music was composed by Mr. Woods. It describes the natural beauty of the American landscape and the feeling of patriotism of the American people. The song was played by the Japanese Training Fleets when they visited the United States and the crowds were greatly impressed by the Training Fleet band playing of this beautiful song.

(4) ANCHORS AWEIGH

This song was composed by Mr. Twinman who was once the bandmaster at the U. S. Naval Academy, Annapolis, Maryland.

(5) BEAUTIFUL NATURE (UTSUKUSHIKI TEN-NEN)

This music was composed by Mr. Hozumi Tanaka. It manifests the charming scenery of Sasebo which is surrounded by the natural beauty of the numerous islands of this area of Saikai.

(6) NAVAL MARCH

This song was composed by Mr. Tokichi Setoguchi, then the member of Japanese Imperial Navy Band at Yokosuka Naval Fleet Base. This music is a typical march of the type that Japan is particularly proud of. It was originated in 1897.

"OUR FRIENDSHIP WILL LAST FOREVER"

The title "COMRADES AT SEA" in Chinese character was autographed by Admiral Tsugio Yata, presently Chief of Joint Staff Office, Japan Self-Defense Force.

This symphony was completed when then Vice Admiral Masaru Maeda was the Commandant of Regional District Headquarters JMSDF, Sasebo. Admiral Maeda is now the Chief of Maritime Staff Office, Japan Self-Defense Force.

PASODOBLES

ELIJERON DE OBRAS / VILLALBA / TALENTO / AMOR MARIANO
 EN EL RITMO DE EL NOVO DE JONAZ / CAMPANERA / PASODOBLE TE QUIERO
 VIVA EL RITMO CONA CARL / ALISON DE MI PASODOBLE / SANTA GUITARRA

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OTROS BALLETO CARMEROS x VALERO

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ARPA RITMO Y SALERO

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(Rafael Padilla)

ESPIGA DE AMAPOLA

(D.R.A.)

TE LO JURO YO

(Lopez Quiroga-R. de León)

EL GAVILAN POLLERO

(D.R.A.)

ARPA GITANA

(Alfredo Rolando Ortiz)

PRODUCCION: Alvaro Arango G.

LADO 2

CARMENZA

(Emir Boscán)

HERENCIA GITANA

(D.R.A.)

LA BONITA SOLEDAD

(Gildardo Montoya)

EL GITANO SEÑORON

(Monreal-Perelio)

LA CULPA LA TIENE LA CAÑA DE AZUCAR

(Alfredo Rolando Ortiz)

SONIDO: Gabriel Alzate

DISEÑO: MARGARITA ROSA

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con sus interpretes favoritos



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EL CACIQUE JARUQUEÑO y ARTURITO BALDOMERO

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(STEREO)

GUATEQUE CAMPESINO

CANTA DECIMAS A LAS MADRES

Lado A

- MI MADRE** (5:15)
(Neida Revuelta)
- A MIS PADRES** (3:50)
(Arturito Baldomero)
- A LAS MADRES (Controversia)** (7:15)
(El Cacique e Isidro)
- SOY UN NIÑO CUBANO** (3:12)
(Arturito Baldomero)



Lado B

- DESPUES DEL DIA DE LAS MADRES** . . (8:58)
(El Cacique e Isidro)
- MI POTRO LUCERO** (4:13)
(Neida Revuelta)
- MIS HERMANOS** (5:23)
(Isidro Cárdenas)

Cantan:

**NEIDA REVUELTA, ISIDRO CARDENAS,
EL CACIQUE JARUQUEÑO y ARTURITO BALDOMERO**



LP - 501



LP - 502



LP - 503

Guitarras: SILVIO HORTA y MANOLO FONDEVILA
Bajo: JUAN VIVAR
Bongoes: RAMON MILAN
Güiro: MIRIAN CANIZARES
Foto: MUÑOZ STUDIO
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Side A: EVERY DAY (I Have The Blues)•THE COMEBACK•ALRIGHT, OKAY, YOU WIN•IN THE EVENING (When The Sun Goes Down)

Side B: ROLL 'EM, PETE•TEACH ME TONIGHT•MY BABY UPSETS ME•PLEASE SEND ME SOMEONE TO LOVE•EV'RY DAY



COUNT BASIE SWINGS • JOE WILLIAMS SINGS



Back in 1936, a piano player named William "Bill" Basie found himself leading a swinging band in Kansas City, Mo., which was a very swinging town. One night the band was doing a remote broadcast over a Kansas City radio station and the announcer turned to Basie. "The music business is always full of royalty," the announcer declared. "Like Duke Ellington or Benny Goodman, the King of Swing. Bill, from now on I think I'll call you Count Basie." Basie shrugged and smiled. It seemed on this night like a good joke and Bill Basie, then and now, was never averse to a good joke.

Almost from the start, it seems, Basie has always surrounded himself with the very best musicians.

Now, once again, the Count has another memorable blues singer in Joe Williams, born in Cordele, Ga., but a Chicagoan for most of his youth. They call Williams a "blues bawler" and they say that when he sings he has a "bawl," which is largely true.

Frank Foster, the tenor saxophonist, is responsible for seven arrangements—"The Comeback" (on which you can also hear the arranger in a very stirring solo), "Alright, O.K., You Win," "In the Evening," "Send Me Someone to Love," "My Baby Upsets Me" and "Ev'ry Day (I Fall in Love)." Ernie Wilkins arranged "Every Day," and "Teach Me Tonight" while "Roll 'Em, Pete" (on this one look for Frank Wess' tenor solo) is—in the jargon—a head arrangement. "My Baby Upsets Me" was composed by Joe Williams.

"Every Day" is the song which provided Basie with his first genuine record hit since 1941 and brought singer Joe Williams to the fore. Moreover, this is an earthy type vocal in the old blues-shouter tradition that goes back to Bessie Smith and Ma Rainey and beyond. That it might become popular at the peak of the so-called rhythm-and-blues fad is not terribly surprising, but to grow into a hit means that the song must have much more than limited appeal, which this one most certainly has.

There's little doubt that on this, Count Basie's 20th anniversary as a leader, he has assembled just about the finest band around today. Hear it for yourself.

With Basie, at the piano, this Long Play includes: trumpets, Reunald Jones, Thad Jones, Wendell Culley, Joe Newman; trombones, Henry Coker, Bill Hughes, Ben Powell; saxophones, Frank Wess, Bill Graham, Marshall Royal, Frank Foster, Charlie Fowlkes; drums, Sonny Payne; bass, Eddie Jones, and guitar, Freddie Greene.

Side A Recorded July 17, 1955 at Fine Sound, New York City.

Side B Recorded July 26, 1955 at Fine Sound, New York City.



STEREO

Signature 
SS 6007

STEVE ALLEN PRESENTS

TERRY GIBBS

AT THE PIANO



STEVE ALLEN PRESENTS TERRY GIBBS AT THE PIANO

SS 6007

- SIDE 1
1. STRETCHIN' THE BLUES Terry Gibbs Gibbs Music BMI 2:44
 2. YOU GO TO MY HEAD. J. Fred Coots, Haven Gillespie, Remick Music Corp. ASCAP 2:45
 3. FICKLE FINGERS Terry Gibbs Gibbs Music BMI 2:37
 4. THINGS AIN'T WHAT THEY USED TO BE
Duke Ellington Tempo Music Inc. ASCAP 2:34
 5. CHEROKEE Ray Noble Shapiro Bernatek & Co. Inc. ASCAP 3:35
 6. COUNTRY BOY Herb Ellis Jatap Music BMI 2:52
- SIDE 2
1. FOR KEEPS Terry & Donna Gibbs Gibbs Music BMI 3:15
 2. EASY BLUES Terry Gibbs Rosemeadow Pub. Corp. ASCAP 3:10
 3. SHUFFLIN' BLUES Allen-Gibbs Rosemeadow Pub. Corp. ASCAP 3:18
 4. LOVER MAN J. Davis, R. R. Ramirez, J. Sherman Pickwick Music Corp. ASCAP 3:21
 5. THE WAY YOU LOOK TONIGHT
Jerome Kern, Dorothy Fields T. B. Harms Co. ASCAP 3:16
 6. AIRMAIL SPECIAL Benny Goodman Regent Music Corp. ASCAP 2:30

I first met my good friend Terry Gibbs when he did a guest shot back around 1956 on the old Tonight Show, that long-gone TV haven for jazz musicians. I remember thinking at the time "This guy plays so fast I can't even tell *why* I enjoy his playing because the notes and phrases go by too rapidly to be understood."

My opinion hasn't changed. And if this is true of Terry it is true of all good vibraphone players. Perhaps we ought to let them record to suit themselves, then release their stuff only at 45 with instructions to play it at 33 1/3. At present, listening carefully to a vibes solo of an up-tempo number is like hearing Shakespeare recited at git-gat-giddle pace by Danny Kaye.

Another way to make it easier to meaningfully digest vibraphone ideas is to take the musician's instrument away from him and make him play two-finger piano. Unlike the vibes, which has so many overtones and which tends to group clusters of notes together in a sort of pretty blur, the piano has a crispness and definition that the human ear is better suited to interpret. This fact first hit me when I was about sixteen years old and heard a wild recording of something or other by Lionel Hampton. I hadn't been paying attention when the radio announcer (they hadn't invented the phrase *disc jockey* in those days) identified the side so I had no idea it was Hamp playing. I just thought I was hearing some fantastic new pianist, a genius with a brittle, crackling new style of attack and a technique which for crisp brilliance had never been equalled. The reason for my mistaken reaction is obvious enough. No ten-fingered pianist, not even somebody as lightning-fast as a Tatum or Previn, can do with five fingers of the right hand what a man like Hamp or Terry Gibbs can do with two fingers used like mallets.

In 1958 I took a jazz group into New York's *Round Table*. Star soloists of the combo were Terry, Mundell Lowe on guitar, and Gus Bivona on clarinet. Two or three times each evening Terry would come over to the piano and we'd play some four-handed stuff that would knock the people out. From that moment I've thought that Terry should do an entire album of piano solos and at last the idea has been realized.

Bass-clef pianist on most of these sides is the powerful and talented Donn Trenner who plays with Les Brown on our TV show, although I sat in with Terry on a couple of the numbers. But in all cases Donn and I were just along for the ride. This is all Terry's show and he puts on a great one in his traditional, hard-driving, flashy style. Gibbs has always, of course, been a swinger. Like Hamp, he *loves* to play. In Hollywood he is always trying to get a *vision* going at a club or somebody's house and as of the moment of this writing he has been more or less losing money for the past year because of the sheer, swinging kick he gets out of leading his own big band, which is a powerhouse, by the way.

Whether he has been playing with Benny Goodman's sextet, the Woody Herman orchestra, or one of his own combos, Terry is always in there giving the customers more than their money's worth. He's one musician who, though able to play "modern", is definitely not, at heart, a coolie. Not for Terry is the bored, superior glazed gaze over the heads of his audiences. He has fun playing and he can't help showing it and that, all other things being equal, is to the good, I think.

The customer certainly gets his money's worth in this package and I think he'll have just as much fun listening as Terry and the rest of us did playing.

STEVE ALLEN



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THIRD STREAM MUSIC/THE MODERN JAZZ QUARTET & GUESTS: THE JIMMY GIUFFRÉ THREE & THE BEAUX ARTS STRING QUARTET

THIRD STREAM OF MUSIC

During the last year, Gunther Schuller, a composer and French horn player favorably known in both the jazz and longhair worlds, has been heralding the arrival of what he calls "a third stream" of music — a music that is neither jazz nor classical, but that draws upon the techniques of both. As examples, he has cited works of George Russell, John Lewis, Bill Russo, John Benson Brooks and himself.

JOHN S. WILSON
The New York Times (May 17, 1960)

One of the most rewarding experiences jazz has had to offer during recent years has been that of watching the development of The Modern Jazz Quartet. Coming together early in the Fifties, it was at first little more than a frame for Milt Jackson's improvisations on standard jazz pieces and ballads. Gradually, however, owing to John Lewis's singular powers as composer and arranger and, no less, to the remarkable adaptability and resourcefulness of the other members of the group, it has assumed a unique place in contemporary jazz, and, indeed, in jazz history.

There are significant parallels between the Quartet and the Duke Ellington orchestra. The MJQ is dominated by the personality and compositional bent of Lewis, just as the Ellington orchestra always has been by its leader. Yet Lewis's pieces, like Ellington's, are never written in abstract, but, on the contrary, with the special musical capabilities and needs of each member of the group decisively in mind. There is, of course, the maximum latitude for improvisation and creative interpretation, so the relationship between composer and performers is essentially a reciprocal one which usually results in music that is largely created by the performers, yet finally shaped by the composer.

Thus it has an immediacy of expression that is only to be found in improvisation, sharing with the formal balance which only a composer can impart. In reconciling the rival claims of composition and improvisation so convincingly, Lewis has brought off one of the most difficult achievements in jazz, and placed the Quartet's work within the same tradition as that of the few other outstanding jazz composers: Jelly Roll Morton, Duke Ellington and Thelonious Monk.

The freedom and adaptability of The Modern Jazz Quartet is by now such that, besides creating a body of music as individual as any in jazz, they are able to combine with other groups without losing any of their distinctive qualities. It is this aspect of their achievement that is illustrated on this LP.

The Modern Jazz Quartet can also be heard on the following Atlantic LPs: *Pyramid* (1325); *The Modern Jazz Quartet At Inn/Guest Artist: Sonny Rollins* (1299); *One Never Knows* (1284); *The Modern Jazz Quartet* (1265); *The Modern Jazz Quartet At Music Inn/Guest Artist: Jimmy Giuffrè* (1247); *Fontessa* (1231).

SIDE ONE

1. DA CAPO
(By John Lewis; MJQ Music, BMI. Time: 3:38)
2. FINE
(By Jimmy Giuffrè; MJQ Music, BMI. Time: 6:06)
At the recording session, Da Capo & Fine were played one immediately after the other, with only a brief pause between compositions; and they are heard on this LP exactly as they were performed, with no hand separating them. The total time is 9:44.
3. EXPOSURE
(By John Lewis; MJQ Music, BMI. Time: 9:43)

SIDE TWO

1. SKETCH
(By John Lewis; MJQ Music, BMI. Time: 5:30)
2. CONVERSATION
(By Gunther Schuller; MJQ Music, BMI. Time: 10:39)

* * * * *

PERSONNEL

Da Capo & Fine are performed by The Modern Jazz Quartet: John Lewis, piano; Milt Jackson, vibraphone; Percy Heath, bass; Connie Kay, drums; & The Jimmy Giuffrè Three: Jimmy Giuffrè, clarinet or tenor sax; Jim Hall, guitar; Ralph Peña, bass.

Exposure is conducted by Gunther Schuller, and performed by The Modern Jazz Quartet & Bill McColl, clarinet; Bob Di Domenico, flute; Manny Ziegler, bassoon; Paul Inghram, French horn; Joe Tekula, cello; Betty Glanemann, harp.

Sketch & Conversation are performed by The Modern Jazz Quartet & The Beaux Arts String Quartet: Gerald Tarack, 1st violin; Alan Martin, 2nd violin; Carl Eberl, viola; Joe Tekula, cello. Sketch is conducted by John Lewis, and Conversation is conducted by Gunther Schuller.

* * * * *

Recording engineers: Tom Dowd, Earle Brown & Frank Abbey

Cover drawing: Abidine
Supervision: Nishu Eriegan

* * * * *

This is a high fidelity recording. Transfer from master tapes to master lacquers is made on Ampex 300 Tape Recorder, Scully Variable Pitch Lathe, and Grampian Feedback cutterhead. The variable pitch control of the Scully widens the grooves for loud passages and narrows them during quieter sections, forming the light and dark patterns that can be seen on the surface of the pressing. The finest vinylite compound is used. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle crossover.

The first two items combine the resources of the MJQ and Jimmy Giuffrè's trio, and make subtle use of the contrasting tone-colors of vibraphone, clarinet, guitar and piano, and of the heavier sound of the ensemble with its two double basses. Da Capo is based on the alternating development of two contrasted ideas. After the introduction, we hear first a gay, dancing little figure on the vibraphone and this is succeeded by a brief pastoral melody on the clarinet.

Da Capo uses vibraphone and clarinet as its chief protagonists; in contrast, Fine, which is aondo, employs the instruments most of the time in contrasting pairs. Its subject is a single jaunty phrase announced at the outset by the piano. This is at once freely varied by

the clarinet, vibraphone, guitar, bass and percussion in turn.

These two pieces were recorded one right after the other; the seven men played straight through, and no one thought a second take was necessary. The group's work has a spontaneity that is entirely in keeping with the kind of formal cohesion and relationship of part to whole that the members of the MJQ so often achieve.

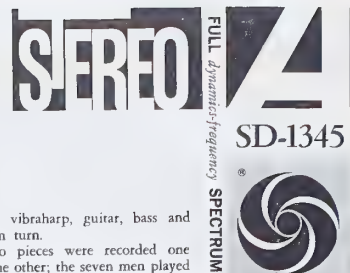
Exposure, Lewis's music to the United Nations documentary film of the same name, is played by a small chamber ensemble built around the MJQ. The themes, and, indeed, the whole melodic development, have that quality of seeming conventional simplicity, while really being unusually fresh and eloquent, that at once marks them as the work of John Lewis. The clarity of the instrumental textures, the subtly changing tone-colors and the skillful interweaving of the parts are also unmistakably his.

Likely to be more controversial are the two pieces with The Beaux Arts String Quartet. Lewis's Sketch is a brief attempt to employ strings in a jazz composition. The sheer loveliness of sound produced by the combination of vibraphone and piano with strings should give pause to anyone who has made up his mind that strings cannot, or should not, be used in jazz. Clearly, Lewis's problem here was to allow for the fact that the string players phrase and accent differently than the jazzmen and, while writing music suitable to each group, maintain over-all unity. Within the modest dimensions of this composition, he is entirely successful, and Sketch is a delightful piece to listen to.

In Gunther Schuller's Conversation, the strings dominate the first part of the piece, with the other instruments making coloristic, harmonic and percussive additions. Tension is built up, mainly by the strings, and the two groups gradually assume equal partnership in what becomes an extremely imaginative fragmented texture. (The way in which tension is increased reminds one of Bartók's quartets, but the pointillistic manner of handling the instruments in this section shows the influence of Webern.) Tension is released by the entry of the MJQ as such, who go on to a typical collective improvisation. The strings re-enter and begin to re-introduce the tension. An interplay between the relaxation of one group and the tension of the other is produced, and is finally resolved in the sudden ending.

Like Lewis, Schuller recognized the different requirements and emotional connotations of the two groups and built his music on the differences. Neither of these works endeavors to mix classical and jazz devices together in the kind of artificial fusion aimed at by the "symphonic jazz" composers. Rather are they successful attempts to create music in which the two idioms remain distinct, but complement each other in a way that heightens the qualities of each. We can only wait with impatience to see what more can be done in this direction.

MAX HARRISON
Contributor, The Jazz Review



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DANCE TONIGHT



THE NEWPORT YOUTH BAND
Under direction of MARSHALL BROWN



Dance Tonight

NEWPORT YOUTH BAND

Under the Direction of MARSHALL BROWN

SELECTIONS INCLUDE:

Side 1

1. THE BIG ROCK (Marshall Brown)
2. AUTUMN NOCTURNE (Josef Myrow-Kim Gannon)
3. JAZZ ME BLUES (Tom Delaney)
4. FLAMINGO (Ted Grouya-Ed Anderson)
5. VALENTINE (H. Christine-A. Willemetz)
6. THE VERY BEST TO YOU (Marshall Brown-Earl Shuman)

Side 2

1. TWADDLE (Marshall Brown)
2. IT'S THE TALK OF THE TOWN (Jerry Livingston-Al Neiburg-Marly Symes)
3. MY BLUE HEAVEN (George Whiting-Walter Donaldson)
4. ISLE OF CAPRI (Jimmy Kennedy-Will Grosz)
5. NEAT BEAT (Marshall Brown)
6. HOW COME YOU DO ME LIKE YOU DO (Gene Austin-Roy Bergere)

The huge, gaily decorated room literally glitters. Before you is a sea of pink and white chiffon, with corsages to match. White dinner jackets sparkle in contrast to an indescribable assortment of cummerbund hues. Excitement runs high, reflected in the flush and blush of beaming, radiant young faces.

If you had not seen it with your own eyes, you'd find it hard to believe that an hour or two earlier, the colorful wall decorations were backboards, and the lovely young women and their dapper escorts were dashing about the very same room, clad in jeans, sweatshirts, and shorts, transforming a stark gymnasium into a grand ballroom.

This is part of the story behind the countless school dances and proms taking place nightly in cities and towns throughout the country. Only part of the story, because as beautiful as they are, you just can't dance to orchids, pink chiffon and crepe paper. That's where the Newport Youth Band, under the direction of Marshall Brown, comes into the picture.

It's not difficult to reckon the astounding popularity of the group, since the boys are so closely associated, in age, temperament and taste, with their audiences. There is in their performances that magical spark of communication achieved when the young create for the young. They play music that adapts effortlessly to the

unique steps and regional variations popular with young people today — among them, the stroll, the bop, the slop, the chicken hop, the Madison, the cha cha cha. It seems no one else can quite satisfy their demands for the right beat and the perfect tempo.

The band, initially and quite successfully associated with jazz concerts, has found a new and satisfying outlet in the dance and prom areas. According to a recent review of their latest album in *Playboy*, "The oldest member is eighteen, the youngest fourteen. Yet this isn't child's play."

For this album Mr. Brown culled the most danceable numbers, as indicated by audience response during their many appearances, from the band's almost inexhaustible library, arranged them personally, and came up with what we consider one of the most refreshing collections of its kind.

Eminently suited to his post as director of the band, Marshall Brown has devoted most of his life working with and developing young musical talent. His activities have been cited in publications such as *Time*, which devoted its entire music section to his accomplishments; *Life* carried a full page feature about his long association with young talent; and *Seventeen* has applauded him in many such articles.

Of special note are numbers such as *Valentine*, with a band vocal sung in French; the tongue-in-cheek vocal on *My Blue Heaven*, one of the novelty, or entertainment numbers in the set; or Ronnie Cuber's soulful baritone sax solo on *Flamingo*, a great contrast to his tart statement on *Twaddle* (as a more seasoned musician once put it, "the kid sounds like he's been in the business for fifty years"). We think you'll recognize virtuoso skill in Andy Marsala's solo on *The Very Best To You*, written by Marshall Brown; and if you listen closely, you might almost hear Director Brown coaxing the right beat into *How Come You Do Me*, by chanting "chewin' tobacco, chewin' tobacco" to the boys.

There's a DANCE TONIGHT... and it's right in your own home.

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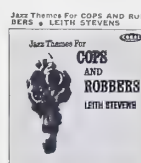
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2

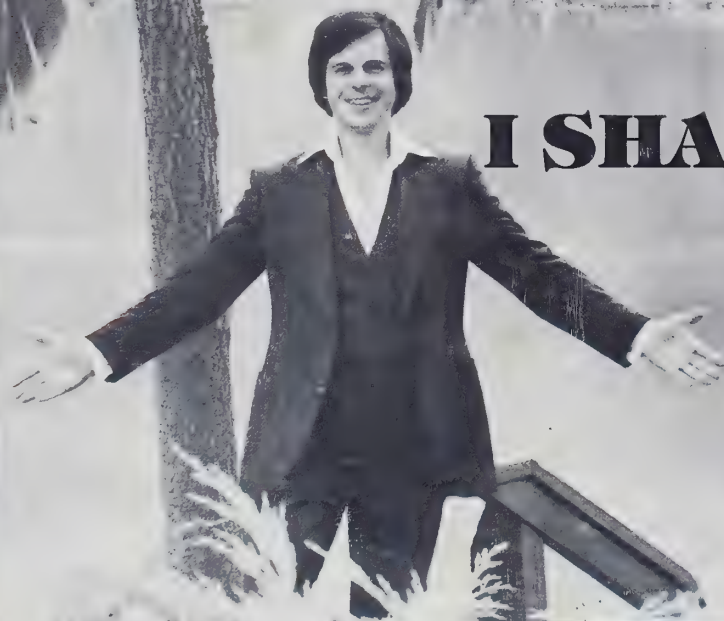


NATHAN LAM

with the David Tilman chorus

I SHALL SING

שיר חדש



I SHALL SING

NATHAN LAM

with the David Tilman chorus

This is an album that every Jewish family can enjoy listening to together. It has just the right variety of songs, offering a sample of different musical tastes — folk, rock, show tune, jazz and even some beautiful ballad-type arrangements. Get ready to enjoy a revolution in contemporary Jewish entertainment as performed by the charismatic Nathan Lam.

ART RAYMOND
WEVD RADIO, NEW YORK

Nathan Lam combines a Jewish soul with sophisticated contemporary musical artistry — the mature is pure joy. This music presents a new dimension in the Jewish folk-rock idiom with an appeal to all age groups. Listen and enjoy

RICHARD A. SIEGEL
Director of Hill at State University
of New York, at Stony Brook —
Editor of The Jewish Catalogue

Nathan Lam has a joyful and resounding voice. We get the greatest response for Nathan than for any other cantor. It is a pleasure to have him on my syndicated television show

DAVID PAUL KANE
EXECUTIVE PRODUCER — HOST
AMERICAN-ISRAELI JEWISH
TELEVISION HOUR

Nathan Lam is a dynamic performer who's choice of material and presence leaves little doubt of who is in command of both stage and audience

In this album, his music, which is a superbly arranged presentation by the famous composer Amiel Aloni, ties in character relationships with individual songs. What really makes you sit up and take notice is his exciting rendition of AHAVAT OLAM, a composition from the liturgy.

Lovers of all phases of Jewish music will enjoy this unique record album

DAVID FISHOF
JEWISH PRESS

Recorded at Spectrum Studios in Venice, California
Recording engineers: Jamie Wilson and Amie Frazier
Mixing engineer: Lewis Mark

Art Design by Marcia Johnson

HOWARD PEARLSTEIN
EXECUTIVE PRODUCER

Thanks to DAVID BLUEFIELD for musical supervision

Special thanks to the Glassmans, Kahns, Leifkovits, Plessers and Wermans who helped make this album a reality. This album is dedicated to the blessed memory of our teacher and friend, Rabbi Bernard A. Rubenstein



NOTES ON NATHAN LAM

Nathan Lam has been a practicing performer almost all of his life. He began his training at the age of 8 as a protegee of Cantor Allan Michelson of Adat Ari El in North Hollywood, California.

A native of Los Angeles, Lam continued his formal education in music, voice and Judaica at UCLA and the University of Judaism where he later became a member of the faculty.

After serving Adat Ari El from 1969 to 1973, Lam moved to New York, taking the position of cantor at the Midway Jewish Center, one of New York's leading congregations, where he developed one of the nation's largest synagogue music programs involving children, teenagers and adults.

In July, 1974, he assumed the pulpit as cantor of the Stephen S Wise Temple in Bel Air, California, unquestionably one of the world's most magnificent synagogue complexes, with its breathtaking view from atop the Santa Monica mountains.

Lam is a featured performer in concerts and on radio and television, as well as in a multitude of other appearances throughout the United States. He has also been invited to appear in concerts in Central and South America, Europe and Israel

This young dynamic baritone is accomplished in all areas of the musical spectrum including a classical repertoire, Liturgical, Yiddish, Israeli folk/rock, jazz and pop.

His versatility and audience appeal is truly special. Get ready to enjoy one of the most delightful musical experiences of your life

NOTES ON DAVID TILMAN



Cantor David F. Tilman, of Beth Shalom Congregation of Elkins Park, Pennsylvania, attended Columbia College of Columbia University and received a Bachelor of Arts degree with a major in Religion and concentration in music

Cantor Tilman was also graduated from the Cantors Institute-Seminary College of Jewish Music of the Jewish Theological Seminary, receiving a diploma of Hazzan and the degree of Bachelor of Sacred Music. He received the degree of Master of Music in Choral Conducting from the Juilliard School of Music and is on the faculty of the Cantors of Jewish Music Education

For three years, he has been a featured performer on the weekly WNBC program TV Hebrew School as well as throughout the Metropolitan New York area as guest performer, lecturer and conductor

This is the second album for which Tilman has so magnificently directed his chorus behind the exciting singing of Nathan Lam, adding that extra special ingredient to the musical production of I SHALL SING



BPM 101
STEREO

Side One:

AHAVAT OLAM*

With everlasting love You have loved the house of Israel,
Your people, teaching us the Torah and commandments,
statutes and ordinances

VERASTICH LI

from the prophet Hosea ch. 2, vs. 21-22

And I will betroth you to me for ever, I will betroth you to me in righteousness and in judgment, in loving kindness, in mercy. And I will betroth you to me in faithfulness and you shall know the Lord

UV'NEH YERUSHALAYIM

taken from the Grace after Meals

And rebuild Jerusalem, the Holy City, speedily in our days
Blessed are You, O Lord, who builds in His mercy
Jerusalem. Amen

V'ULAI

And perhaps it was not real, all my life that's gone by...Perhaps it was a dream. A very romantic song speaking of the events of life and Israel, of the land, of work, and of the Kineret, the beautiful blue and serene sea

I SHALL SING

a song inspired by the words of King David in the Psalms. I shall sing and dance and give thanks unto the Lord

Side Two:

ALEINU*

It is for us to praise the Lord of all, to proclaim the greatness of the Creator of the universe, We bend the knee, worship and give thanks unto the King of Kings, the Holy One, blessed be He

V'SHAMRU*

The children of Israel shall keep the Sabbath as a covenant....For in six days the Lord made heaven and earth, and on the seventh day He ceased from work and rested.

SOMECH NOFIL*

A prayer from the Amidah which speaks of the Lord's attributes. He sustains the living with loving kindness....He upholds those who fall, heals the sick

SHALOM RAV*

Grant lasting peace to Israel Your people, forever.

ADON OLAM*

A beautiful Hymn which speaks of G-d as "Lord of the world, the King supreme, He reigns alone, He is eternal, He is one, He is our rock, He is with us, we shall not fear."

INTERPRETATIONS BY NATHAN LAM

*FROM "SHIR CHADASH"

"V'ULAI" Lyrics: Rachel Music: Shertok

"I SHALL SING" FROM THE MUSICAL "TODAY, DAVID" LYRICS: JIM PLOSS

MUSIC: AMINADAV ALONI/PUB: ERIEL MUSIC, LTD. (ASCAP)

ALL OTHER SELECTIONS ARE BY AMINADAV ALONI/ERIEL MUSIC, LTD. (ASCAP)

In addition to composing scores for movies, television, plays, and musicals, AMINADAV ALONI has written six major compositions on Jewish themes, some for symphony orchestras and choruses, and some in a lighter, more contemporary vein, such as "SHIR CHADASH," which was commissioned by Cantor Lam and Midway Jewish Center, New York, from a grant by Shepard and Rosalyn Milians.

I SHALL SING

NATHAN LAM with the David Tilman chorus

SIDE ONE

AHAVAT OLAM

Ahavat olam bayt yisrael am'cha
ahav'ta, torah umitz'vot chukim
u'mishpatim, ota'nu li'mad'ta.

V'ERASTICH LI

V'erastich li l'olam, v'erastich
li b'tzedek uv'mishpat, uvchesed
uvrachamim, v'erastich li b'emuna.
V'yada'at et adoshem.

UV'NEI Y'RUSHALAYIM

Uv'nei y'rushalayim ir hakodesh
bimhayrah v'yamaynu. Baruch ata
hashem, bonei b'rachamav y'rusha-
layim, amen.

V'ULAI

V'ulai lo hayu hadvarim mayolam,
v'ulai... v'ulai lo hishkamti im
im shachar lagan l'ovdo v'zayat
apai, may'olam b'yamim arukim b'-
yamim arukim v'yokdim shel katzir,
mim'romay agala amusat lo natati
koli b'shir, may'olam lo taharti
vit'chaylet shokta uv'tom, hoi
kineret sheli, hoi kineret sheli,
heh'hayit oh chalamti chalom.

I SHALL SING

I shall sing, when I feel the urge
to sing, when it wells within me,
swells within me, I shall sing.
I shall sing, when I'm joyful I
shall sing, when the joy I'm feel-
ing sets me reeling, I shall dance
and sing....

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SIDE TWO

ALEINU

Aleinu l'shabayach la'adon hakol,
latayt g'dulah l'yotzer b'rayshit,
shelo asanu k'goyay ha'aratzot,
v'lo samanu k'mish'p'chot ha'ada-
ma, shelo sam chelkaynu kahem, v'
goralaynu k'chol hamonam. Va'anach-
nu korim, umishtachavim umodim,
lifnay melech malchay hamlachim,
hakadosh baruch hu.

V'SHAMRU

V'shamru v'nay yisrael et hashab-
bat, la'asot et hashabbat l'doro-
tam b'rit olam, bayni uvayn b'nay
yisrael ot hi l'olam, ki shayshet
yamim asa adoshem, et hashamayim,
v'et ha'aretz, uvayom hashvi'i,
shavat vayinafash.

SOMECH NOFLIM

M'chalkayl chayim b'chesed, m'cha'
yay maytim b'rachamim rabim. So-
mech noflim v'rofay cholim, u-
matir asurim, u'm'kayaym emunato
lishaynay afar..... Mi chamocha
ba'al g'vurot umi domeh lach melech
maymit u'm'chayay umatzmiach y'shua..

SHALOM RAV

Shalom rav al yisrael, amcha ta-
sim l'olam.

ADON OLAM

Adon olam asher malach, b'terem
kol y'tzirnivra, l'ayt nasa b'chef-
tzo kol, azai melech sh'mo nikra.
V'acharay kichlot hakol. l'vado
yimloch nora, v'hu hayah v'hu hoveh
v'hu yih'yeh b'tifara. (Adon Olam)
V'hu echad v'ayn shayni, v'ham
shilo l'hachbira, b'li raysheet b'li
tachlit, v'lo haoz v'hamisra. (Adon
Olam).... V'hu kayli v'chai goali,
v'tzur chevli b'ayt tzara, v'hu
nisi umanos li, m'nat kosi b'yom
ekra. (Adon Olam).... B'yado af-
kid ruchi, b'ayt ishan v'aira, v'im
ruchi g'viyati, hashem v'lo ira.
(Adon Olam)....



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SWINGING AT OHIO STATE

WITH THE O.S.U.

JAZZ FORUM BIG BAND

THE OHIO STATE UNIVERSITY JAZZ FORUM

In this album, the Ohio State University Jazz Forum presents their own Big Band in an effort to promote jazz on the O.S.U. campus, and to give the public an idea of what is going on in the collegiate world of jazz.

The Forum was founded in 1946, with the objective of creating an outlet for students who performed jazz and to seriously present the product, for better or worse, to the University and surrounding populace. Happily, the venture was an outstanding success. Barely two years later, the Forum could boast of some two thousand members and the permanent formation of the large group known as "The Jazz Forum Big Band."

Through the years, jazz and the Forum have changed considerably; but the present-day Big Band and this record show that the enthusiastic and creative spirit that founded the Forum has remained essentially the same.

The present-day group of musicians which make up this unit are largely from the O.S.U. School of Music and are well-schooled performers. In the past few years, the activities of the band have included: a monthly show over the University television station and playing for campus concerts, state institutions, high school education concerts and jazz clubs in other locales. In the spring of 1959, the group took third place at the newly-born Midwest Collegiate Jazz Festival at Notre Dame University.

The band is totally run by students on a competitive performance basis, and each new year sees a new band created. As this record attests, the musicianship of this group is of a very high caliber; and, while they do not profess to be professionals, the pride they take in their playing is certainly of professional quality.

So here, then, is the O.S.U. Jazz Forum Big Band in as "swinging" a set as you can hear anywhere in today's world of college jazz.



Left to right: Lowell Latto, Sonny McBroom, Ray Foster and Joe Acerra.

THE O.S.U. JAZZ FORUM BIG BAND

The O.S.U. Jazz Forum Big Band has, since its inception, been directed by a student leader. His job, among many other things, is to rehearse and organize the band. The present-day leader (pictured above) is Lowell Latto, who has had this position for the past three years. Latto, a veteran of the U.S. Naval School of Music and a senior at the O.S.U. School of Music, plans to become a profes-

sional in the big band field and to someday teach jazz at the college level.

PERSONNEL: Trumpets—Walt Myers, Stan Gilliland, Dean Betts and Stan Hindmarch; Trombones—David Noe, Frank Pendergrass and Lowell Richards; Saxophones—Lowell Latto, Sonny McBroom, Ray Foster and Joe Acerra; Piano—Bill Newkirk; Bass—Ward Mowery; Drums—John Tatgenhorst.

SIDE 1

1. BUT NOT FOR ME
2. SWEET SUE MAMBO
3. MY FUNNY VALENTINE
4. SCHWARTZVILLE

SIDE 2

1. DOODLIN'
2. POLKADOTS AND MOONBEAMS
3. YOU ARE MY SUNSHINE
4. JOOGIE BOOGIE
5. THE PREACHER

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C-O

The Loving Man



The Loving Memory

NASHBORO 27199

Prof. Alex Bradford

SPECIAL PRICED 2 RECORD SET

We will not see again the likes of Professor Alex Bradford. This most vivid and memorable of all gospel figures now joins the list of great gospel singers—Mahalia Jackson, Clara Ward, Rosetta Tharpe, Brother Joe May, Golda Haynes—whose departures have made the seventies such a gloomy period for gospel lovers. Those of us who knew Bradford well will never forget his extraordinary personality, his wit, his spirit, his ferociously flamboyant manner, his unique combination of the worldly and holy, city and country. Singer, pianist, composer, arranger, group and choral director, at once an exponent of innovation ("making it new") and a custodian of tradition ("making it plain"), Bradford seemed to comprehend all the myriad ways of gospel, in the sense of understanding and including them within himself. These recordings can only begin to suggest what a giant he was.

He later traveled to Europe and Australia, sang for kings and queens, but he never tired of reminding one of his roots. He grew up in Bessemer, Alabama, where he was born in January 1927. His mother, Olivia Bradford Spain, was a multi-talented woman who instilled in her children her drive for success. So as a boy, Bradford was a wonder child, learning jazz piano and vaudeville techniques that helped mold his characteristic showmanship. But gospel music was his first love. He grew up attending his mother's Baptist church and a storefront sanctified church down the road, always seeking to combine the sturdy fervor of Baptist hymns and the more experimental rhythms of Pentecostal shouts. Quartets were the pre-eminent religious groups then, and Bradford heard the two best, The Kings of Harmony and The Blue Jay Singers, both Alabama-based, as well as a newer quartet, The Swan Silvertones, led by yet another Alabamian, Reverend Thomas Jefferson.

But as soon as he heard the piano-based sounds of the sanctified church, Bradford knew he wanted something else than quartet. As a teen-ager, he began traveling to New York and Chicago where he heard the pioneer gospel groups. The distinctive harmonies, the colorful robes, the blazing showmanship made Bradford an early advocate of gospel groups over quartets. Not that his childhood love of jazz and blues was neglected. During World War II, he sang at Army Camp shows, and received many offers to sing blues.

After World War II, he moved to Chicago, supporting his family with factory work and occasional gigs as a bar pianist. He much preferred playing in church, though, and since Chicago was then the capital of the gospel sound, he found many places to play. At that time, Mahalia Jackson and Roberta Martin were the rulers of the Chicago gospel world. Bradford accompanied Miss Jackson, and composed many tunes for Miss Martin's singers. But his own vocal talents were as yet unrecognized.

By 1950, matters had changed. In that year, Bradford joined forces with The Willie Webb Singers. Willie Webb, an original member of the Roberta Martin Singers, had recruited some of the finest younger gospel talents including Bradford, Albertina Walker (later founder of The Caravans) and Bessie Griffin. Bradford's first records were made with The Webb Singers: "Savior More Than Life to Me" and "Alone." They introduced a stylist already distinctive, an immense baritone, given to flights of coloratura exaltation. In fact, Bradford was the first important male gospel singer to employ the falsetto whoops and hollers popularized by singers like Marion Williams and Delois Barrett Campbell.

In 1951, Bradford began recording on his own for Apollo Records, accompanied by a group comprised of several women and Charles Campbell, whose high tenor remained the key sound of Bradford's group backgrounds for almost thirty years. These recordings included Bradford's personal favorite, the old hymn, "Jesus Keep Me Near the Cross," and rousing versions of his compositions "He's a Wonder," "Who Can I Blame," and "God is Good to Me," songs that were by then the rage with gospel choirs throughout the country. During the early fifties, the youthful Bradford composed several other gold standards: "Since I Met Jesus," "Come In the Room," and "Let God Abide," among others.

He next formed an all-male gospel group, again including Charles Campbell, named The Bradford Special. With these men—Campbell, Jonathan Jackson, Louis Gibson, and in later years, Kenneth Washington, Willie James McPhatter, and Calvin White—he began recording for Specialty. His first release of that label, "Too Close to Heaven," a riveting gospel-blues, became his classic, a reputed million-record seller, and surely one of the most important gospel compositions of the last twenty-five years. Other hits followed: "He Lifted Me," "Lord Lord Lord," "Wash Your Whiter Than Snow," "Without a God," hit or not, all the Specialty records were characterized by Bradford's hoarsely fervent chanting, graceful piano syncopations, and combinations of traditional lyrics and tunes with more contemporary musical twists. By placing himself musically in the middle of the gospel highway, Bradford managed to satisfy both sides, and during the mid-fifties was the highest paid male performer in gospel music.

Bradford's groups began to feature elaborate choreographic routines, both flamboyant and ingenious ("Flying" was suggested by arm-flapping, "washing" by the rubbing together of robe folds). This showmanship and Bradford's perpetual itch to sing pop tunes ("I was ready for Broadway for years.) may have prevented some listeners from seeing just how deeply rooted

- Side 1
1—And When I Die
2—Try Him Today
3—I Feel Like Going On
4—He's Got Enough Left Over
5—I Must Tell Jesus

- Side 2
1—Don't Blame God
2—I'd Be Baptised All Over Again
3—Put A Little Love In Your Heart
4—For Once In My Life
5—On That Day

- Side 3
1—The Lord Is On My Side
2—The Lord Will Make A Way Somehow
3—Just A Little Bit Of Jesus
4—Bad Folks Get All The Blessings
5—I'm So Greatful

- Side 4
1—I Believe
2—I've Been Dipped In The Water
3—Jesus Gave It To Me
4—Today

in gospel music he was. His favorite gospel singer was always Clara Ward, not so much for her own flamboyant routines and elaborate wardrobes, but for her magisterial mastery of the Baptist hymns. Though not as lyrically syncopated as Marion Williams or Dorothy Love Coates, his buddy from Alabama school-days (in fact, Bradford sang with The Original Gospel Harmonettes before Dorothy joined them), Bradford was still a mighty gospel rocker and a superb stylist in the gospel-blues idiom. The last solo this writer heard Bradford perform was the old Dr Watts hymn, "I Heard the Voice of Jesus," which he sang with a directness of phrasing that caused old-timers in the audience to holler and weep. I once wrote that under the most peculiar of circumstances, Bradford could summon up an almost mystical fire. He considered himself something of a prophet, spoke in many tongues, and could move from joke to prayer with the ease of an old-line prayer warrior.

In the late fifties and early sixties, times were not easy for Bradford and his group. He moved from Chicago to Philadelphia and then to Newark where for almost twenty years, he served as minister of music at The Greater Abyssinian Baptist Church. His next big break came in 1961 when producer Gary Kramer selected him to co-star with Marion Williams in the first important gospel musical, "Black Nativity." Marion and Alex were an inspired combination, and the musical toured this country and Europe for almost four years. During this time, Bradford helped tutor and encourage a bunch of young church singers who had switched to soul music: LaVern Baker, Madeleine Bell, Dionne and Dee Dee Warwick, C and the Shells, Jacqui Verdell. His compositions, "I Said I Wasn't Gonna Tell Nobody" and "I've Been Dipped in the Water" (both again cunning combinations of the most traditional tunes and sentiments with "hip" chordings and rhythms) became gospel standards.

And then, once again, his career fell into the doldrums. For most of the sixties and early seventies, Bradford continued to scrounge around, hoping for another "Black Nativity" or "Too Close to Heaven," still baffling one with his outrageous mannerisms and his equally out-sized depth of feeling. The Seventies seemed to revive him. His Nashville recordings, especially "Don't Blame God," "I Must Tell Jesus," "Dipped in the Water," and "Today" served to remind gospel lovers just how good Bradford could be when he leaned on the four square gospel. He appeared with his wife Alberta Carter Bradford in a Broadway musical, "Don't Bother Me I Can't Cope," for which both Bradfords received the coveted Oscar Award. He next appeared in a gospel musical, "Your Arm's Too Short to Box with God" for which he also composed the score. By the time this musical reached Broadway, Bradford was no longer in the company but his songs helped make the show a commercial success.

At the time of his death, Bradford was the director of the Creative Arts Movement, a theatrical development company in Newark, and had just finished appearing in his latest musical, "Don't Cry Mary," based on the Biblical story of Lazarus. The musical had just completed a brief run in Philadelphia and Bradford was hoping to tour the show in Africa before bringing it back to America.

In other words, when Alex Bradford died on Feb. 15, 1978, he died in the midst of a career that kept expanding. He remained a master of fifties gospel music, for some of us the best gospel music of all time. But his productions were enabling him to take his newer tunes, performances, and showmanly routines—none of which differed significantly from the work he had done with The Bradford Specials—to audiences who might never hear him at the Apollo Theatre, Philadelphia's Cornerstone Baptist Church or Newark's Greater Abyssinian.

He always drove himself too hard. He once said to me, "Sure I'm hoarse. I'm supposed to be hoarse, I'm a singer." And how he sang, with that huge, gruff tone, dappled with the epicene. The sound was like the man: he was large, wide, and strong, with the immense neck of a steel-worker but the shy, self-possessed grin of an actor, and he moved with a ballet-like grace that belied his girth.

At his side when he passed were his loving wife, Alberta Carter Bradford, and his old friend, Charles Campbell, faithful as always, who had just appeared with him in "Don't Cry Mary." These two will be the best custodians of his memory. These records may suggest how memorable was Professor Alex Bradford, "The Singing Rage of the Gospel Age."

TONY HEILBUT

(author of The Gospel Sound: Good News and Bad Times)

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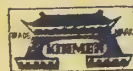
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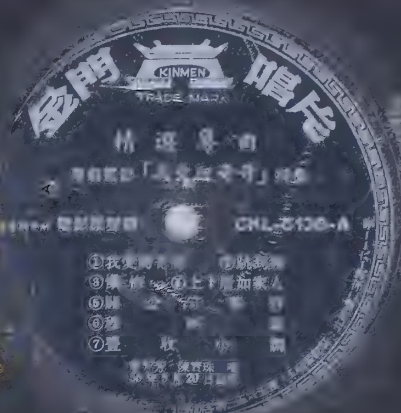
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客途秋恨（上下卷）

新馬師曾 唱

（頭段）（南唱）涼風，有信，秋月

，無邊，虧我思嬌情緒，好比度日如年，小生繆瑾，蓮仙字，爲憶多情妓女，麥氏秋娟，見佢聲色與共性情，堪贊羨，更兼才貌重兩相全，今日天隔一方，難見面，是以孤舟沉寂，晚景涼天，夕陽對往雙飛燕，斜倚蓬窗，思悄然，耳伴又聽得秋聲桐葉落，又只見半橋衰柳，鎖住寒烟，我呢種情緒悲秋，同宋玉，况且客途抱恨，你話對也誰言，正係舊約難如潮有信，新愁深似海闊無邊，第一觸景，更添情懊惱，虧我懷人愁對月華圓，記得青樓邂逅個晚中秋夜，共佢並肩携手重拜月嬋娟，我亦記不盡許多情與義，總係纏綿相愛，又復相憐，共你肝胆情投專有兩月，又點想同草催走整歸鞭，幾回眷戀難分捨，都只爲緣慳兩守拆散離鸞，個陣淚灑西風紅豆樹，情牽古道白榆天，嬌呀：你杯酒臨歧同我餞別，在個處望江樓上設離筵你重牽衣致囑個段衷情話，叫我要存終始兩心堅，今日言猶在耳成虛負，屈指如今又隔年，自古話好事多磨，從古道，半由人力半由天，是以風塵閣歷崎嶇苦，鷄羣混跡暫且從權，請纓未遂終軍志，試馬難

揚祖逖鞭，只學得龜年歌調唐宮譜，遊戲文章賤賣錢，只望裴航玉杵諧心頭，藍橋踐約，去訪神仙，個陣廣寒宮殿無關鎖，何愁好月不團圓，點想滄冥鼎沸鯨鯢變，個的妖氛漫海動烽烟，是以關山咫尺八千里，縱有雁札魚書總渺然，今日聽得羽書馳牒報，又話干戈撩亂，擾江村，個陣岷山玉石也遭焚燬，好似避秦男女入桃源，嬌呀，你紅顏命薄會招天妒，重怕賊星來犯你個月中仙，嬌花若被狂風損，玉容無主，情也誰憐，又怕幽蘭不受污泥染，一定拚送香魂玉化烟，若然艷質遭兇暴，我願同埋白骨伴姐妝前，或者死後得成連理樹，好過生前長在奈何天，重望慈航法力行方便，把楊枝甘露，救出火坑蓮，等你劫難逢凶俱化吉，個的災星魔障兩不相牽，虧我心似轆轤千百轉，空眷戀，嬌呀，但得你平安願任你天邊明月照向別人圓。

（下）聞擊拆，夜三更，祇見江楓漁火，照住愁人，幾度徘徊思往事，我都勸嬌何苦你咁心痴，自古風流不少憐香客，羅綺還多惜玉人，古道烟花誰不貪豪富，做也偏把多情向往小生，况且窮途作客囊如洗，就係擲綿纏頭愧未能，記得填詞偶寫脂井，佢重含情默默對住盞銀燈，細問曲中國段何故事，我就把陳後主個段風流說過你知聞，個陣兵困景陽，家國破，歌殘玉樹後庭春，携住二妃藏井底，死生難捨

意中人，佢聽到此言深嘆惜，重話風流天子更情真，總係唔該畫奢華福，故此把錦繡江山一旦委路塵，你係女流，也曉興亡事，不枉梅花爲骨雪爲心，話我珠璣滿腹原無價，知你憐才情重更不嫌貧，慚非玉樹兼葭倚，正係烏羅絲付水瓜身，等你洗淨鉛華甘謝客，只望平康早日脫風塵，恨我樊籠無計開金鎖，故此鸚鵡羈留困住姐身，況且孤掌難鳴爲遠客，有心無力幾咁閒交，欲效藥師紅拂事，改裝鬻夜共妹去私奔，又怕相逢不是虬髯漢，陌路欺人會惹起禍根，龍潭虎穴非輕易，個陣恩愛翻成誤姊玉人，思量啣石填東海，精衛虛勞一片心，虧我胸中枉有千條計，做乜苦無一策挽叙羣，（轉快）前程已付東流水

，好似春殘花蝶兩相分，正係神女有心空解珮，囊王無夢枉行雲，重怕一別永成千古恨，蠶絲未盡枉偷生，男兒短盡英雄氣，縱使得成富貴亦是閒文，今日飄零書劍爲孤客，扁舟長夜嘆寒更，只話放開懷抱思往事，越思越想越傷神，風送夜潮寒徹骨，又聽得隔林山寺，響鐘音，聲々似解相思劫，獨惜心猿飄蕩向那方尋，既說苦海濟人登彼岸，做乜世間留住個種情根，風流五百年的債，結我夙恨在紅塵，（加快）又見秋水遠連天上月，團圓遍照別離身，水月鏡化成幻夢，茫々空色兩無憑，恩愛自憐同一夢，情緣誰爲證三生，今日意中人隔天涯近，空抱恨，琵琶休再問，惹起我青衫紅淚重更銷魂。

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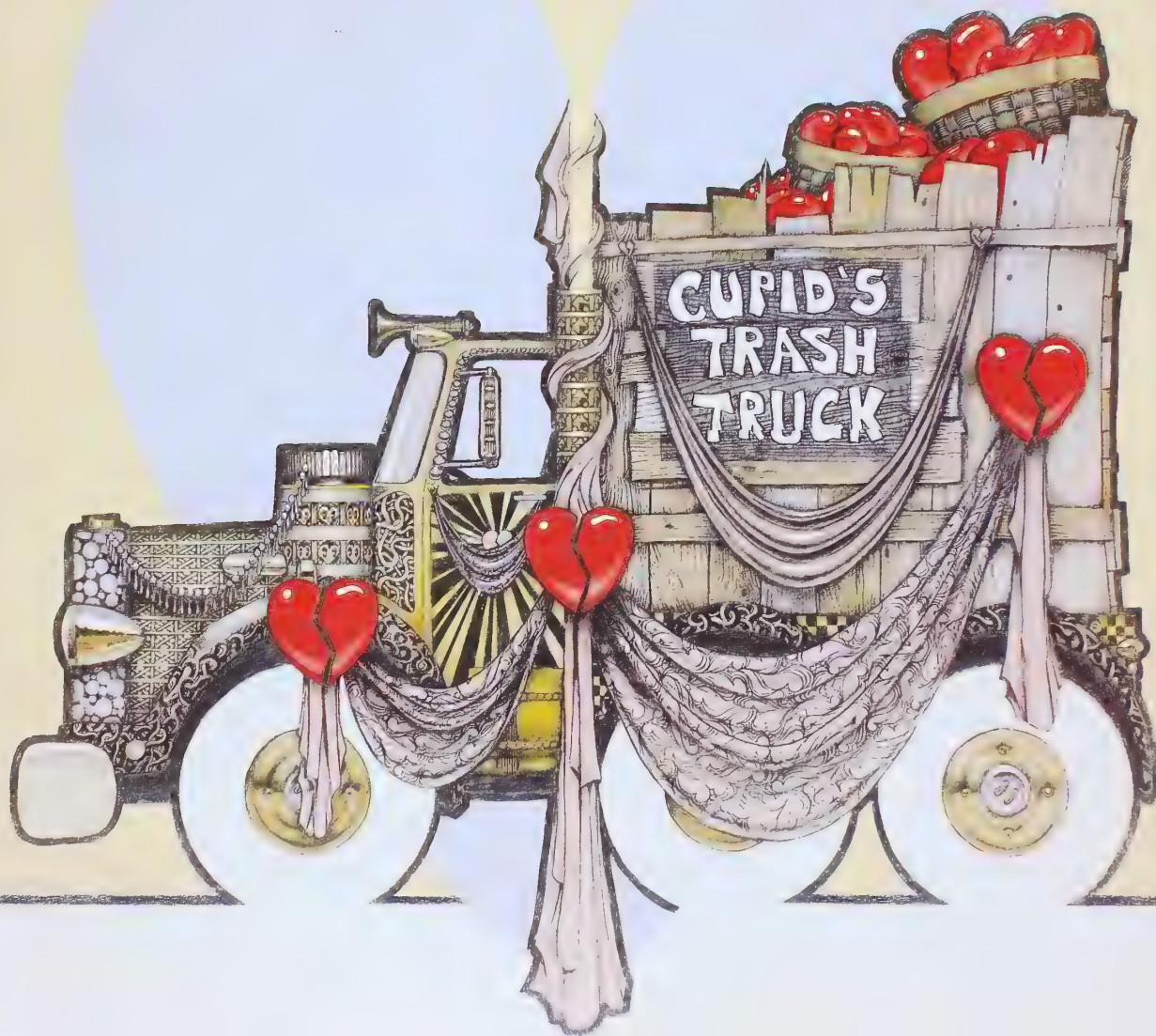


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LOU & PETER BERRYMAN

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Peter Berryman—guitar and vocals

Symund Sceppek III—piano and synthesizer

Dikky Mazzing Dowling—bass

Mitch Gerstenfeld—drums

Chorus on "Rant"—Lisa Davis, Gilian Dale, Lou Berryman,
Peter Berryman, Stephen Powers and The Loasties

Engineered by Marvin Nunn

Recorded at Audio, Ltd.

Cover Illustration by Peter Berryman

Photography by Robin Carnes

Design by Mike Tinchin, Survival Graphics

Words and Music by Peter Berryman except

*Words by Peter Berryman/Music by Lou Berryman

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Mountain Railroad Records



Stereo

The American Revolution in Song and Ballad



The Committee of Correspondence

7/25/2013

The "Committee of Correspondence" presents songs that were used to fan the fires of revolutionary passion and create a unity of feeling in a land where the people were widely separated by distance, culture, and a lack of communications. Many of the songs were printed on broadside sheets and circulated throughout the countryside by the groups from whom we have taken our name. There were, indeed, small groups of radicals in every colony calling themselves Committees of Correspondence who spread revolutionary propaganda to raise the morale and enthusiasm of the reluctant colonists, and who participated in espionage against the loyalists.

While the songs themselves and the historical comments about them are as authentic as research makes possible, we make no claims as to the authenticity of our accompaniment; our aim is to record music that is both authentic in content and musically listenable. We use modern instruments, arrangements, and rhythms to try to generate the same feeling of enthusiasm today that was evident in the Colonies two hundred years ago.

SIDE ONE

COME, COME......A song typical of those sold on the streets of London in the form of Penny Broadside, to entice people to come to America and make their home. This song, written by Steve Black indicates freedom of worship, and a chance to enjoy the land, sow it, reap it's harvest of plenty etc.

TO THE LADIES......In 1768 Boston militants hit upon the plan to boycott British goods. Virginia followed suit in early 1769 when the House of Burgesses, meeting in the Raleigh Tavern in Williamsburg adopted the same measure of resistance to the crown. British cloth was a special target, and it became fashionable for young women to forswear English Goods. British exports to the Colonies dropped appreciably.

REVOLUTIONARY TEA......Due to the boycott, taxes on all British exports to the Colonies were repealed, except for a small tax on tea. The Colonists, however, were not inclined to accept any tax imposed by the crown, and on December 16, 1773 a group of thinly disguised "Mohawks" dumped 342 chests of tea into Boston harbor. The consequences of this raid were momentous. The British closed Boston Harbor, the radicals won control of the independence forces, and the other colonies rallied to the aid of the Bostonians, thereby uniting the colonies even more closely.

THE BANKS OF THE DEE......A love song that became popular on both sides of the ocean, it tells of separation in which the young man was sent to fight the rebels in North America.

THE BANKS OF THE DEE (Parody)......Oliver Arnold, a relative of Benedict Arnold, wrote a parody of the popular song, and the colonists quickly picked it up. They really had little sympathy for poor Jamie, gone to "quell the proud rebels."

IRISHMAN'S EPISTLE......General Gage, stationed in Boston, had sent to Britain for reinforcements, because it was becoming more and more evident that the disagreements with the Colonists were coming to a head. On April 18, 1775, 800 Redcoats were sent out secretly to Concord to destroy a collection of arms and munitions belonging to the Yankees. However, Paul Revere's spy organization was aware of every move made by the enemy, and the munitions were moved in the night to Worcester, Mass. When the British company, under the command of Major John Pitcairn reached Lexington Green at dawn, 70 hostile militiamen were waiting for them. It remains unknown who fired the first shot, but the rebels chased the British all the way back to Boston, peppering their "bums" with shot.

THE BATTLE OF POINT PLEASANT......A young Colonial Surveyor came upon a beautiful spot along the Ohio River, and named it Point Pleasant. This surveyor happened to be George Washington. In the fall of 1774 a band of Virginia Militia under the command of Colonel Andrew Lewis was camped in this lovely spot. The Colonists were under the impression they had a treaty with Cornstalk, chief of the Shawnee, camped across the river. However, the Shawnee were persuaded by the British to attack and massacre the rebels. This could very well have happened, had not two rebel soldiers been searching the woods for deer before dawn on this particular morning. This battle was declared a Revolutionary War Battle by the 60th U. S. Congress in 1908. Therefore since this battle took place on October 10, 1774, West Virginians claim the firing of the first shot for freedom from England's rule. The fact that Dorothy O'Donnell wrote this song has nothing whatsoever to do with the fact that she is a West Virginian?

SIDE TWO

FISH AND TEA......Three Generals with troops came to America as a result of General Gage's plea for help. This was looked upon as a Military Jumbo by the Colonists. As a result this song was published on a Broadside. While the song acknowledges the fact that some members of Parliament were inclined to side with the colonists (under the leadership of William Pitt, the Earl of Chatham) it still militantly deplores the taxes and other "Intolerable Acts."

SIR PETER PARKER......In the spring of 1776 General Howe was to attack and take New York, and Sir Henry Clinton and Admiral Sir Peter Parker were to take Charleston, S. C. This was an effort to divide the colonists and leave New England to fend for itself. However, instead of winning a victory the British suffered an inglorious loss. Sir Peter Parker sustained a wounded thigh, and had most of his trousers shot away. Naturally the Yankees took advantage of the situation to make up a ditty about this incident.

RIFLEMEN OF BENNINGTON......The rifle, developed by the German settlers in Pennsylvania, proved a formidable enemy of the Redcoats. The British were trained to stand shoulder to shoulder with his fellow and they sprayed shot in the general direction of the enemy. The frontiersmen however, had depended upon his shooting skill to provide food for their families, and could pick off the enemy on the run.

BALLAD OF ANDRE......One of the most exciting spy dramas of all times is the story of Benedict Arnold's treason. He had been one of the most successful and heroic American Generals. He was loved by his men and trusted implicitly by Washington. However, he enjoyed extravagant living and was constantly in debt, and when he married young and beautiful Peggy Shippen, who was spoiled and wilful, his extravagances increased. Peggy had known Major André for some time, and finally persuaded her husband that the rebel cause was failing and to take advantage of a dying cause and sell the plans of West Point to the British. The go between for Arnold and General Henry Clinton was to be John André. He had Arnold's plans for the fort and its defenses concealed in his boots, when he encountered three men who turned out to be rebels. Discovering the plans, they arrested André. Word of André's seizure reached Arnold, who fled New York City aboard the British ship "The Vulture." Major John André was tried as a spy and condemned to death on the gallows.

PAUL JONES' VICTORY......Jones' most famous engagement took place September 23, 1779, when commanding a small naval squadron he encountered a British merchant fleet under convoy of the frigate "Serapis." Jones' ship was the "Bonhomme Richard" named after Benjamin Franklin's poor Richard. His victory was even more remarkable because his ship was attacked not only by the "Serapis," but also by one of the vessels in his own squadron, the "Alliance," commanded by Pierre Landais a half-crazed French ex-naval officer who was jealous of Jones. The "Bonhomme Richard" was so badly damaged in the battle that it sank two days later, but the captain's indomitable perseverance turned the defeat into a brilliant triumph. This song was originally a British Broadside, but soon became popular in the Colonies where it drifted into folk tradition.



ARRANGEMENTS.

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DULCIMER:
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The Committee of Correspondence The American Revolution in Song and Ballad

COME, COME

Come come — the devil's on the run
And he cannot dwell in the land of love,
We shall reap and we shall sow
And the devil be damned to his home below.

Come fair maiden I love thee well,
I love thee more than tongue can tell.
I have no land and I store no food,
But I've two busy hands and I work in wood.

We shall dwell where the wild flowers grow,
The tongues of angels our lips shall know,
We shall dance in the court of the holy one,
And he shall call us daughter and son.

TO THE LADIES

1. Young ladies in town, and those that live round
Wear none but your own country linen;
Of economic boast, let your pride be the most
To show clothes of your own make and spinning.
What if homespun they say, be not quite so gay
As brocades, be not in a passion;
For once it is known, 'Tis much worn in town,
One and all will cry out, 'Tis the fashion!
2. And as one all agree that you'll not married be
To such as will wear London factory;
But at first sight refuse, tell 'em you will choose
As encourage our own manufactory.
No more ribbons wear, nor in rich silks appear,
Love your country much better than fine things;
Begin without passion, 'Twill soon be the fashion
To grace your smooth locks with a twine string.
3. Throw away your bohea, and your green hyson tea
And all things of a new-fashioned duty;
Get in a good store of the choice labrador
There'll soon be enough here to suit ye.
These do without fear, and to all you'll appear
Fair, charming, true, lovely, and clever;
Though the times remain darkish, young men will be sparkish,
And love you much stronger than ever.

REVOLUTIONARY TEA

1. There was an old lady lived over the sea
And she was an island queen.
Her daughter lived off in a new country
With an ocean of water between.
The old lady's pockets were filled with gold,
But never contented was she.
So she called on her daughter to pay her a tax
Of three pence a pound on the tea,
Of three pence a pound on the tea.
2. "Now mother, dear mother," the daughter replied,
"I shan't do the thing that you ax;
I'm willing to pay a fair price for the tea,
But never the three-penny tax."
"You shall," quoth the mother, and reddened with rage,
For you're my own daughter, you see.
And sure 'Tis quite proper the daughter should pay
Her mother a tax on the tea,
Her mother a tax on the tea."
3. And so the old lady her servant called up,
And packed off a budget of tea,
And eager for three pence a pound, she put in
Enough for a large family.
She ordered her servant to bring home the tax
Declaring her child should obey,
Or old as she was, and a woman most grown,
She'd half whip her life away,
She'd half whip her life away.
4. The tea was conveyed to the daughter's door,
All down by the ocean side,
But the bouncing girl poured out every pound
In the dark and boiling tide.
And then she called out to the island queen,
"Oh mother, dear mother," quoth she,
"Your tea you may have when 'Tis steeped enough,
But never a tax from me,
But never a tax from me."

THE BANKS OF THE DEE

'Twas summer and softly the breezes were blowing,
and sweetly the Nightingale sang from the tree.
At the foot of a hill, where the river was flowing,
I sat myself down on the banks of the Dee.

Flow on, lovely Dee, flow on thou sweet river,
Thy banks, purest stream, shall be dear to me ever,
For there I first gained the affection and favor
Of Jamie, the glory and pride of the Dee

But now he's gone from me and left me thus mourning,
To quell the proud rebels, for valiant is he;
But ah! There's no hope of his speedy returning,
To wander again on the banks of the Dee:
He's gone, hapless youth, o'er the rude roaring billows,
The kindest, the sweetest, of all his brave fellows;
And left me to stray 'mongst these once loved willows,
The loneliest lass on the banks of the Dee.

But time and my prayers may perhaps yet restore him,
Blest Peace may restore my dear lover to me,
And when he returns with such care I'll watch o'er him,
He never shall leave the sweet banks of the Dee.
The Dee then will flow, all its beauty displaying,
The lambs on its banks will again be seen playing,
Whilst I, with my Jamie, am carelessly straying,
And tasting again all the sweets of the Dee.

'Twas winter and blue Tooty noses were freezing
As they marched o'er the land where they ought not to be;
The valiants complained at the fifers' cursed wheezing
And wished they'd remained on the banks of the Dee.
Lead on, thou paid captain! Tramp on thou proud minions!
Thy ranks, basest men, shall be strung like ripe onions.
For here thou hast found heads with war-like opinions
On shoulders of nobles who ne'er saw the Dee.

Prepare for war's conflict; or make preparation
For peace with the rebels, for they're brave and glee;
Keep mindful of dying, and leave the foul nation
That sends out its armies to brag and to flee.
Make haste, now, and leave us thou miscreant Tories!
To Scotland repair! There court the sad hours,
And listen once more to their plants and their stories
Concerning the "Glory and pride of the Dee."

Be quiet and sober, secure and contented,
Upon your own land, be valiant and free;
Bless God that the war is so nicely prevented,
And till the green fields on the banks of the Dee.
The Dee then will flow, all its beauty displaying,
The lads on its banks will again be seen playing,
And England thus honestly taxes defraying,
With natural drafts from the banks of the Dee.

THE IRISHMAN'S EPISTLE

1. By my faith, but I think you're all makers of bulls,
With your brains in your breeches, your arse in your skulls,
Get home with your muskets and put up your swords,
And look in your books for the meaning of words.
You see now, my honeys, how much you're mistaken,
For concord by discord can never be beaten.
2. How brave ye went out with your muskets all bright,
And thought to befrighten the folks with the sight;
But when you got there how they powdered your pums,
And all the way home how they peppered your bums;
And is not, honeys, a comical crack,
To be proud in the face and be shot in the back.
3. With all of your talkin' and all of your wordin',
And all of your shoutin' and marchin' and swordin',
How come ye to think now they didn't know how
To be after their firelocks as smartly as you?
You see now my honeys, 'Tis nothing at all,
But to pull at the trigger and pop goes the ball.
4. And what have you got now with all your designing,
But a town without victuals to sit down and dine in;
And to look on the ground like a parcel of noodles,
And sing, how the yankees have beaten the doodles.
I'm sure if you're wise you'll make peace for a dinner,
For fighting and fasting will make soon make you thinner.

THE BATTLE OF POINT PLEASANT

In the cool pale dawn of an Indian summer morn
Two men stole silently through the wood
Foraging for food for their comrades at arms
Camped on the banks of the Ohio

Across the river on the eve of this dawn
The Shawnee and the Redcoat had planned an attack
To wipe out Colonel Lewis and his rebel band of men
And deal a crushing blow to the rebel pack

The rebel soldiers still sought the resting deer
When in their path to their horror and surprise
War painted Indians met them face to face
With tomahawks raised and blood in their eyes

They killed one man but the other got away
To warn his Colonel of the coming attack
The battle that followed lasted well into the day
But by eventide they had fought the redcoat back

A lesson here my friends of fate and her wiles
Had not two men sought the resting deer
Many soldiers would have died and good men lost their lives
And the cost to the patriots would have been very dear

And the battle for freedom goes on and on
Brandywine, Concord and Lexington
North and East and West and South
And old Point Pleasant on the Ohio

FISH AND TEA

1. What a court hath old England, of folly and sin,
Spite of Chatam and Camden, Barre, Burke, Wilkes, and Glynne!
Not content with the game act, they tax fish and sea,
And America drench with hot water and tea.
*Derry Down, Down hey Derry Down.
2. But if the wise council of England doth think
They may be enslaved by the power of drink,
They're right to enforce it; but then do you see?
The colonies, too, may refuse and be free.
*Derry Down, Down hey Derry Down.
3. There's no knowing where this oppression will stop;
Some say there's no cure but a capital chop;
And that I believe's each American's wish,
Since you've drenched them with tea and deprived 'em of fish.
*Derry Down, Down hey Derry Down.
4. The birds of the air and the fish of the sea,
By the Gods for poor Dan Adam's use were made free,
Till a man with more power than old Moses would wish,
Said, "Ye wretches, ye shan't touch a fowl or a fish!"
*Derry Down, Down hey Derry Down.
5. Three Generals these mandates have borne 'cross the sea,
To deprive 'em of fish and make 'em drink tea;
In turn, sure, these freemen will boldly agree,
To give 'em a dance upon Liberty Tree.
*Derry Down, Down hey Derry Down.
6. Then freedom's the word, both at home and abroad,
And damn every scabbard that hides a good sword!
Our forefathers gave us this freedom in hand,
And we'll die in defense of the rights of the land.
*Derry Down, Down hey Derry Down.

SIR PETER PARKER

1. My lords, with your leave
An account I will give
That deserves to be written in metre;
For the rebels and I
Have been pretty nigh
Faith almost too nigh for Sir Peter!
Chorus: Timiralderry O, Timiralderry Ay,
Faith almost too nigh for Sir Peter!
2. With much labor and toil
Unto Sullivan's Isle,
I came firm as falstaff or pistol;
But the Yankees, God rot 'em,
I could not get at 'em,
They most terribly mauled my poor bristol.
3. Bold Clinton by land
Did quietly stand,
While I made a thundering clatter.
But the channel was deep,
So he could only peep
And not venture over the water.
4. Devil take 'em their shot
Come so swift and so hot,
And the cowardly dogs stood so stiff, sirs!
That I put ship about
And was glad to get out
Or they would not have left me a skiff, sirs!
5. Now, bold as a Turk,
I proceed to New York,
Where with Clinton and Howe you may find me.
I've the wind in my tail, and am hoisting sail,
To leave Sullivan's Island behind me.
6. But, my lords, do not fear,
For before the next year,
Although a small island could fret us,
The continent whole,
We shall take, by my soul,
If the cowardly Yankees will let us.

BALLAD OF ANDRE

1. Come all you brave Americans,
And unto me give ear,
I'll sing you now a ditty
That will your spirit cheer,
Concerning a young gentleman
Who came from Tarrytown,
Where he met a British officer,
A man of high renown.
2. Then up spoke this young hero,
Young Paulding was his name;
"O tell us where you're going, sir,
And also whence you came."
"I bear the British flag, sir,"
Up answers bold Andre,
"I have a pass that takes me through
I have no time to stay."
3. Then others came around him,
And bade him to dismount:
"Come tell us where you're going,
Give us a strict account."
Young Paulding said, "We are resolved
That you shall ne'er pass by,"
And so the evidence did prove
The prisoner a spy.

RIFLEMEN OF BENNINGTON

1. Why come ye hither, Redcoats,
Your minds what madness fills?
In our valleys there is danger,
And there's danger in our hills.
Oh hear ye not the singing
Of the bugle wild and free?
Full soon you'll know the ringing
Of the rifle from the tree.
Chorus: For the rifle, for the rifle,
In our hands will prove no trifle.
2. Ye ride a goodly steed,
Ye may know another master,
Ye forward come with speed,
But ye'll learn to back much faster.
When ye meet our mountain boys
And their leader, Johnny Stark,
Lads who make but little noise,
Lads who always hit the mark!
Chorus:
3. Had ye no graves at home
Across the briny water,
That hither ye may come
Like bullocks to the slaughter?
If we the work must do,
Why the sooner 'tis begun,
If flint and trigger hold but true
The quicker 'twill be done.
Chorus:
4. He begged for his liberty,
He pled for his discharge,
And oftentimes he told them,
If they'd set him at large,
"Of all the gold and silver
I have laid up in store,
But when I reach the city
I will send you ten times more."
5. "We scorn this gold and silver
you have laid up in store."
Van Vert and Paulding both did cry,
"You need not send us more."
He saw that his conspiracy
would soon be brought to light,
He begged for pen and paper
And he asked for to write.
6. The story came to Arnold
Commanding at the fort:
He called for the vulture
And sailed for New York;
Now Arnold to New York has gone,
A-fighting for his king,
And left poor Major Andre
On the gallows for to swing.
7. Andre was executed,
He looked both meek and mild,
His face was fair and handsome,
And pleasantly he smiled,
It moved each eye with pity,
And every heart there bled.
And everyone wished him released
And Arnold in his stead.
8. He was a man of honor!
In Britain he was born,
To die upon the gallows
Most highly he did scorn.
And now his life has reached its end
So young and blooming still - - -
In Tappan's quiet countryside
He sleeps upon the hill.

PAUL JONE'S VICTORY

1. An American frigate, a frigate of fame,
With Guns mounting forty, "The Richard" by name,
Sailed to cruise in the channels of Old England,
With a valiant commander, Paul Jones was the man.
2. We had not cruised long before he espies
A large forty-four and twenty, likewise;
Well-manned with bold seamen, well laid in with stores,
In consort to drive us from old England's shores.
3. Paul Jones then said to his men, everyone,
"Let every true seaman stand firm to his gun!
We'll receive a broadside from this bold Englishman,
And like true yankee sailors, return it again."
4. The contest was bloody, both decks ran with gore
And the sea seemed to blaze while the cannon did roar:
"Fight on my brave boys," then Paul Jones he cried,
"And soon we will humble this bold Englishman's pride."
5. The battle rolled on till bold Pearson cried:
"Have you yet struck your colors? Then come alongside!"
But so far from thinking that the battle was won
Brave Paul Jones replied, "I've not yet begun!"
6. Our gunner in great fright to Captain Jones came,
"We gain water quite fast and our side's in a flame,"
Then Paul Jones said in the height of his pride,
"If we cannot do better, boys, sink alongside!"
7. The alliance bore down and "The Richard" did rake
Which caused the bold hearts of our seamen to ache;
Our shot flew so hot that they could not stand long,
And the undaunted union of Britain came down.
8. To us they did strike and their colórs hauled down,
The fame of Paul Jones to the world shall be known;
His name shall rank with the galant and brave,
Who fought like a hero our freedom to save.
9. So now my brave boys, have we taken a prize - -
A large forty-four, and twenty likewise.
Then God bless the mother whose doom is to weep
The loss of her sons in the ocean so deep.



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MY CONVERSION
WORKING ON A BUILDING
WHAT IS THIS
COME AND GO TO THAT LAND
I'M GONNA LIVE THE LIFE I SING ABOUT
THE DAY IS PASSED AND GONE
THE OLD SHIP OF ZION
I'VE BEEN DIPPED IN THE WATER
SEARCH ME LORD
AMAZING GRACE PARTS 1 & 2
ANYBODY WAITING FOR ME
WAKE ME, SHAKE ME
GOING ON A LONG JOURNEY AFTERWHILE
WALK ON AND TALK ON
LET ME RISE AGAIN
PRECIOUS LORD
MOVE ON UP A LITTLE HIGHER
DON'T LET THE DEVIL RIDE
ETERNAL IN HEAVEN

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A TREASURY OF
MOTHER
GOOSE





A TREASURY OF
MOTHER
GOOSE

Side One:

The House That Jack Built
Simple Simon
Old King Cole
Old Mother Hubbard
Three Little Kittens
One, Two, Buckle My Shoe

Side Two:

Old Mother Goose
Sing A Song Of Sixpence
London Bridge
Little Bo-Peep
Farmer In The Dell
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* *

FIRE DANCE MILLER'S DANCE

Manuel de Falla, outstanding Spanish composer, was born in Cadiz in 1876. His music, unlike the reams of Spanish music written by non-Spaniards, has a certain inexplicable note of authenticity about it that reflects the true spirit of musical Spain. Among his principal works are the ballets, *El Amor Brujo* (Love, the Magician) and *El Sombrero de Tres Picos* (The Three-Cornered Hat), both of which have attained wide popularity through their many performances by ballet companies and in concert.

El Amor Brujo was first performed as a ballet at Madrid in 1915; it was later arranged by the composer as a suite for orchestra with a solo for mezzo-soprano voice. The *Fire Dance* is a wildly whirling excerpt that has become extremely popular as a display piece for pianists.

The *Three-Cornered Hat* was first heard in London in 1919. Three dances from this ballet were excerpted for concert use. The *Miller's Dance*, which is the second of these, starts off slowly and quietly, then works up to a fiery ending.

MALAGUENA

Ernesto Lecuona, one of the best known of all Latin American composers, occupies a unique position in the world of music, for he is one of the very few composers who are equally proficient at writing for both the concert hall and the dance hall. Born in Havana in 1896, Lecuona studied the piano and won recognition as a child prodigy. When he was seventeen, he made the first of several appearances in the United States.

Without a doubt, his most popular composition in the field of serious music is his suite of dances for piano, called *Andalucía*, which was published in 1930. The best-known numbers from this suite are the *Andalucía* (also converted into a popular song) and the *Malagueña*. The latter is a rhapsodic dance, which has gained wide appeal, not only in its original form but also in arrangements for two pianos and for orchestra.

PASTOURELLE MOUVEMENTS PERPÉTUELS

Francis Poulenc was born in Paris in 1899. Though he had instruction on the piano, he was largely self-taught in the field of composition. In 1917 he joined the group of French composers known as "The Six." These men sought to defy the trend toward romanticism in French music, and emphasized simple, often comic, subjects. Poulenc has continued to follow the precepts of "The Six," and his compositions, which show a certain amount of influence of Satie and Stravinsky, are mostly in the lighter vein. He writes principally either for the piano or for various combinations of wind instruments. The *Pastourelle* is one of Poulenc's delightful shorter piano pieces; the *Mouvements Perpétuels*, composed in 1918, are brief "perpetual motions."

GOLLIWOG'S CAKE WALK MAID WITH THE FLAXEN HAIR CLAIR DE LUNE

These are three of the most popular of the many piano compositions of Claude Achille Debussy (1862-1918). The piano was Debussy's instrument, and he invented wonderful new effects that could be obtained through changes in technique in both composition and performance.

The *Golliwog's Cake Walk*, the final movement of Debussy's delightful *Children's Corner Suite*, is one of the earliest examples of the use of the jazz idiom in concert music.

Debussy belongs to that select group of composers—which also includes such varied members as Bach, Chopin and Shostakovich—who wrote sets of twenty-four preludes for the piano, utilizing all the major and minor keys. The Debussy *Préludes* are divided into two books of twelve each, and the lovely *Maid with the Flaxen Hair* (*La fille aux cheveux de lin*) is the eighth *Prélude* in Book I.

Clair de lune, with its incomparable picture of quiet moonlight, is the third movement of the *Suite Bergamasque*, though it appears more frequently as an independent number.

TANGO IN D MAJOR

Isaac Albéniz (1860-1909) is usually acknowledged as the founder of the modern Spanish "nationalist" school of composition. He was an internationally known piano virtuoso, and most of his compositions are for that instrument. During his concert tours he often played his own works. Among his early creations to gain wide acceptance was this little *Tango in D Major*. All of Albéniz's music, though not actually employing folk themes, is filled with the rhythmic and melodic flavor of Spain.

Notes by PAUL AFFELDER

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Side 1

1. Concerto Pour Une Voix 3 : 59
(Saint-Preux)
2. Les Parapluis De Cherbourg 2 : 55
(M. Legrand)
3. Tristesse De Chopin 2 : 51
(Chopin)
4. Gymnopedie 3 : 16
(Satie)
5. Prelude Pour Un Amor 2 : 21
(Porte)
6. Tout Autour De La Terre 4 : 22
(C. Dauvisy / R. Vincent)

Side 2

1. L'allegro Du Grand Siecle 2 : 32
(Marcello)
2. Mary - Ann 2 : 42
(C. Gaubert)
3. Adagio D'albinoni 3 : 35
(Albinoni)
4. Au Coeur D'une Chanson 2 : 35
(P. Bilat)
5. Melodie Dour Un Automne 2 : 37
(P. Porte)
6. Concerto De Tchaikowsky 3 : 46
(Tchaikowsky)

* 「다니엘 리카리(Danielle Licari)」와 「스캇(Scat)」 송 *

마치 천사의 목소리를 연상케하는 스캇 창법의 여왕,
또는 목소리의 미술가라는 어칭으로 불리는 「다니엘·리카리」는 그만이 지녔고, 그만이 연출할 수 있는 신비로운 가창의 세계를 통하여, 유럽 팝음악계의 독보적인 인물로 존재하는 정상급 가수다.

그녀가 구사하는 “스캇” 창법이란, 미국으로 부터 가해진 속어로서 원래는 제프 보켈리스트가, 가사 대신에 아무 뜻이 없는 “다더~다” 또는 “두비 두비~” 등의 의성어로 노래하는 것을 이야기한다.

스캇의 기원은 1926년 「루이 암스트롱」이 “Heebie Jeebies”라는 곡을 취입하던 중, 악보를 바꾸바닥에 떨어뜨린 후 영접기에 입기 음변식으로 가사없이 억성하듯이 기당히 일비루며 노래를 계속 부른것에 둔다.

그 후 「빙 크로스비」를 다른 여러 가수들이 많은 다투어 시도하게 되었는데 이제는 당당히 그 독보적인 영역을 구축하고 있으며, 여성 제트 싱어 「엘라·휘테발트」가 노래한 “Flying Home”, “How High The Moon”의 스캇 보컬은 최고의 일품으로 꼽히고 있다.

현대에 이르러서는 스캇 보컬이 단순회 제츠의 영역에서뿐만이 아니라, 사람의 목소리를 하나의 악기로 설정해서 멜로디를 연출하는 부드러운 음악의 창법으로 널리 이용된다.

이러한 의미의 스캇 창법을 구사하는 대표적인 그룹으로서는 프랑스 출신의 음악인을 주축으로 한 8인조 그룹 스월광섬어즈와 이 자리를 넓혀 소개하는 「다니엘·리카리」가 단연 첫 손을 꼽게 한다.

「다니엘·리카리」는 오케스트라의 멤버였던 아버지의 영향을 받아 어릴적 부터 음악과 깊은 만남을 갖을 수 있었다.

이러한 가족 분위기 덕분에 그녀는 5살때 부터 정식으로 리야노 레슨을 받기 시작였다.

시간이 흐름에 따라 점차 돈보이기 시작한 그녀의 재능은 12살 때인데 프랑스 국립 방송국의 어린이 합창단 멤버가 되어 본격적인 음악인으로 첫 발을 내딛기 시작했다.

이후 바탕으로 하여, 그녀는 18살 나던해에 친구 3명과 함께 리듬 앤드 블루스를 주 메로디로 하는 「프·바랑퍼느」라는 그룹을 조직하기도 했지만, 오래지않아 그룹

이 해산되어 버리는 까닭에, 솔리스트로 나서게 되었다.

그녀에게 행운의 여신이 깃드는 것은 1964 년도의 일이다.

이해에 제작된 영화 “펠 부리의 우산”의 음악을 맡았던 거장 「미셸·로그랑」은 그녀에게 영화속의 주인공인 「자크리느·드느브」의 노래를 대신 녹음하도록 의뢰를 했었다.

모처럼만의 기회를 실패를 빈번하여 비약의 기회로 삼고자 했던 그녀의 노력은 이듬 해 그녀를 음악신문가들 사이에서 “스캇”창법의 가수로서 주목을 받기 되었다.

1970년에 들어와서는 전유림은 물론 미주까지 크게 히트한 “목소리를 위한 협주곡”을 발표하여 일약 스타덤에 뛰어 오르고, 스캇 창법의 여왕이란 칭호까지 듣게 되었으며, 뛰어난 그녀의 인기와 명성은 그 이후 지금까지 조금도 퇴색함이 없이 유지되어 나오고 있다.

GIANTS OF
JAZZ



Bunny Berigan

TIME
LIFE
RECORDS





**REGGAE
CENTRAL**

"Music For The People"

SIDE A

RC-108-A

Executive Producer:
M. Halsall (Justice)

Produced By: Reggae Central

(C) (P) 2002

Published By:
Reggae 441 (ASCAP)

Distributed By:

REGGAE CENTRAL

1951 Cassat

Jacksonville, FL 32210

Tel.: (904) 384-3912

Tel.: (904) 384-3914

SIZZLA

" H O S A N N A "

1. INTRO

2. WORLD WIDE POWER

3. CATCH THE PLACE A FIRE

4. LIVE THE LIFE YOU LOVE

5. CUT AND CLEAR

6. VOLCANO

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**REGGAE
CENTRAL**

"Music For The People"

SIDE B

RC-108-B

Executive Producer:
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Produced By: Reggae Central

(C) (P) 2002

Published By:
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REGGAE CENTRAL

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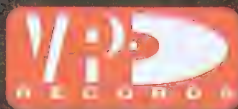
Tel.: (904) 384-3914

SIZZLA
" H O S A N N A "

1. INTERLUDE
2. ALL FOR ME
3. WORDS, POWER AND SOUND
4. SHARP SHOTTER
5. CONQUER THEM
6. HOSANNA
7. SKLOOM SKLOOM

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MILES
AHEAD



IN
REGGAE MUSIC

SIZZLA **STAY FOCUS**

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Jamaica, NY 11435.
Tel: 718.291.7058 Fax: 718.658.3573
In Florida, 6022 SW. 21st Street,
Miramar, FL 33023
Tel: (954) 966-4744 Fax: (954) 966-8766
www.vprecords.com

VPRL 1669
33 1/3 RPM

SIDE 1

EXECUTIVE PRODUCERS:
CHRISTOPHER CHIN
& PHILLIP "FATTIS" BURRELL

1. PSALM 8

WRITER: KING DAVID UNDER THE INSPIRATION OF THE ALMIGHTY

2. SOUND THE TRUMPET

WRITERS: M. COLLINS / D. DENNIS

3. WE'RE THE ONE'S

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS

4. THINKING ABOUT YOU

WRITERS: M. COLLINS / D. DENNIS

5. ORIGINAL

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS

6. DON'T

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS

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MILES
AHEAD
VP
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www.vprecs.com

VPRL 1669
33 1/3 RPM

SIDE 2

EXECUTIVE PRODUCERS:
CHRISTOPHER CHIN
& PHILLIP "FAT"IS" BURRELL

1. DESTROY THE WICKED

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS

2. MINE AND ONLY

WRITERS: M. COLLINS / D. DENNIS

3. GIRLFRIEND

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS

4. WHOLE HEAP A WOMAN

WRITERS: M. COLLINS / D. DENNIS

5. STAGE SHOW

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS

6. STAY FOCUS

WRITERS: M. COLLINS / D. DENNIS

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COLUMBIA

ROBERTO YANES
YO SE QUE TE AMO
I KNOW I LOVE YOU

EX 5207

SIDE 1

XLP 135665

1. YO SE QUE TE AMO -A. Manzanero-
2. SI TODOS FUESEN COMO TU
-A. C. Jobim - V. de Moraes-
3. MIA -A. Manzanero-
4. BEBO -A. Montes C. Gregoria Quiroga-
5. NO ME ENCONTRARAS -R. Yanes-
6. CREO QUE ES AMOR
-A. Manzanero - J. Ortega-

MONO

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COLUMBIA

ROBERTO YANES
YO SE QUE TE AMO
I KNOW I LOVE YOU

EX 5207

SIDE 2
XLP 135666

1. MI GRITO -R. Carlos-
2. VEN A MI -A. Manzanero-
3. ESTA TARDE VI LLOVER -A. Manzanero-
4. CONTIGO APRENDI -A. Manzanero-
5. POBRES BESOS MIOS -A. Manzanero-

© "COLUMBIA"

MONO



MARCAS REG. PRINTED IN U.S.A.

TIME RECORDS

A Product of Time Records, Inc.

STEREO

ITALY-CIAO

Hugo Montenegro & His Orch.

Featuring the accordion of

Dominic Cortese

TDS 3003 A
Record 1

TS-124

1. Medley:
TORNA A SORRENTO
LA DANZA
2. **O MARENARIELLO**
3. **VIENI SUL MAR**
4. **MATTINATA**
5. **FUNICULI FUNICULA**

(Brent Music Corp.-BMI)

TIME RECORDS

A Product of Time Records, Inc.

STEREO

ITALY-CIAO

Hugo Montenegro & His Orch.

Featuring the accordion of

Dominic Cortese

TDS 3003 B
Record 1

TS-125

- 1. QUEL MAZZOLINI DI FIORE**
(Brent-BMI)
- 2. DRIGO'S SERENADE**
(Brent-BMI)
- 3. NENELLA BELLA**
(Admont-ASCAP)
- 4. PIEMONTE WALTZ**
(Brent-BMI)
- 5. VIL VOLO DEGLI ANGELI**
(Brent-BMI)

TIME RECORDS

A Product of Time Records, Inc.

STEREO

ITALY-CIAO

Hugo Montenegro & His Orch.

Featuring the accordion of

Dominic Cortese

TDS 3003 A
Record 2

TS-128

1. Medley:
AH MARIE
TARANTELLA
2. **LA SERENADE**
3. **TOSELLI'S SERENADE**
4. **CIRIBIRIBIN**
5. **LA ZINGANA**

(Brent Music Corp.-BMI)

TIME RECORDS

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STEREO

ITALY-CIAO

Hugo Montenegro & His Orch.

Featuring the accordion of

Dominic Cortese

TDS 3003 B
Record 2

TS-129

- 1. CARNIVAL OF VENICE**
(Brent-BMI)
- 2. TARANTELLA ITALIANISSIMO**
(Brent-BMI)
- 3. LA GUAGLIONGELLA**
(Admont-ASCAP)
- 4. LA RAGAZZA**
(Brent-BMI)
- 5. NON TI SCORDAR DI ME**
(Brent-BMI)

ROULETTE

Promotional
Copy

ECHOES OF A ROCK ERA "THE MIDDLE YEARS"

Not for Sale

VARIOUS ARTISTS

SIDE A

RE-112
RSD-587/A

STEREO
33 1/3 RPM

1. BOOK OF LOVE - The Monotones (Davis-Malone-Patrick) Nom Mus. Inc. & Arc Mus. Corp.-BMI 2:15
2. GET A JOB - The Silhouettes (Silhouettes) Kay Williams Mus.-BMI 2:47
3. MAYBE - The Chantels (Richard Barrett) Nom Mus. Inc.-BMI 2:37
4. SECRETLY - Jimmie Rodgers (Hoffman-Manning-Markwell) Planetary Mus. Publ. Corp.-ASCAP 2:33
5. TEARS ON MY PILLOW - Little Anthony & The Imperials (Bradford-Lewis) Glayds Mus. Inc. & Vanderbilt Mus. -ASCAP 2:15

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ROULETTE RECORDS, INC.

ROULETTE

Promotional
Copy

ECHOES OF A ROCK ERA "THE MIDDLE YEARS"

Not for Sale

VARIOUS ARTISTS

SIDE B

RE-112
RSD-587/B

STEREO
33 1/3 RPM

1. TEN COMMANDMENTS OF LOVE - The Moonglows
(Paul-Woods) Arc Mus. Corp.-BMI 3:56
2. CHARLIE BROWN - The Coasters (Leiber-Stoller)
Tiger Mus. Inc.-BMI 2:10
3. HEY LITTLE GIRL - Dee Clark (Blackwell-Stevenson)
Obie & Conrad Mus.-BMI 1:54
4. I ONLY HAVE EYES FOR YOU - Flamingos (Warren-
Dubin) Remick Mus. Corp.-ASCAP 3:14
5. KANSAS CITY - Wilbur Harrison (Leiber & Stoller)
Lois Mus. Co.-BMI 2:25

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ECHOES OF A ROCK ERA "THE MIDDLE YEARS"

Not for Sale

VARIOUS ARTISTS

SIDE C

RE-112
RSD-587/C

STEREO
33 1/3 RPM

1. POISON IVY - The Coasters (Wile-Pola) Joy Mus., Inc.-ASCAP 2:43
2. RED RIVER ROCK - Johnny & The Hurricanes (King-Mack-Mendelsohn) Vicki Mus. Inc.-BMI 2:08
3. SIXTEEN CANDLES - The Crests (Dixon-Kwent) Coronation Mus. & January Mus.-BMI 2:51
4. SO FINE - The Fiestas (Gribble) El Dorado Mus.-BMI 2:20
5. LET THE LITTLE GIRL DANCE - Billy Bland (Lawrence-Spencer) Belmar Mus. & Glover Mus.-BMI 2:15

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ROULETTE

Promotional
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ECHOES OF A ROCK ERA "THE MIDDLE YEARS"

Not for Sale

VARIOUS ARTISTS

SIDE D

RE-112
RSD-587/D

STEREO
33 1/3 RPM

1. STAY - Maurice Williams and The Zodiacs (M. Williams)
Cheerio Mus. Co.-BMI 1:38
2. YOU TALK TOO MUCH - Joe Jones (Jones-Hall) Nom
Mus. Inc. & Ben Ghazi Ent. Corp.-BMI 2:33
3. FUNNY - Maxine Brown (Taylor-Brown) Maxine Mus.
Inc.-BMI 2:19
4. BRISTOL STOMP - The Dovells (Mann-Appel) Kalmann
Mus. Inc.-ASCAP 2:25
5. PEPPERMINT TWIST - Joey Dee & The Starlighters
(Dee-Glover) Frost Mus. Corp.-BMI 2:00

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THE COOLIES

dig..?

33
RPM

SIDE 1

Scarborough Fair 2:24
Bridge Over Troubled Water 4:08
The 59th St. Bridge Song (Feelin' Groovy) 2:23
I Am A Rock 3:58
El Condor Pasa 4:02

All songs by P. Simon, Paul Simon Music Co. BMI

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THE COOLIES

dig..?



DB 83

SIDE 2

Having My Baby 4:41

Cecilia 2:27

Homeward Bound 3:11

Mrs. Robinson 1:53

The Only Living Boy In New York 4:35

All songs by P. Simon, Paul Simon Music Co. BMI
except Having My Baby, by Paul Anka, BMI

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TIME RECORDS

Series 2000

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CALYPSO HOLIDAY

Macbeth The Great

52144 A

TP-364

- 1. BAD, BAD WHISKEY**
- 2. NORA**
- 3. OH LADY YOU'RE MASHIN' MY TOE**
- 4. CAB CALLOWAY**
- 5. UGLY WOMAN**
- 6. TAKE ME, TAKE ME**

(Brent Music Corp.-BMI)

TIME RECORDS

Series 2000

A Product of Time Records, Inc.

CALYPSO HOLIDAY

Macbeth The Great

52144 B

TP-365

- 1. OUTSIDE**
- 2. BUY ME A ZEPPELIN**
- 3. JOCKEY**
- 4. BAJAN GIRL**
- 5. TURN AROUND GIRL**
- 6. EMILY**

(Brent Music Corp.-BMI)

COLUMBIA

HARRY JAMES
JUKE BOX JAMBOREE
HARRY JAMES and his ORCHESTRA

1. LITTLE THINGS MEAN A LOT -Lindeman-Stutz-
2. HERNANDO'S HIDEAWAY -Adler-Rose-

(JCL 31)

PRL 5016



3. THREE COINS IN THE FOUNTAIN
-Cahn-Styne-
4. THE HIGH AND THE MIGHTY
-Washington-Tiomkin-
5. THE TOUCH -Wiener-
6. O, MEIN PAPA -Burkhard-
with PAUL WESTON

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CO., LTD.

KAWASAKI, JAPAN

COLUMBIA

HARRY JAMES
JUKE BOX JAMBOREE

HARRY JAMES and his ORCHESTRA

1. RUBY -Parish-Roemheld-
2. SERENATA -L. Anderson-
with PAUL WESTON

(JCL 32)

PRL 5016



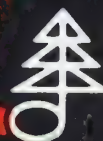
3. SMILE -J. Turner-Parsons-Chaplin-
4. I NEED YOU NOW -Crane-Jacobs-
5. OOP SHOOP -Joses-
6. MUSKAT RAMBLE -R. Gilbert-E. Ory-

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MPS
SERIES

Side A

821-664-1

MY SHIP
GEORGE SHEARING

1. MY SHIP — 4:58
(Gershwin/Weill) ASCAP
 2. YESTERDAYS — 2:52
(Kern/Harbach) ASCAP
 3. HAPPY DAYS ARE HERE AGAIN — 2:38
(Yellen/Ager) ASCAP
 4. WHEN I FALL IN LOVE — 4:04
(Young/Heyman) ASCAP
 5. LONDONDERRY AIR — 2:17
(Traditional)
 6. APRIL IN PARIS — 5:13
(Harburg/Duke) ASCAP
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MPS
SERIES

Side B

821-664-1

MY SHIP
GEORGE SHEARING

1. THE ENTERTAINER - 2:45
(Joplin)
2. TENDERLY - 3:18
(Gross) ASCAP
3. HOW DEEP IS THE OCEAN - 3:18
(Berlin) ASCAP
4. AUTUMN IN NEW YORK - 3:08
(Duke/Gebeling) ASCAP
5. GREENSLEEVES - 5:23
(Traditional)
6. SEND IN THE CLOWNS - 4:31
(Sondheim) ASCAP

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MONTECRISTADAS - Vol. II

GUILLERMO ZULUAGA

- 1 - EL DIENTON
- 2 - JUEGO DE GOLF
- 3 - EL LOCO

Cara 1

33 $\frac{1}{3}$ Long Play

- 4 - EL PASTUSO
- 5 - EL LEGO
- 6 - EL DENTISTA
- 7 - EL FILM
- 8 - LA CARTA
- 9 - EL BORRACHO
- 10 - FUMANDO ESPERO (Parodia)
- 11 - COCHE VARAO
- 12 - LOS TRES ANCIANOS
- 13 - ALCAPONE
- 14 - UN PAISA EN PARIS
- 15 - EL BOBO
- 16 - EL BOQUINETO

LP 300369-A

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MONTECRISTADAS - Vol. II

GUILLERMO ZULUAGA

Cara 2

33 $\frac{1}{3}$ Long Play

- 1 - EL PAQUETE
- 2 - EL TARTAMUDO
- 3 - EL MARIDO
- 4 - YO TAMBIEN SOÑE (Parodia)
- 5 - LA SIRVIENTA
- 6 - EL GOTERERO
- 7 - EL MATRIMONIO
- 8 - EMPIRE STATE
- 9 - ESTABA EN MISA
- 10 - OTRA CARTA
- 11 - UN MILAGRO

LP 300369-B

DERECHOS DE EJECUCION PUBLICA Y RADIO TRANSMISION RESERVADOS • MARCA REGISTRADA



MONTECRISTADAS

Volumen 6

MONTECRISTO

Cara 1

33 $\frac{1}{3}$ Long Play

- 1—LA NIÑA PRECOZ - 2—EL CUBANO
3—EL CABALLERO - 4—NIÑO MENTIROSO
5—LA LOCA - 6—EL MEDICO - 7—EL PASTUSO
8—LA PELIRROJA - 9—LA MACHACA
10—MACHACA AMANTE (Parodia de Amada Amante)

Música: R. y E. CARLOS

Letra (Parodia): Guillermo Zuluaga

- 11—EL MATRIMONIO - 12—JUANA DE ARCO
13—LOS NIÑOS - 14—JUZGADO 15
15—LOCAS CUBANAS - 16—EL CAUDILLO

LP 300736-A

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Fuentes

MONTECRISTADA S
Volumen 6
MONTECRISTO

MR GABRIEL MANTILLA
4000 SAUL RD
KENSINGTON MD 20795

Cara 2

33 1/3 RPM

- 1—BOBO FRUTERO - 2—NIÑO BUENO
3—ANCIANO DE 100 AÑOS - 4—RECIEN CASADO
5—NOVIO EXIGENTE - 6—ASTRONAUTAS
7—LADRONES QUE SE FUERON (Parodia a Espumas)

Música: JORGE VILLAMIL

- Letra (Parodia): Guillermo Zuluaga
8—LOS NUDISTAS - 9—LADRON ROBADO
10—MARIDO CELOSO - 11—LA FUGA
12—DOSCIENTOS PESOS MENSUALES
13—JESUSCRISTO EN NUEVA YORK

LP 300736-B

DERECHOS DE EJECUCION PUBLICA Y RADIO TRANSMISION RESERVADOS • MARCA REGISTRADA

Long Play **DECCA**

33

1/3 RPM

SWING LOW-SWEET HEYWOOD
EDDIE HEYWOOD AT THE PIANO
AND HIS ORCHESTRA

AL-12019
(MG 4349)

Side 1



1. LOCH LOMOND
2. THE MAN I LOVE
(George Gershwin-Ira Gershwin)
3. HEYWOOD BLUES
(Eddie Heywood)
4. JUST YOU, JUST ME
(Raymond Klages-Jesse Greer)
5. I DIDN'T KNOW ABOUT YOU
(Duke Ellington-Bob Russell)
6. THE MOON WAS YELLOW
(And The Night Was Young)
(Fred E. Ahlert-Edgar Leslie)

Microgroove
UNBREAKABLE

Long Play **DECCA**

33

3 RPM

SWING LOW-SWEET HEYWOOD
EDDIE HEYWOOD AT THE PIANO
AND HIS ORCHESTRA

AL-12019
(MCL 4567)

Side 2

EP

1. ON THE SUNNY SIDE OF THE STREET
(Jimmy Murnighan-Jimmy Field)
2. YOU MADE ME LOVE YOU
(1) Slow (2) Med. To Do It)
(James V. Monaco-Joe McCarthy)
3. COQUETTE
(Johnny Green-Carmen Lombardo-Gus Kohn)
4. PEG O' MY HEART
(Fred Fisher-Alfred Bryan)
5. BLUE LOU
(Edgar Sampson-Irving Mills)
6. JASMINE
(Heywood's Beguine)
(Eddie Heywood-Willie Stein)

Microgroove
UNBREAKABLE



LONDON

LONG PLAYING

full frequency range recording

SPEED 7 1/2

2 1/2

NO. 1

J-LLB.10

Recorded at the London Palladium, 1st August, 1955

TED HEATH AT THE LONDON PALLADIUM.

Vol. 4

1. THE GREAT LIS JILSON (Dance) 2. THE BAKER BLUES

(Dance) 3. MY SWEET VALENTINE (Dance)

4. BETWEEN THE DEVIL AND THE DEEP BLUE SEA

(Dance, Afro) 5. THE SEASIDE OF 1960

(Dance, Western) 6. STREET LIFE

(Dance) 7. PARADE TO PROCESSION

(Dance)

TED HEATH AND HIS MUSIC

ALSO (Dance)

THE RECORD JACKET

THE RECORD JACKET

THE RECORD JACKET

THE RECORD JACKET

THE RECORD JACKET

THE RECORD JACKET



LONDON

LONG PLAYING

full frequency

range recording

SPEED 33 1/3

(1 Side) NO. 2

J-LLB.10

Recorded at the London Palladium, 2nd August, 1955

TED HEATH AT THE LONDON PALLADIUM.

Vols

1 LONG FORTER STONE (March) - 2 MILE JAGGER

3 AT THE LONDON PALLADIUM

4 FILL BLINDLY (March) - 5 MARCH 1955

6 MARCH 1955 - 7 MARCH 1955

8 MARCH 1955 - 9 MARCH 1955

Ted Heath

TED HEATH AND HIS MUSIC

ALL HIS OLDIES

THE LONDON PALLADIUM

THE LONDON PALLADIUM

COLUMBIA

MASTERWORKS

BACH

PARTITA IN E MINOR
FOR VIOLIN AND PIANO

Band 1: Allegro; Adagio

Band 2: Allemande

Band 3: Gigue

ML 4862

NONBREAKABLE
(x"Lp" 12217)

SONATA IN G MINOR FOR VIOLIN AND PIANO

Band 4: Allegro

Band 5: Adagio

Band 6: Allegro

ISAAC STERN, Violin
ALEXANDER ZAKIN,
Piano

LONG  PLAYING

Trade Marks Reg. U.S. Pat. Off. Acoust. Registration

COLUMBIA

MASTERWORKS

BACH

SONATA NO. 3 IN E MAJOR
FOR VIOLIN AND PIANO

Band 1: Adagio

Band 2: Allegro

Band 3: Adagio ma non tanto

Band 4: Allegro

ML 4862

NONBREAKABLE
(x“Lp” 15223)

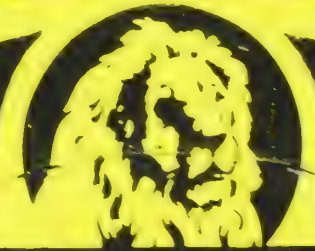
ISAAC STERN, Violin
ALEXANDER ZAKIN,
Piano

LONG



PLAYING

Trade Marks Reg. U.S. Pat. Off.



LONG PLAYING

MICROGROOVE

M-G-M

"HUDSON RIVER SKETCHES"

(Edmund Richard)

M-G-M E3309

Side 1

1. EXCURSION STEAMER
2. THE CATSKILLS
3. RIVER IDYLL
4. WEST POINT
5. RIP VAN WINKLE
6. BEAR MOUNTAIN

The Composer at the Piano

UNBREAKABLE

33 1/3 R.P.M.

M-G-M RECORDS - A DIVISION OF LOEW'S INCORPORATED - Made in U.S.A.

LONG PLAYING



MICROGROOVE

M-G-M

"HUDSON RIVER SKETCHES"

(Edmund Richard)

M-G-M E3309

Side 2

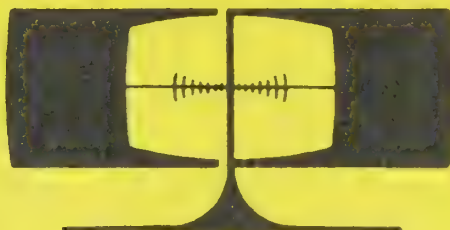
1. NEW YORK HARBOR
2. THE PALISADES
3. STORM KING
4. HYDE PARK
5. HUDSON VALLEY TWILIGHT
6. STONY POINT

The Composer at the Piano

UNBREAKABLE

M-G-M RECORDS — A DIVISION OF LOEW'S INCORPORATED — Made in U.S.A.

33 $\frac{1}{3}$ R.P.M.



CITRA

BRASIL '85

(G. Q.)

ESTEREO

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CITRA PUBLICIDAD
—Quito—

FABRICADO POR  GUAYAQUIL
ECUADOR

339-2385-A

S-339-2385-A

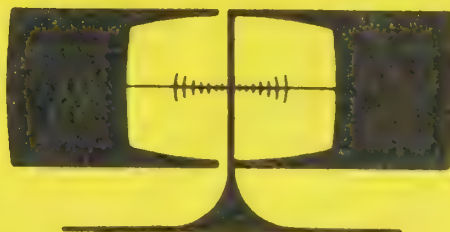
1. MOSAICO SERGIO MENDEZ:

- a) ZANZIBAR (Fondo de Rec. Soc. Aut.) b) AGUAS DE MARCO
(A. Carlos-Jobim) c) A TONGA DA MIRONGA (Fondo de Rec.
Soc. Aut.) d) MARINHEIRO SOLITARIO (Caetano Veloso)
e) MAIS QUE NADA (Jorge Ben)

2. MOSAICO:

- a) CARINHOSO (Pixinguinha-João deBarro) b) MANHA
DE CARNAVAL (Luis Bonfa-A. María)
c) FELICIDADE (Jobim-Vinicius de Moraes)

3. CEU E MAR (Sivuca)



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FABRICADO POR  GUAYAQUIL
ECUADOR

339-2385-B

S-339-2385-B

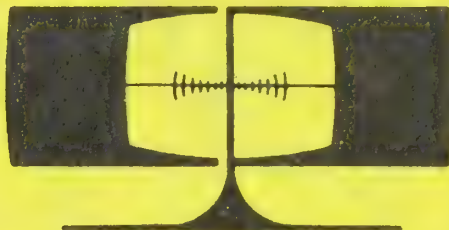
1. MOSAICO BOSSA NOVA ANTIGUA:

a) BAHIA (Ary Barroso) b) CAMISA AMARELA (Ary Barroso)
c) AGORA É CINZA (Fondo de Rec. Soc. Aut.) d) É COM ESSE
QUE EU VOCE (Pedro Caetano) e) MARACANGALHA (Dorival-
Caymmi) f) SE ACASO (Supremio Rodríguez-Feluberto
Martins) g) ROSA MORENA (Caymmi-Bauche) h) TRÊVO
DE QUATRO FOLHAS (Fondo de Rec. Soc. Aut.)

2. OH, QUE SERA (Chicho Buarque de Holanda)

3. MOSAICO ELIS REGINA:

a) BALA COM BALA (João Bosco-Aldir Blanc)
b) MASSA REAL (Caetano Veloso) c) VOU
DEITAR E ROLAR (Baden Powell-
Paulo Cesar Pinheiro)



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FABRICADO POR  GUAYAQUIL
ECUADOR

339-2387-E

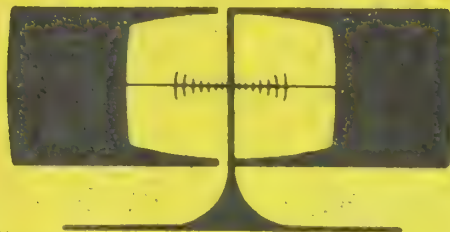
S-339-2387-A

1. AQUARELA DO BRASIL (Ary Barroso)

2. MOSAICO CHICO BUARQUE:

- a) CONSTRUCAO (Chico Buarque de Holanda)
- b) COTIDIANO (Chico Buarque de Holanda)
- c) A BANDA (Chico Buarque de Holanda)

3. VOCE ABUSOU
(Antonio Carlos - Jocaifi)



CITRA

BRASIL '85

ESTEREO

(G. Q.)

1. MOSAICO JOAO GILBERTO:

- a) SAMBA DA MINHA TERRA (Dorival Caymmi)
- b) O PATO (J. Hindriks-J. Silva-M. Teixeira)

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FABRICADO POR  GUAY AQUIL
ECUADOR

339-2387-F

2. MOSAICO INSTRUMENTAL:

S-339-2387-B

- a) SAMBA DE UMA NOTA SO (Tom Jobim-N. Mendonca)
- b) BERIMBAU (Baden Powell-V. Moraes)

3. MOSAICO CARNAVAL:

- a) MASCARA NEGRA (Mattos-Zé Ketí)/ b) CIDADE MARAVILHOSA (A. Pilho)/ c) MAMAE EU QUERO (P. Paiva-Jararaca)/ d) ALLAH-LA-O (Fondo Rec. Soc. Aut.)/ e) CARECAS (Arlindo Marques-Roberto Roberti)/ f) AURORA (Robert-M. Lago)/ g) CACHACA (Fondo Rec. Soc. Aut.)/ h) CABALEIRA DO ZEZE (Roberto Faissal-J. Roberto)/ i) QUEM SABE SABE (Jota Sandoval-Carvalhinho)
- j) ME DA UM DINHEIRO AI (Ivan Ferreria-H. Ferreira)
- k) SACAROLHA (Ze da Zilda-Waldyr Machado)
- l) TREM DAS ONZE (Adoniran Barbosa-Vanzolini)
- m) MADUREIRA CHOROU (Carvalhinho-J. Monteiro)/ n) MARACANGALHA (Dorival Caymmi)
- o) FESTA PARA UM REI NEGRO (Fondo Rec. Soc. Aut.)

elf
effel-music
ALPINA

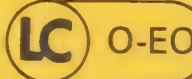
Alpina
em 1123-A



STEREO



GEMA



INNTALCHOR
„Sommerbilder“

Ein Zyklus mit musikalischen Bildern von
Hans-Jürgen Doetsch

1. O Täler weit, o Höhen · 2. Morgenruf · 3. Der Wächter auf dem
Türmlein saß · 4. Lenz Triumphator · 5. In Demut steh ich vor dir ·
6. Nun sei begrüßt · 7. Einzug des Sommers · 8. Der Hirt ·
9. Ich geh durch einen grasgrünen Wald · 10. Wenn alle
Brünnlein fließen · 11. Heideröslein · 12. Im schönsten
Wiesengrunde · 13. Zum Tanze, da geht ein Mädel ·
14. Sonnwendfeier

Arrangements und musikalische Leitung:
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MADE IN **ST 33** GERMANY

elf
effel-music
ALPINA

Alpina
em 1123-B



STEREO

GEMA

LC O-EO

INNTALCHOR
„Sommerbilder“

**Ein Zyklus mit musikalischen Bildern von
Hans-Jürgen Doetsch**

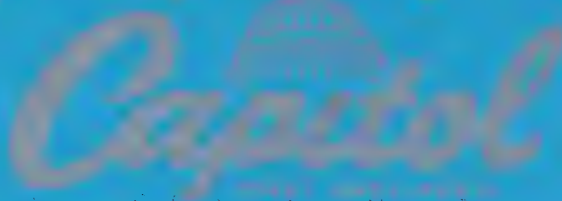
1. Waldandacht · 2. Mit dem Pfeil, dem Bogen · 3. Aufstand der Kobolde · 4. In einem Kühlen Grunde · 5. Ännchen von Tharau · 6. Waldesnacht · 7. Am Brunnen vor dem Tore · 8. Waldwüterich · 9. Septembermorgen · 10. All mein Gedanken · 11. Still wie die Nacht

Arrangements und musikalische Leitung: H.-J. Doetsch

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MADE IN **ST 33** GERMANY

MADE IN U.S.A. CAPITOL ELECTRIC CO., INC.



A CAPITOL RECORDS RELEASE

TENNESSEE ERNE STOK-KIMMO
TENNESSEE ERNE STOK

WAS WRITTEN AND COMPOSED BY ERNE STOK-KIMMO

J.T-750

SIDE 1
(15" 45)

1. WHEN MY MIND IS STANDING

(Ernie Stok-Kimmo)

2. WHEN MY MIND IS STANDING

(Ernie Stok-Kimmo)

3. SWEET HOME OF MOTHER

(Ernie Stok-Kimmo)

4. SWEET HOME OF MOTHER

(Ernie Stok-Kimmo)

5. MY TOWN (Ernie Stok-Kimmo)

6. LET THE LOWER LIGHTS BE BURNING

(Ernie Stok-Kimmo)

LONG PLAYING

MADE IN U.S.A. CAPITOL ELECTRIC CO., INC.

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A CAPITOL RECORD, INC., U.S.A. RELEASE

TENNESSEE ERNIE FORD-NYMAN
TENNESSEE ERNIE FORD

With orchestra and chorus conducted
by Jack Townshend

JT-758



RIODE
(12 x 15 x 1)

1. THE FIFTY AND NINE

(Lyrics and Mus. by A. J. Sherman, Fred J. Ford)

2. THE OLD BURGESS COVE (from "George Washington")

3. WHEN THEY BANG THE GOLDEN BELLS

(Lyrics and Mus. by A. J. Sherman, Fred J. Ford)

4. IN THE GARDEN (C. Morris Jones)

5. FIFTY PALACES (from "George Washington")

6. COVERS

(Lyrics and Mus. C. C. Wright)

LONG PLAYING

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LONDON

LONG PLAYING

full frequency range recording

SPEED 33- $\frac{1}{3}$

XLL.1435

SUNNY SIDE UP—Side 1

(The Music of De Sylva, Brown and Henderson)

SUNNY SIDE UP JUST A MEMORY

THE BEST THINGS IN LIFE ARE FREE

BUTTON UP YOUR OVERCOAT

I'M A DREAMER (Aren't we all)

THE BLACK BOTTOM

ROBERT FARNON AND
HIS ORCHESTRA

ARL.3014

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LONDON

LONG PLAYING

full frequency range recording

SPEED 33-1

XLL.1435

SUNNY SIDE UP—Side 2

(The Music of De Sylva, Brown and Henderson)

BIRTH OF THE BLUES JUST IMAGINE

YOU'RE THE CREAM IN MY COFFEE

TOGETHER

IF I HAD A TALKING PICTURE OF YOU

THE VARSITY DRAG

ROBERT FARNON AND
HIS ORCHESTRA

ARL.3015

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LONDON

LONG PLAYING

full frequency range recording

SPEED 33-1

(A.R.L. 2131)
LL.1052
SIDE 1

TWO CIGARETTES IN THE DARK

DANCING IN THE DARK (Schwartz; Dietz); COCKTAILS FOR
TWO (Johnston; Coslow); TWO CIGARETTES IN THE DARK
(Webster; Pollack); THE TOUCH OF YOUR LIPS (Noble);
WHERE OR WHEN (Rodgers; Hart); BY CANDLELIGHT
(Miller; Charles); THE VERY THOUGHT
OF YOU (Noble)

**ROBERT FARNON AND HIS
ORCHESTRA**

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LONDON

LONG PLAYING

full frequency range recording

SPEED 33-1

(ARL.2132)
LL.1052
SIDE 2

TWO CIGARETTES IN THE DARK

ISN'T IT ROMANTIC (Rodgers, Hart); I'M IN THE MOOD FOR
LOVE (McHugh, Fields); THE WAY YOU LOOK TONIGHT
(Kern; Fields); MOONLIGHT BECOMES YOU (Heusen;
Burke); A DOOR WILL OPEN (George, Brooks); LOVE
WALKED IN (G. Gershwin; I. Gershwin); COME
DANCE WITH ME (Blake, Leibert)

**ROBERT FARNON AND HIS
ORCHESTRA**

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**UNITED
ARTISTS®**

**GEMA
BIEM**

ST 33

669 210 A

THE PEOPLES CHOICE

- 1. HELLO DOLLY**
(Herman) 2:36
- 2. CALL ME IRRESPONSIBLE**
(Van Heusen-Cahn) 3:02
- 3. AND I LOVE HER**
(Lennon-McCarney) 2:36
- 4. CHARADE**
(Mercer-Mancini) 2:59
- 5. GIRL FROM IPANEMA**
(Jobim-Gimbel-DeMoraes) 2:37
- 6. PEOPLE**
(Styne-Merrill) 3:40

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669 210 B

THE PEOPLES CHOICE

1. **THE SEVENTH DAWN**
(Webster-Ortolani) 3:02
2. **EVERYBODY LOVES SOMEBODY**
(Lane-Coslow-Taylor) 2:35
3. **GEORGIA ON MY MIND**
(Carmichael-Gorrell) 3:11
4. **WIVES AND LOVERS**
(Bacharach-David) 2:47
5. **LOVE ME WITH ALL YOUR HEART**
(Rigual-Vaughn-Rigual) 3:02
6. **THE JAMES BOND THEME**
(Norman) 2:25

FERRANTE AND TEICHER

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(Weasser-Orndam) 3:02
2. EVERYBODY LOVES SOMEBODY
 (Lane-Coslow-Taylor) 2:35
3. GEORGIA ON MY MIND
 (Carmichael-Gorrell) 3:11
4. WIVES AND LOVERS
 (Bacharach-David) 2:47
5. LOVE ME WITH ALL YOUR HEART
 (Rigual-Vaughn-Rigual) 3:02
6. THE JAMES BOND THEME
 (Norman) 2:25
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COLUMBIA

HOLIDAY IN ROME
MICHEL LEGRAND and his ORCHESTRA

1. LUNA ROSSA (Blushing Moon) -Vian-
2. O SOLE MIO (My Sunshine) -di Capua-
3. AVEVA UN BAVERO -Panzeri-Ripa-

(XLP 34908)

PRL 5010

4. MUNASTERIO 'E SANTA CHIARA
-Barberis-Galdieri-
5. VOLA, COLOMBA -Concina-
6. LUNA LUNERA -Fergo-
7. FUNICULI FUNICULA -Denza-
8. ADDORMENTARMI COSI' -Mascheroni-
9. TORNA A SURRIENTO (Come Back To
Sorrento) -De Curtis-



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LONG



PLAYING

MADE BY NIPPON COLUMBIA CO., LTD.

KAWASAKI, JAPAN

COLUMBIA

HOLIDAY IN ROME

MICHEL LEGRAND and his ORCHESTRA

1. TORNA A SURRIENTO (Come Back To Sorrento)
-De Curtis-
2. NON DIMENTICAR (Don't Forget) -Redi-Galdieri-
3. MATTINATA -Leoncavallo-

(XLP 34907)

PRL 5010

4. GRAZIE DEI FIORI -Seracini-
5. VIENI, VIENI -Scotto-
6. FIORIN FIORELLO (In Love) -Mascheroni-
7. DITENCCELLO VUIE (You Tell Her)
-Falvo-Fusco-
8. NEAPOLITAN NIGHTS -Zamecnik-



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LONG



PLAYING

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KAWASAKI, JAPAN

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК
СТЕРЕО
ВЕСЕСОЮЗНАЯ СТУДИЯ ГРАМЗАПИСИ
33

С20—07861
2 гр. 1-20

ГОСТ 5289-73
1 сторона

МИХАИЛ РОЖКОВ (балалайка)
В. Андреев — Марш
В. Калинин — Грустная песенка
В. Дитель — Вариации
на тему русской нар. песни «Коробейники»
Г. Винявский — Мазурка № 2
Русская нар. песня — Занграй, моя волюнка
Старинный романс — Я встретил Вас
В. Андреев — Вариации
на тему русской нар. песни «Светит месяц»
Уральская плясовая (Полянка)
Обр. Б. Трояновского (4, 5), М. Рожкова (6),
Л. Окаемовой (8)
С. Сорокина, ф-но (1), Г. Миняев, гитара (2—7)
В. Тихов, гусли и В. Галкин, баян (8)

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПАСТИНОК

СТЕРЕО



33

ВСЕСОЮЗНАЯ СТУДИЯ ГРАМЗАПИСИ

C20—07862

2 гр. 1-20

ГОСТ 5289-73

2 сторона

МИХАИЛ РОЖКОВ (балалайка)

Н. Ризоль — Русские напевы

А. Алябьев — Соловей

В. Травяковский — Протяжная и плясовая

В. Машин — Чердак

М. Шрадин — Песня о любви

из к/ф «Простая история»

Русская нар. песня — На горе-то калина

Русская плясовая — Беринг

Обр. М. Рожкова (2)

Переложения А. Доброзотова (4).

М. Рожкова и Г. Минлева (5)

С. Сорокина, ф-но (1, 2, 4), Г. Минлев, гитара (3, 5)

В. Тихов, гусли и В. Галкин, баян (6)



SOUTHERN GOSPEL'S GREATEST HITS VOL. 1
Various Artists

1. The Happy Goodman Family - What A Beautiful Day 3:19
2. The Cathedrals - I Know A Man Who Can 3:31
3. The Florida Boys - I'm Standing On The Solid Rock 2:28
4. The Lefevres - Stepping On The Clouds 2:00
5. The Kingsmen - Love Will Roll The Clouds Away 2:57
6. The Hemphills - Thank God, I Am Free 2:53
7. The Rex Nelon Singers - The Sun's Coming Up In The Morning 2:39
8. The Lewis Family - You Can't Be A Beacon 2:43
9. Jimmie Davis - You Are My Sunshine 2:14

WR-6-8408 / Stereo (WR-068408-A)

Executive Producers: John Mays and Barry Landis

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B

CANAAN RECORDS

NASHVILLE, TN

A DIVISION OF WORD, INC. WACO, TX



SOUTHERN GOSPEL'S GREATEST HITS VOL. 1
Various Artists

1. **The Inspirations - Touring That City** 2:35
2. **Wendy Bagwell And The Sunlighters -**
Here Come The Rattlesnakes 6:12
3. **The Thrasher Brothers - One Day At A Time** 3:22
4. **The Cathedrals - Step Into The Water** 3:19
5. **The Happy Goodman Family - The Lighthouse** 3:01
6. **The Lefevres - I'll Soon Be Gone** 2:11

WR-6-8408 / Stereo (WR-068408-B)

Executive Producers: John Mays and Barry Landis

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B

CANAAN RECORDS

NASHVILLE, TN

A DIVISION OF WORD, INC., WACO, TX

the
**FUNKY
BUTT**
JAZZ BAND

FBSLP 101
GA-1132

SIDE 1
STEREO

1. Fourteenth of July 3:18 (S. Bechet, Q. Juillet) (F)
2. Careless Love 3:29 (W.C. Handy) (F)
3. Breeze 4:11 (Sacco, Smith, Lewis) (B)
4. What a Friend We Have in Jesus 4:42 (Trad.) (B)
5. Just a Closer Walk with Thee 3:54 (Trad.) (F)

© FBJB 1981

the
**FUNKY
BUTT**
JAZZ BAND

FBSLP 101
GA-1132

SIDE 2
STEREO

1. Sweet Georgia Brown 4:10 (Bernie, Casey, Pinkard) (F)
2. Sweet Lorraine 4:28 (Burwell, Parrish) (B)
3. Tin Roof Blues 4:45 (New Orleans Rhythm Kings) (F)
4. Willie the Weeper 3:12 (Melrose, Bloom) (B)
5. Ain't Gonna Give Nobody None O'
My Jelly Roll 2:26 (C. & S. Williams) (F)

© & F.B.B. 1987

COLUMBIA
MASTERWORKS

SCARLATTI SONATAS
VLADIMIR HOROWITZ, Pianist

1. SCARLATTI: SONATA IN D MAJOR, Longo 424

MS 6658

SIDE 1
XSM 78139

2. SCARLATTI: SONATA IN A MINOR, Longo 241

3. SCARLATTI: SONATA IN F MAJOR, Longo 188

4. SCARLATTI: SONATA IN F MINOR, Longo
118

5. SCARLATTI: SONATA IN G MAJOR,
Longo 349

6. SCARLATTI: SONATA IN D
MAJOR, Longo 465

“360 SOUND”
“COLUMBIA” “MASTERWORKS”
STEREO
“360 SOUND”
MARCAS REG. PRINTED IN U.S.A.

COLUMBIA
MASTERWORKS

SCARLATTI SONATAS
VLADIMIR HOROWITZ, Pianist

1. SCARLATTI: SONATA IN E MAJOR, Longo 21

MS 6658

SIDE 2
X SM 78140

2. SCARLATTI: SONATA IN E-FLAT MAJOR,
Longo 203

3. SCARLATTI: SONATA IN E MINOR, Longo 22

4. SCARLATTI: SONATA IN D MAJOR,
Longo 164

5. SCARLATTI: SONATA IN F MINOR,
Longo 187

6. SCARLATTI: SONATA IN A
MAJOR, Longo 391

“360 SOUND”
“COLUMBIA” “MASTERWORKS”
STEREO
“360 SOUND”
MARCAS REG. PRINTED IN U.S.A.

VANGUARD

CARDINAL

SERIES

Monteverdi
VESPERS OF THE BLESSED VIRGIN MARY

1. Deus in Adjutorum 2:11
2. Dixit Dominus 9:14
3. Laudate Pueri 7:28

VCS-10001-A
XSV 124161

Side One

Ursula Connors & Shirley Sams, sopranos
Shirley Minty, contralto
Nigel Rogers & Leslie Fyson, tenors
John Noble, baritone - Christopher Keyte, bass
Franz Falter, organ
The Ambrosian Singers
Orchestra of the Accademia Monteverdiana
Denis Stevens, conductor

Copyright 1967
Vanguard Recording Society, Inc., N.Y.
Recorded in Europe

FULL STEREO

Also playable in Mono



VANGUARD

CARDINAL

SERIES

Monteverdi
VESPERS OF THE BLESSED VIRGIN MARY

8. Magnificat 20:15

VCS-10001-B
XSV 124162

Side Four

Ursula Connors & Shirley Sams, sopranos
Shirley Minty, contralto
Nigel Rogers & Leslie Fyson, tenors
John Noble, baritone - Christopher Keyte, bass
Franz Falter, organ
The Ambrosian Singers
Orchestra of the Accademia Monteverdiana
Denis Stevens, conductor

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Recorded in Europe

FULL STEREO

Also playable in Mono



CARDINAL

VANGUARD

SERIES

Monteverdi
VESPERS OF THE BLESSED VIRGIN MARY

4. Laetatus Sum 7:57
5. Nisi Dominus 7:06

VCS-10002-A
XSV 124163

Side Two

Ursula Connors & Shirley Sams, sopranos
Shirley Minty, contralto
Nigel Rogers & Leslie Fyson, tenors
John Noble, baritone - Christopher Keyte, bass
Franz Fallter, organ
The Ambrosian Singers
Orchestra of the Accademia Monteverdiana
Denis Stevens, conductor

Copyright 1967
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Recorded in Europe

FULL STEREO

Also playable in Mono



VANGUARD

CARDINAL

SERIES

Monteverdi
VESPERS OF THE BLESSED VIRGIN MARY

6. Lauda Jerusalem 5:35
7. Ave Maris Stella 9:38

VCS-10002-B
XSV 124164

Side Three

Ursula Connors & Shirley Sams, sopranos
Shirley Minty, contralto
Nigel Rogers & Leslie Fyson, tenors
John Noble, baritone - Christopher Keyte, bass
Franz Fallter, organ
The Ambrosian Singers
Orchestra of the Accademia Monteverdiana
Denis Stevens, conductor

Copyright 1967
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Recorded in Europe

FULL STEREO



Also playable in Mono

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STEREO

CE DISQUE PEUT ETRE UTILISE
AVEC UN LECTEUR

MONO

Pathé



C 161 - 12.077 A

(en 4 faces)

(P) 1972

33 1/3 tours minute

2C 161 - 12.077

LE PAYS DU SOURIRE MAX ESCHIG

Opérette Romantique en 3 Actes de L. Herzner et F. Löhner
d'après Victor Léon - adaptation française : A. Mauprey -
J. Marietti - musique de **FRANZ LEHAR** (1870-1948)

distribution : voir face 2

a) **O U V E R T U R E** (7'21)

b) **A C T E 1** : 1^{re} partie (16'32)
(Introduction - On reste bons amis - Toujours sourire)

Artistes, Chœurs René Duclos - Chef des Chœurs : J. Laforge
Orchestre des Concerts Lamoureux
direction : **YVON LEENART**

EMI

MADE IN FRANCE BY **PATHE MARCONI EMI**

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STEREO

CE DISQUE PEUT ETRE UTILISE
AVEC UN LECTEUR
MONO



C 161 - 12 077 B

(en 4 faces)

(P) 1972

33 1/3 tours minute

2C 161 - 12.077

2

LE PAYS DU SOURIRE MAX ESCHIG

Distribution

Sou-Chong : Michel DENS

Lisa : Bernadette ANTOINE

Gustave : Bernard SINCLAIR

Mi : Sylvia PAULE

Tchang : Gilbert GUIMAY

a) **ACTE 1** : Fin (14'45) - (Prendre le thé à deux - Dans l'ombre blanche des pommiers en fleurs - Finale)

b) **ACTE 2** : 1^{re} partie (12'19)

(Cérémonie de la jaquette jaune)

direction : YVON LEENART



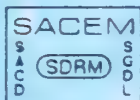
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STEREO

CE DISQUE PEUT ÊTRE UTILISÉ
AVEC UN LECTEUR
MONO

Pathé



C 161 - 12.078 A

(en 4 faces)

(P) 1972

33 1/3 tours minute

2C 161 - 12.078

3

LE PAYS DU SOURIRE MAX ESCHIG

Opérette Romantique en 3 Actes de L. Herzer et F. Löhner
d'après Victor Léon - adaptation française : A. Mauprey -
J. Marietti - musique de **FRANZ LEHAR** (1870-1948)
distribution : voir face 4

A C T E 2 : 2^e partie (24'37)

(Qui dans nos cœurs - Au salon d'une pagode - Mon
amour et ton amour - Je t'ai donné mon cœur)

Artistes, Chœurs René Duclos - Chef des Chœurs : **J. Laforge**
Orchestre des Concerts Lamoureux
direction : **YVON LEENART**

EMI

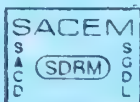
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STEREO
CE DISQUE PEUT ETRE UTILISE
AVEC UN LECTEUR
MONO



C 161 - 12.078 B

(P) 1972

33 1/3 tours minute

2C 161 - 12.078

4

FIN

LE PAYS DU SOURIRE MAX ESCHIG

Distribution

Sou-Chong : Michel DENS

Lisa : Bernadette ANTOINE

Gustave : Bernard SINCLAIR

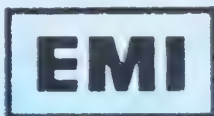
Mi : Sylvia PAULE

Tchang : Gilbert GUIMAY

a) **A C T E 2** : Fin (10'43)
(Je veux revoir mon beau pays - Final)

b) **A C T E 3** (14'31)
(Prélude - Tsic, Tsic, Tsic - Final)

direction : **YVON LEENART**



MADE IN FRANCE BY **PATHE MARCONI EMI**

APONTE

ANGEL VAZQUEZ

Y SUS TIPICOS

LP - 100
SIDE A

33 1/3 R.P.M.
High Fidelity

1. EN LOS DIAS DE REYES
2. LOS ULTIMOS DIAS
3. GOMORRA Y SODOMA
4. HASTA EL OTRO DIA
5. JESUS EL MESIAS
6. LOS REYES MAGOS

APONTE

ANGEL VAZQUEZ

Y SUS TIPICOS

LP - 100
SIDE B

33 $\frac{1}{3}$ R.P.M.
High Fidelity

1. TRES DIAS EN UN PEZ
2. UNA PELEA EN ARECIBO
3. FLORES A SU TUMBA
4. A MI PATRIA
5. A PAGAR LO QUE ME HAS HECHO
6. EL BESO DE JUDAS



**THE CLANCY BROTHERS
AND TOMMY MAKEM
GREEN IN THE GREEN**

H 30408
STEREO

SIDE 1
AL 30408

1. THE MOONSHINER -Arr: P. Clancy -
T. Clancy - W. Clancy - T. Makem-
2. THE WHISTLING GYPSY -L. McGuire-
3. MOUNTAIN DEW -Arranged and Adapted by
P. Clancy - T. Clancy - W. Clancy -
T. Makem-
4. JOHNNY, I HARDLY KNEW YE
5. IRISH ROVER -Arranged and
Adapted by P. Clancy -
T. Clancy - W. Clancy -
T. Makem-

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**THE CLANCY BROTHERS
AND TOMMY MAKEM
GREEN IN THE GREEN**

H 30408

STEREO

SIDE 2

BL 30408

1. ROCKY ROAD TO DUBLIN -Arranged and
Adapted by L. Clancy - P. Clancy -
T. Clancy - T. Makem-
2. THE WEST'S AWAKE -Arranged and Adapted by
L. Clancy - P. Clancy - T. Clancy - T. Makem-
3. GREEN IN THE GREEN -Arranged and
Adapted by T. Clancy - P. Clancy -
L. Clancy - T. Makem-
4. THE LEAVING OF LIVERPOOL
-Arranged and Adapted by
L. Clancy - P. Clancy -
T. Clancy - T. Makem-

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Disneyland

WALT DISNEY

Presents

BURL IVES

CHIM CHIM CHEREE

AND OTHER CHILDREN'S CHOICES



ST-3927

Side 1

1. CHIM CHIM CHEREE (2:28)
(Richard M. Sherman & Robert B. Sherman)
2. SWINGIN' ON A STAR (2:59)
(Johnny Burke & Jimmy Van Heusen)
3. FUNICULI FUNICULA (2:10)
(Lilgi D'Nva & Howard Johnson)
4. THE BIG BAD WOLF (1:45)
(Frank Churchill & Ann Ronell)
5. POLLY WO LY DOODLE (2:03)
6. LET'S GO FLY A KITE (1:20)
(Richard M. Sherman & Robert B. Sherman)

BURL IVES AND
CHILDREN'S CHORUS

LONG 33 1/3 PLAY

RECORDED BY WALT DISNEY MUSIC CO.

Disneyland

WALT DISNEY

Presents

BURL IVES

CHIM CHIM CHEREE

AND OTHER CHILDREN'S CHOICES



ST-3927

Side II

1. A SPOONFUL OF SUGAR (1:58)
(Richard M. Sherman & Robert B. Sherman)
2. CONSTANTINOPLE (2:07)
(Harry Carlton)
3. LAVENDER BLUE, DILLY DILLY (2:15)
(Larry Morey & Eliot Daniel)
4. MAIRZY DOATS (2:05)
(Milton Drake & Hoffman Larry Livingston)
5. THE WORLD BY THE TAIL (1:15)
(Langston Hughes & Albert Hague)
6. ILKEY MOOR BAR'TAT (3:21)

BURL IVES AND
CHILDREN'S CHORUS

LONG 33 1/3 PLAY

RECORDED BY WALT DISNEY MUSIC CO.

ALL-SOUNDS

THE WONDERFUL WORLD OF BLUEGRASS

SIDE 1

5501-A

1. BRINGING MARY HOME-Country Gentlemen
2. RAMSHACKLE SHACK-Hylo Brown
3. PRETTY POLLY-Stanley Bros.
4. SPANISH GRASS-Mike Auldridge
5. ATLANTA IS BURNING-Boys From Indiana
6. REBEL SOLDIER-Country Gentlemen
7. LONESOME ROAD BLUES-Larry Richardson
8. LETTER EDGED IN BLACK-Jimmie Skinner

All-Sounds, Inc.

ALL-SOUNDS

THE WONDERFUL WORLD OF BLUEGRASS

SIDE 2

5501-B

1. TATER TATE & ALAN MUNDE-John Hartford
2. WHEEL HOSS-Kenny Baker with Bill Monroe
3. DOIN' MY TIME-Tony Rice
4. FLY AROUND MY PRETTY LITTLE MISS-Charlie McCre
5. MAN OF CONSTANT SORROW-Ralph Stanley
6. THIS HEART OF MINE-New Grass Revival
7. ROVIN' GAMBLER-Larry Sparks
8. KATY HILL-Kenny Baker

All-Sounds, Inc.

ALL-SOUNDS

THE WONDERFUL WORLD OF BLUEGRASS

SIDE 3

5502-A

1. BLUE RIDGE MOUNTAIN BLUES-Bill Clifton
2. RIDER-Seldom Scene
3. BLACK JACK-J. D. Crowe
4. IF I HAD MY LIFE TO LIVE OVER-Lester Flatt
5. KATEY DALEY-Ralph Stanley
6. REUBEN-Josh Graves
7. SUNNY SIDE OF THE MOUNTAIN-Country Gazette

All-Sounds, Inc.

ALL-SOUNDS

THE WONDERFUL WORLD OF BLUEGRASS

SIDE 4

5502-B

1. SMOKY MOUNTAIN MEMORIES-Larry Sparks
2. WHEN THE ROSES BLOOM AGAIN-Mac Wiseman
3. MCKINLEY'S BLUES-Norman Blake & Vassar Clements
4. LONG JOURNEY HOME-Stanley Broz
5. TRAIN 45-J. D. Crowe
6. THINKING TONIGHT OF MY BLUE EYES-Earl Taylor
7. PICTURES FROM LIFE'S OTHER SIDE-Seldom Seen

All-Sounds, Inc.

Sears

**"LEAVING ON A JET PLANE"
"THE PEEP SHOW"
Featuring Jim Demitrack**

SPS-496 -A
(SPC-3209)
Side 1

**33 1/3 RPM
STEREO**

JINGLE JANGLE (J. Barry-A. Kim) 2:43
WINTER WORLD OF LOVE (L. Reed-B. Mason)
3:30
HONEY COME BACK (Jim Webb) 2:26
HEY THERE LONELY GIRL (Earl Shuman-
Leon Carr) 2:43
LEAVING ON A JET PLANE (John Denver) 3:26
Produced by "Bugs" Bower
Executive Producer - Joe Abend

Printed in U. S. A.

Sears

"LEAVING ON A JET PLANE"

"THE PEEP SHOW"

Featuring Jim Demitrack

SPS-496-B
(SPC-3209)

Side 2

33 1/3 RPM
STEREO

SUGAR, SUGAR (J. Barry-A. Kim) 3:15

I'LL NEVER FALL IN LOVE AGAIN

(Hal David-Burt Bacharach) 2:36

WALKING IN THE RAIN (P. Spector-B. Mann-

C. Weil) 2:23

BREAKING UP IS HARD TO DO

(N. Sedaka-H. Greenfield) 2:55

NEW WORLD COMING (Barry Mann-

Cynthia Weil) 3:14

Produced by "Bugs" Bower
Executive Producer - Joe Abend

Printed in U.S.A.



NATURAL
Wilbur Little/Dave McKenna

STEREO
33 1/3 RPM

HD-6615
SIDE A

With Love
(Foster)
Copyright Controlled

4:35

Soul Mama
(Little)
Copyright Controlled

5:39

Goodbye
(Jenkins)
Leeds Music (ASCAP)

7:40

©1977



NATURAL
Wilbur Little/Dave McKenna

STEREO
33 1/3 RPM

HD-6615
SIDE B

How Deep Is The Ocean (Berlin) Irving Berlin Music (ASCAP)	3:11
You're Devastating (Kem, Harbach) T.B. Harms, Music (ASCAP)	2:54
I Guess I'll Have To Change My Plan (Schwartz, Dietz) Warner Bros., Inc. (ASCAP)	2:23
Without You Copyright Controlled	2:51
After Today (McKenna) Copyright Controlled	2:51
Why Did I Choose You? (Martin, Leonard) Emanuel Music/R.H. Morris	3:08

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THE BEAUTIFUL BALLADS
NAT KING COLE

STEREO

Side One

ST 2820

1. FELICIA
(G. Gilbert-Ulpio Minucci)
2. MISS ME
(Gail Ash-Bob Marcus)
3. MARNIE
(Harmann - Jason - Shayne)
4. HERE'S TO MY LADY
(Rube Bloom - Johnny Mercer)
5. A FOOL WAS I
(Roy Alfred-Kurt Adams)
6. BEND A LITTLE MY WAY
(Notel Sherman-Dick Wolf)



**THE BEAUTIFUL BALLADS
NAT KING COLE**

STEREO

Side Two

ST 2820

1. YOU'LL SEE

(Gilbert Becaud - Pierre Denanoe - Norman Gimbel)/

2. IF I KNEW

(Meredith Wilson)

(From the musical production
The Unsinkable Molly Brown)

3. BACK IN MY ARMS

(Roger Roger-Julie Mandel)

4. WHEN IT'S SUMMER

(Nat Cole-Johny Burke)

5. I'LL ALWAYS BE

REMEMBERING ("Things")

(Doc Stanford-Henry Russell)

A G.W. COMPANY

DOT

RECORDS®

THIS IS TOMMY OVERSTREET

**STEREO
SIDE 1**

**ST-94418
(ST 1-94418)**

1. Ann (Don't Go Runnin') (Buzz Cason) 2:20
2. Easy Loving (Freddie Hart) 2:27
3. You Do It Again (R. Mareno C. Black) 2:06
4. Kiss An Angel Good Morning (Ben Peters) 2:11
5. How'd We Ever Get This Way (R. Mareno) 2:31
6. Take Me Home, Country Roads
(G. Denver B. Danoff-T. Nivert) 2:47

Produced by **RICCI MARENO**
Assistant Producers **Charlie Black &
Jerry Gillespie** Arrangements by **Ricci
Mareno, Charlie Black & Jerry Gillespie**

Mfd. by
Capitol Records, Inc.
U.S.A.

A G-W COMPANY



THIS IS TOMMY OVERSTREET

STEREO
SIDE 2

ST-94418
(ST-2-94418)

1. Louisville (R. Mareno-J. Gillespie) 2:21
2. Is It That Easy (R. Mareno-C. Black) 2:29
3. Within This World Of Mine
(T. Overstreet-D. McLennan) 3:00
4. She's All I Got
(J. Williams, Jr. G. Bonds) 2:47
5. If This Is Our Last Time
(Dallas Frazier) 3:20

Produced by RICCI MARENO
Assistant Producers Charlie Black &
Jerry Gillespie Arrangements by Ricci
Mareno, Charlie Black & Jerry Gillespie

Mfd. by
Capitol Records, Inc.
U.S.A.

神

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唱

片

STEREO

AMERICA

PRODUCED BY GEORGE MARTIN

SIDE-1

HH-6009-A

1. Paisy Jane
2. Half A Man
3. Midnight
4. Bell Tree
5. Old Virginia
6. People In The Valley

64 年 3 月 出版

出版登記證:

33 1/3

內版台音字第〇一九三號

神鷹唱片股份有限公司

三重市重新路五段五七七號

號四二八第乙字商標北
營業登記證



神鷹唱片

AMIERICA

PRODULED BY GEORGE MARTIN

SIDE-2

HH-6009-B

1. Company
2. Woman Tonight
3. The Story Of A Teenager
4. Sister Golden Hair
5. Tomrrow
6. Seasons

64 年 3 月 出版

出版登記證:

331/3

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神鷹唱片股份有限公司

三重市重新路五段五七七號

營業登記證：北縣商乙字第八一四號

JOURNEY

R E C O R D S

THE GREENES **FAMILY PRAISE**

SIDE ONE

SPCN 79007
2127-4

- 1. MIRACLE IN ME (4:03)** Phil & Carolyn Cross (Eagle One Pub. BMI)
- 2. LIGHT ON YONDER MOUNTAIN (3:06)** Kent Westberry, Max D. Barns, Hal Harboar (Sawgrass Music Pub.BMI)
- 3. THE TEARDROP (3:39)** Tim Greene (Eagle One Pub.)
- 4. THE FIRST DROP OF RAIN (2:11)** Daryl Williams (Eagle Eye Pub. ASCAP)
- 5. ON DECK WITH THE LORD (2:00)** Arlie Petree (Eagle One Pub.BMI)

JOURNEY

R E C O R D S

THE GREENES

FAMILY PRAISE

SIDE TWO

SPCN 79007
2127-4

- 1. LET THE WATERS POUR (2:24)** Tim Greene (Eagle One
Pub. ASCAP)
- 2. MORE PRECIOUS THAN GOLD (3:23)** Videt Polk (Stamps-
Baxter Music BMI)
- 3. HE'S GONNA COME SOON (2:22)** Daryl Williams (Eagle Eye
Pub. ASCAP)
- 4. COUNTRY BOY'S DREAM (3:26)** Gary Fox (Swan Pub. BMI)
- 5. I WON'T NEED A MANSION (3:22)** Tim Greene
(Eagle One Pub. BMI)



THE PERRYS
TRADITION

Produced by
Eddie Crook

MST - 4082
SIDE ONE

THERE'S NEVER BEEN 2:25

Tammy Jones Robinette - Chestnut Mound Music-BMI

WE'LL TRAVEL ON 2:19

Ruby Moody - Chestnut Mound Music - BMI

JESUS SITS BY THE THRONE 3:16

E. Dietz and J. Foster - RNS Music - BMI

MY MIND'S MADE UP 2:40

Denver Lamb - Pleasant View Music - ASCAP

HE KEEPS LEADING ME ON 1:44

Terry Tidwell - Chestnut Mound Music - BMI

Morningstar Records-Box 989-Goodlettsville, TN 37072



THE PERRYS
TRADITION

Produced by
Eddie Crook

MST - 4082
SIDE TWO

HE ONLY SEE THE BLOOD 3:12

Clinton Nelson- Chestnut Mound Music - BMI

AFTER THE VICTORY 3:12

S. Williams - Charlie Monk Music - ASCAP

KEEPING ON 2:27

D. Shepherd - Hopper Bros. Music - BMI

HIS POWER IS ALIVE 2:43

Donna and Lou Scarboro - Chestnut Mound Music-BMI

I'LL REJOICE (A Capella) 3:14

Unknown

Morningstar Records-Box 989-Goodlettsville, TN 37072

EVEREST*



HIGH FIDELITY
long play

**SOMETHING OLD AND
SOMETHING NEW**
with
The Sammy Herman Sextet

SIDE 1

LPBR 5034

1. ALABAMY BOUND (Green; De Sylva; Henderson)
2. THE BELLS OF ST. MARY'S (Adams; Ferber)
3. TICO TICO (Abreu) *
4. THE DOLL DANCE (Brown)
5. BYE BYE BLUES
(Hamm; Bennett; Lawn; Gray)
6. LA GOLONDRINA
(Serradell)

*T.M. • **CERTIFIED HIGH FIDELITY RECORDING**
A PRODUCT OF BELOCK RECORDING • DIVISION OF BELOCK INSTRUMENT CORPORATION •

EVEREST*

HI-FI
Long Play

**SOMETHING OLD AND
SOMETHING NEW**

**with
The Sammy Herman Sextet**

SIDE 2

LPBR 5034

1. HEARTACHES (Klenner)
2. A BUNCH OF ROSES (Chapi)
3. RAGGIN' THE SCALES (Claypoole)
4. WHISPERING (Schonberger; Coburn; Rose)
5. MUMMER'S CHA CHA
(Dorn; Herman; Gussak)
6. EL RELICARIO (Padilla)

***T.M. • A CERTIFIED HIGH FIDELITY RECORDING • A PRODUCT OF BELOCK RECORDING • DIVISION OF BELOCK INSTRUMENT CORPORATION •**

MACE

MICROCOSMOS of Bela Bartok

DITTA BARTOK-PASZTORY, Piano

STEREO

9007-A

BOOK I: Unison Melodies — Dotted Notes — With Alternate
Hands — Reflection — Village Song — Pastorale — Little
Dance In Canon Form — Free Canon • BOOK II: Staccato
and Legato — Big Fair — In Myxolidian Mode —
Crescendo Diminuendo — Unison Divided — In Ori-
ental Style — Pentaton Melody — Minor Sixths
— Melody Divided • BOOK III: Chord Study
— Dragon's Dance — Homage to Bach —
Scherzo — Melody With Interruptions
Merriment — Variations • BOOK IV:
Harmonic — Playsong — Melody In
The Mist — Wrestling — From the
Island of Ball — Clashing Sounds
— Triplets In 9/8 Time
— Dance In 3/4 Time

"Recorded by Qualiton in Budapest"

A DIVISION OF SCEPTER RECORDS INC. 254 W. 54th ST. NEW YORK, N.Y. MADE IN U.S.A.

MACE

MICROCOSMOS of Bela Bartok

DITTA BARTOK-PASZTORY, Piano

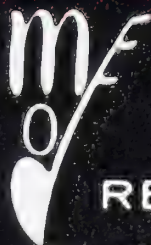
STEREO

9007-B

BOOK V: Chords Together and Opposed — Staccato —
Village Joke — Fourth — Syncopation — Perpetuum
Mobile — Unison — Merry Andrew • BOOK VI:
Free Variations — From the Diary of a Fly —
Ostinato — March — Six Dances In
Bulgarian Rhythm

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MODE RECORDS

Music of the Day

JOY BRYAN SINGS
with THE MARTY PAICH SEPTET

V.S.O.P. #68
MOD-LP 108
STEREO

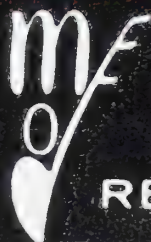
Side 1

© 1989
V.S.O.P.
Records

1. I Was Doin' All Right
(G & I Gershwin)
2. 'Round Midnight
(Monk, Hanighen, Williams)
3. My Shining Hour
(Arlen, Mercer)
4. When The World Was Young
(Mercer, Bloch)
5. Mississippi Mud
(Barris, Cavanaugh)
6. My Heart Stood Still
(Rodgers, Hart)

V.S.O.P. Records
11 Lochness Ct.
Rockville, MD 20850

HIFI



MODE RECORDS

Music of the Day

JOY BRYAN SINGS
with THE MARTY PAICH SEPTET

V.S.O.P. #68
MOD-LP 108
STEREO

Side 2
© 1989
V.S.O.P.
Records

1. You're My Everything
(Warren, Young, Dixon)
2. When It's Sleepy Time Down South
(Rene, Muse)
3. Swinging On A Star
(Burke, Van Heusen)
4. What Is There To Say
(Duke, Harburg)
5. Down The Old Ox Road
(Coslow, Johnston)
6. I Could Write A Book
(Rodgers, Hart)

V.S.O.P. Records
11 Lochness Ct.
Rockville, MD 20850

HI FI

STEREOPHONIC



"IN FULL BLOOM"
ROSE ROYCE

SIDE 1

AKS 1074

- 1 Wishing on a star
- 2 You can't please every booy
- 3 Ooh boy
- 4 Do your dance

33 1/3 R P M

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STEREOPHONIC



"IN FULL BLOOM"
ROSE ROYCE

SIDE 2



AKS 1974

- 1 You're my world girl
- 2 Love, more love
- 3 Funk factory
- 4 It makes you feel like bancin

33 1/3 R. P. M.

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**CHARLIE BYRD
PLAYS THE GREATEST
HITS OF THE 60'S**

CS 9970

**SIDE 1
XSM 151771**

- 1. UP, UP AND AWAY** -J. Webb-
- 2. SOMEWHERE, MY LOVE** -P. F. Webster - M. Jarre-
(Lara's Theme from "Dr. Zhivago" - an M-G-M Picture)
- 3. THE SHADOW OF YOUR SMILE** (Love Theme From
"The Sandpiper") -P.F. Webster - J. Mandel- (From the
M-G-M and Filmways Production "The Sandpiper")
- 4. TRY TO REMEMBER** -T. Jones - H. Schmidt-
(From the Musical Production
"The Fantasticks")
- 5. MICHELLE** -J. Lennon -
P. McCartney-

**CHARLIE BYRD
PLAYS THE GREATEST
HITS OF THE 60'S**

CS 9970

SIDE 2

XSM 151772

1. LOVE IS BLUE (L'Amour Est Bleu) -P. Cour - A. Popp-
2. SCARBOROUGH FAIR/CANTICLE -P. Simon - A. Garfunkel-
3. BORN FREE -J. Barry-
(From the Columbia Picture "Born Free")
4. THE GIRL FROM IPANEMA
-N. Gimbel - V. de Moraes - A. C. Jobim-
5. SUNRISE, SUNSET -S. Harnick - J. Bock-
(From the Musical Production
"Fiddler On The Roof")
6. A TASTE OF HONEY
-R. Marlow - B. Scott-



THE MOVING SPIRIT
of THE ALL SAINTS CHOIR

Produced by Bill Cummings

Side 1

STEREO

Rerecorded from client's
furnished tape

Z
429541

1. I GOTTA KEEP MOVING from Don't Bother Me I Can't Cope (Lead: Bill Cummings)
2. WHAT THIS WORLD IS COMING TO (Words & Music by Bill Cummings) Lead: Charles Richardson and Lorna Brice
3. SPEAK OH LORD (Words & Music by Bill Cummings) Lead: Shirley Baker
4. AMAZING GRACE (Taken from Old Irish Tune) Dottie Rambo - Arrangement Lead: Bill Cummings
5. GLORY HALLELUJAH (Cummings Arrangement)

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey



THE MOVING SPIRIT
of THE ALL SAINTS CHOIR

Produced by Bill Cummings

Side 2 STEREO

Rerecorded from client's
furnished tape

Z
429542

1. JESU, JOY OF MAN'S DESIRING (J. S. Bach)
2. HOLY, HOLY, HOLY (Cummings Arrangement)
3. THE LORD'S PRAYER (Cummings Arrangement)
4. LAMB OF GOD (Cummings Arrangement)
FROM OUR MASS
5. GIVE THANKS TO GOD (By Bill Cummings)
Lead: Bill Cummings
6. WHAT THIS OLD WORLD NEEDS
(By Bill Cummings)
7. I KNOW THAT HE'S MY SAVIOR
(By Bill Cummings) Lead: B. Cummings
8. PRAISE HIM (Edwin Hawkins)
Lead: Catherine Dorsey

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey



**ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ-
ΚΑΤΕΡΙΝΑ ΝΙΤΣΟΠΟΥΛΟΥ
BLUE ANGEL**

STEREO

33 1/3 RPM

Mfd. by G.P.I S.A

BIEM/ΑΕΠΙ

1

AKT 466751 1

466751 1 S A

- 1. AWAKENING 3:00** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 2. BLUE ANGEL 4:15** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 3. DISTANCE 3:01** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 4. ISOLATION 2:25** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)

5. EAST (ορχηστρικό) 4:20 (Κώστα Χατζόπουλου)

Ενορχήστρωση ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ

Παραγωγή: ΠΑΝΑΓΙΩΤΗΣ ΚΟΝΤΟΣΤΑΥΛΑΚΗΣ-

ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ

Αριθ. Λογ/σίας: Ζ1/183/90

(P) 1990 ΔΙΣΚΟΙ CBS ΑΕΒΕ

ΕΠΙΦΥΛΑΣΣΟΝΤΑΙ ΟΛΑ ΤΑ ΔΙΚΑΙΩΜΑΤΑ ΤΟΥ ΠΑΡΑΓΟΓΕΑ ΚΑΙ ΤΟΥ ΔΙΟΚΤΗΤΟΥ ΤΟΥ ΑΝΑΠΑΡΑΓΟΜΕΝΟΥ ΕΡΓΟΥ. ΑΠΑΓΟΡΕΥΕΤΑΙ Η ΧΩΡΙΣ ΕΓΚΡΙΣΗ ΑΝΤΙΓΡΑΦΗ, ΔΗΜΟΣΙΑ ΕΚΤΕΛΕΣΗ, ΔΗΜΟΣΙΑ ΑΝΑΜΕΤΑΔΟΣΗ ΚΑΙ ΕΝΟΙΚΙΑΣΗ Ή ΔΑΝΕΙΣΜΟΣ ΑΥΤΟΥ ΤΟΥ ΗΧΟΓΡΑΦΗΜΑΤΟΣ. ΑΚΤΗ ΚΑΙ  ΔΙΣΚΟΙ CBS ΑΕΒΕ ΚΑΤΑΣΚΕΥΑΣΤΗΚΕ ΣΤΗΝ ΕΛΛΑΔΑ.



**ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ-
ΚΑΤΕΡΙΝΑ ΝΙΤΣΟΠΟΥΛΟΥ
BLUE ANGEL**

STEREO

33 1/3 RPM

Mfd. by G.P.I. S.A.

ΒΙΕΜ/ΑΕΠΙ

2

AKT 466751 1

466751 1 S B

- 1. DREAMS 2:28** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 2. THE PLAINS 3:51** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 3. OUT THERE (ορχηστρικό) 4:40** (Κώστα Χατζόπουλου)
- 4. HUMAN TRAMPOLINE 3:13** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 5. ENDLESS DANCE 3:42** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)

Ενορχήστρωση ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ

Παραγωγή: ΠΑΝΑΓΙΩΤΗΣ ΚΟΝΤΟΣΤΑΥΛΑΚΗΣ-

ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ

Αριθ. Λογ/σίας: Ζ1/183/90

(P) 1990 ΔΙΣΚΟΙ CBS ΑΕΒΕ

ΕΠΙΦΥΛΑΣΣΟΝΤΑΙ ΟΛΑ ΤΑ ΔΙΚΑΙΩΜΑΤΑ ΤΟΥ ΠΑΡΑΓΩΓΟΥ ΚΑΙ ΤΟΥ ΙΔΙΟΚΤΗΤΟΥ ΤΟΥ ΑΝΑΠΑΡΑΓΟΜΕΝΟΥ ΕΡΓΟΥ. ΑΠΑΓΟΡΕΥΕΤΑΙ Η ΧΩΡΙΣ ΕΓΚΡΙΣΗ ΑΝΤΙΓΡΑΦΗ, ΔΗΜΟΣΙΑ ΕΚΤΕΛΕΣΗ, ΔΗΜΟΣΙΑ ΑΝΑΜΕΤΑΔΟΣΗ ΚΑΙ ΕΝΟΙΚΙΑΣΗ Ή ΔΑΝΕΙΣΜΟΣ ΑΥΤΟΥ ΤΟΥ ΗΧΟΓΡΑΦΗΜΑΤΟΣ. ΑΚΤΗ ΚΑΙ ΔΙΣΚΟΙ CBS ΑΕΒΕ ΚΑΤΑΣΚΕΥΑΣΤΗΚΕ ΣΤΗΝ ΕΛΛΑΔΑ.

התאחדות חסידים



פסטיבל הזמר החסידי תשל"א HASSIDIC SONG FESTIVAL 71

1. יברכך — אילנה רובינא
(דוד וינקרנץ) עבוד : א. פיאמנסה

ACUM

STEREO-MONO

BAN 14150

צד א'

1122

2. שישו את ירושלים — צמד דרום

(עקיבא נוף) עבוד : י. גריציאני

3. ידיד נפש — עדנה לב

(אהוד ושרה צוייג) עבוד : ח. וינסרניץ

4. על שלושה דברים — יגאל בשן

(חיים צור) עבוד : ש. כהן

5. נכספה — הדסה וגליה רבינוביץ

(רנה בר-אל) עבוד : י. גריציאני

6. הנה מה טוב — דינה גולן ומקהלת לב-רון

(דוד ארליך) עבוד : א. לבנון

הכלים לשירים מתוך התפילה והתנ"ך.

ניצוח: מנשה לב-רון

33 $\frac{1}{3}$

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תזמורת ארזי



פסטיבל הזמר החסידי תשל"א HASSIDIC SONG FESTIVAL 71

1. ייבנה המקדש — יפה ירקוני
(חיים אדלר) עבוד: א. לבנון

ACUM

2122

STEREO-MONO

BAN 14150

צד ב'

2. שמע ישראל — צמד רעים
(שלמה קרליבך) עבוד: א. לבנון
 3. תתגדל — הדסה וגליה רבינוביץ
(יהושע ליב-נאמן) עבוד: י. גרציאני
 4. ולירושלים עירך — שלישית המעפיל
(דוד ארליך) עבוד: א. לבנון
 5. שים שלום — יגאל בשן
(ישעיהו פייקוב) עבוד: ש. כהן
 6. כי מציון — מקהלת לב-רון
(נתן שחר) עבוד: ח. וינטרניץ
- המלים לשירים מתוך התפילה והתנ"ך.
ניצוח: מנשה לב-רון

33 1/3

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COOK

CHROMATIC SCALE TEST RECORD

Fletcher-Munson Curve Equalization

- 1. Tuning A
- Chromatic Progressions:
 - 2. Middle C up
 - C¹ up
 - 3. C² up
 - C¹ up
 - 4. C⁴ up to C⁵
 - Middle C down
 - 5. C₁ down
 - C₂ down to C₃
- Chromatic Sweeps:
 - 6. Down—8 octaves
 - 7. Up—8 octaves
- Rapid Octave Skips (Up):
 - 8. Diatonic Sequence

A
Series 60
33 $\frac{1}{3}$ RPM
MICROGROOVE

- Pitch Resolution—Tone Bursts:
- 9-11. For bass range
 - 12. For treble range
- Comparative Intensity Levels:
(Eight groups—C⁵ to C₃)
- 13. Tuning A

NEW
microfusion
PROCESS



ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN THE U.S.

THIS AND ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE SOLD OUTSIDE FOR ANY OTHER PURPOSE

COOK

CHROMATIC SCALE TEST RECORD

Electrically Flat ± 1 db

1. Tuning A
Chromatic Progressions:
2. Middle C up
3. C² up
4. C³ up
5. C⁴ up to C⁵
Middle C down
6. C⁵ down
7. C⁴ down to C³
Chromatic Sweeps:
8. Down—8 octaves
9. Up—8 octaves
Rapid Octave Skips (Up):
10. Diatonic Sequence

B

Series 60

33 1/3 RPM

MICROGROOVE

Pitch Resolution—Tone Bursts:

9-11. For bass range

12. For treble range

Comparative Intensity Levels:

(Eight groups—C⁵ to C₃)

13. Tuning A

NEW

microfusion

TRADEMARK

PROCESS



HIGH STEREO

THE BEST OF GLADY NIGHT & THE PIPS

500

SIDE 1

STEREO

33 $\frac{1}{3}$ R.P.M

- 1 Make yours a habby home
- 2 Best thing that ever happened
to me
- 3 I feel a song(in my heart)
- 4 The going ups and ceming
downs
- 5 Midight train to gerogia

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HIGH STEREO

THE BEST OF GLADY NIGHT & THE PIPS

500

SIDE 2

STEREO

33 $\frac{1}{3}$ R.P.M

- 1 On and on
- 2 Where peaceful waters flow
- 3 I've got to us my imagination
- 4 I can see clearly now
- 5 Try to remember(the way
we were)

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Side 1 Mono

LPV 552 (UPRM-7933)

Early Rural String Bands

- 1 Ragtime Annie (Country Dance) (Hughes)
- 2 Leather Breeches (Maxwell—Arr.: Hinton)

Victor

- 3 Black-Eyed Susie (Nester-Edmonds)
 - 4 Alabama Jubilee—Breakdown (Yellen-Cobb)
 - 5 Charley, He's A Good Old Man (Harrell)
 - 6 Bring Me A Leaf From The Sea
 - 7 Big Bend Gal (Blackhead)
 - 8 Jaw Bone (Country Dance) (Chism)
1. A. C. (Eck) Robertson 2. W. A. Hinton, *Banjo Solo*
3. J. P. Nester, *Vocal* with Violin and Banjo
4. Bill Helms and his Upson County Band
5. Kelly Harrell, *Tenor* with Violin, Guitar and Banjo
6. Carolina Tar Heels, Instrumental with Vocal Cho.
7. Shelor Family, Orch. with Singing
8. Pope's Arkansas Mountaineers, Orch.
with Singing

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

Side **2** Mono

LPV 552 (UPRM-7934)

Early Rural String Bands

- 1 Le Valse De Gueydan (Soileau)
- 2 Medley Of Reels (Traditional)
- 3 A New Salty Dog (Allen)
- 4 Mitchell Blues (Mainer)
- 5 Tanner's Hornpipe

Victor

- 6 How Many Biscuits Can I Eat?
- 7 Up Jumped The Devil
- 8 Red Rocking Chair (Monroe)

1. Leo Soileau and his Three Aces, Singing with Guitars, Violin and Drums 2. Henry Ford's Old Time Dance Orch. 3. Allen Brothers Singing with Banjo, Guitar and Kazoo 4. Wade Mainer and Sons of the Mountaineers 5. Gid Tanner and his Skillet Lickers 6. Gwen Foster Singing with Guitars, Harmonica, Violin, Banjo and Bass 7. Byron Parker and his Mountaineers Fiddling with String Band 8. Charlie Monroe and his Kentucky Pardners

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION - MADE IN U.S.A.

PREFACE
MORRIS NANTON

PRST 7345
SIDE 1



1. THEME FROM "LAWRENCE OF ARABIA"
(Jarr-Screen Gems/Columbia-BMI) 3:30
2. INVITATION
(Kaper-Robbins Music-ASCAP) 5:20
3. GONE WITH THE WIND
(Wrubel-Bourne Music-ASCAP) 3:40
4. THE PRETTY TIME
(Nanton-Omen Assoc.-ASCAP) 2:44
5. THINGS AIN'T WHAT THEY USED TO BE
(Ellington-Tempo Music-ASCAP) 5:45

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

PREFACE
MORRIS NANTON

PRST 7345
SIDE 2



1. JA DA
(Carleton-Leo Feist Music-ASCAP) 2:30
2. I'LL KNOW
(Loesser-Frank Music-ASCAP) 4:00
3. THEME FROM "BLACK ORPHEUS"
(Bonfa-Maria/Ross Jungnickel, Inc.-BMI) 4:37
4. THIS HEART OF MINE
(Warren-Triangle Music-ASCAP) 3:20
5. THEME FROM "A BOY TEN FEET TALL"
(Baxter-Arch Music-ASCAP) 2:00
6. THE SWEETEST SOUNDS
(Rodgers-Williamson Music-ASCAP) 5:00

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

**THE
FRATERNAL ORDER
OF BACHELORS
ONCE A BACHELOR . . .**

**33 1/3 RPM
Side A**

**Record No. 1003
XIV 85432**

- 1. HOW CAN I TELL HER
AIN'T SHE SWEET**
- 2. PORGY AND BESS**
- 3. YOU GO TO MY HEAD
GOODNIGHT SWEETHEART**
- 4. I GET A KICK
HALLS OF IVY**
- 5. AUTUMN LEAVES
GEISHA GOODBYE**
- 6. MARIA**

**THE
FRATERNAL ORDER
OF BACHELORS
ONCE A BACHELOR . . .**

**33 1/3 RPM
Side B**

**Record No. 1003
XTV 85433**

- 1. SWEET LORRAINE
SOMEWHERE**
- 2. SPRING FEVER
FUNNY VALENTINE
ALMOST LIKE BEING IN LOVE**
- 3. EVERY NIGHT**
- 4. LAURA
MISTY**
- 5. SAMOVAAR
WHEN I FALL IN LOVE**

CHUCK FENDA

BETTER DAYS

SIDE A

1. Ruff Out deh
2. Better Days
3. Can't stop Try
4. No More Suffering
5. Serious Time
6. The Prayer

EMLP001

13 Constant Spring Road
Kingsport, TN, WI

Tel: (615) 825-4873 / 426-0824 / 858-

0808 / U.S. (347) 385-1771

email:

tititiolomontrecords@yahoo.com

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CHUCK FENDA

BETTER DAYS

SIDE B

1. Survival
2. Show Love
3. See Love
4. Mama
5. Oh My Lord
6. Hurt My Soul

EMLP001

85 Constant Spring Road
Kingston, JA, WI

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**MUSIC
FOR COLLECTORS
presents
COLUMBIA "GEMS" OF THE RECORDS**

- | | |
|--|---|
| 1. She's Driving Me Wild | Manhattan Dance Makers |
| 2. Breezin' Along | The Knickerbockers |
| 3. Help! | Earl Gresh & His Gangplank Orch. |
| 4. Steady Roll Blues | Francis Craig & His Orchest. |
|
Side 1
MFC-3 |
STEREO 78
01287A |
|
5. Hobo's Prayer |
Art Kahn & His Orch. |
| 6. Static Strut | Paul Specht & His Orch. |
| 7. Tonight's My Night With Baby | The Knickerbockers |
| 8. Mandy | Al Handler & His Orch. |

**STEVE PROSPER'S
MUSIC FOR COLLECTORS
857 45th Avenue
San Francisco, Calif.
94121**

**MUSIC
FOR COLLECTORS**
presents
COLUMBIA "GEMS" OF THE RECORDS

1. Crying For The Moon
2. Trudy
3. Kiss Your Baby, Goodnight
4. It's A Happy Old World

Al Handler & His Orch.
Fred Rich & His Orch.
Paul Ash & His Orch.
Paul Ash & His Orch.

Side 2
MFC-3

STEREO 78
01287B

5. Hello! Swanee, Hello!
6. He's The Last Word
7. Pretty Lips *
8. Honey! Do!

Art Kahn & His Orchest.
Art Kahn & His Orchest.
Al Handler & His Orchest.
Paul Ash & His Orchest.

STEVE PROSPER'S
MUSIC FOR COLLECTORS
857 45th Avenue
San Francisco, Calif.
94121

**MUSIC
FOR COLLECTORS**

presents

HORACE HEIDT & HIS ORCHESTRA

1927 - 1929

- | | |
|--|-----------------------------|
| 1. I'LL LOVE YOU IN MY DREAMS (portion) | Theme Song |
| HELLO, CUTIE! | Lee Lykins -v |
| 2. MINE | Lee Lykins -v |
| 3. GOLDEN GATE | Trio-v-Lewis-Bradshaw-Bowne |
| 4. WHAT A WONDERFUL WEDDING THAT WILL BE | Trio-v |

Side 1
MFC 6

STEREO 78
104103A

- | | |
|-----------------------------------|-------------------------|
| 5. GET 'EM IN A RUMBLE SEAT | Trio-v |
| 6. WAIT A LITTLE LONGER, LOVEBIRD | Lykins-Lewis-Bradshaw-v |
| 7. EVERY EVENING | Lee Lykins-v |
| 8. I STILL LOVE YOU | Lee Lykins-v |

**STEVE PROSPER'S
MUSIC FOR COLLECTORS**

**857 45th Avenue
San Francisco, Calif.
94121**

**MUSIC
FOR COLLECTORS**

presents

HORACE HEIDT & HIS ORCHESTRA

1927 - 1929

- 1. CUDDLE UP A LITTLE CLOSER**
- 2. I LOVE YOU TRULY**
- 3. PLODDIN' ALONG**
- 4. STAIRWAY OF DREAMS**
- 5. WEDDING OF THE PAINTED DOLL**

Lee Lykins-v

Orchestra-v

Harold Moore-v

Lee Lykins-v

No-v

Side 2

MFC 6

STEREO 78

104103B

- 6. I'M K-a-RAZY OVER YOU**
- 7. TURN ON THE HEAT**
- 8. MELANCHOLY**
- I'LL LOVE YOU IN MY DREAMS**

Bowne-Moore-Lewis-v

Harold Moore-v

Harold Moore-v

Larry Cotton-v

**STEVE PROSPER'S
MUSIC FOR COLLECTORS**

**857 45th Avenue
San Francisco, Calif.
94121**

MUSIC FOR COLLECTORS
presents
A Hodge Podge of Off-Beat Jazz No. 2
MFC - 5

- | | |
|-----------------------------------|--|
| 1. SUGAR BABE, I'M LEAVIN' | Blue Steele & His Orch. |
| 2. 'DEED I DO | Ben Pollack & His Orch. |
| 3. SOME SWEET DAY | Carolina Club Orch. |
| 4. LADY LUCK | Johnny Hamp's Kentucky Serenaders |

Side 1
33 1/3

STEREO 78
10487A

- | | |
|--------------------------------|--|
| 5. 11:30 SATURDAY NIGHT | Fess Williams & His Royal Flush Orch. |
| 6. CLEMENTINE | The Goofus Five |
| 7. DEEP HOLLOW | Garden Dancing Palace Orch. |
| 8. TIGER RAG | Charles Dornberger & His Orch. |

STEVE PROSPER'S
MUSIC FOR COLLECTORS
857 45th Avenue
San Francisco, Calif.
94121

MUSIC FOR COLLECTORS
presents
A Hodge Podge of Off-Beat Jazz No. 2
MFC - 5

- | | |
|-----------------------|------------------------------|
| 1. BULL FIDDLE BLUES | Johnny Dodd's Washboard Band |
| 2. TWELFTH STREET RAG | Abe Lyman's California Orch. |
| 3. LOVABLE AND SWEET | The Charleston Chasers |
| 4. HOT AND BOTHERED | Duke Ellington & His Orch. |

Side 2
33 1/3

STEREO 78
10487B

- | | |
|--------------------------|------------------------------|
| 5. MAMA'S GONE, GOODBYE | Thelma Terry & Her Playboys |
| 6. LESS THAN THAT | The Carson Robison Orchestra |
| 7. MARCH OF THE HOODLUMS | Eddie Lang & His Orch. |
| 8. ALABAMA STOMP | Walter Anderson & His Orch. |

STEVE PROSPER'S
MUSIC FOR COLLECTORS
857 45th Avenue
San Francisco, Calif.
94121

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harmonia
mundi

SPEED 33- $\frac{1}{3}$
STEREO

Side
1

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Schallplattengesellschaft
ZAGL 265

BAC 3077 (21163)

GIROLAMO FRESCOBALDI

1. TOCCATA OTTAVA from "Toccate e partite d'intavolatura di cimbalo, Libro primo", Rome 1615 2. CENTO PARTITE SOPRA PASSACAGLI from "Toccate d'intavolatura di cimbalo et organo, Libro primo", Rome edition 1637 3. RECERCAR TERZO from "Recercari et canzoni francese in partitura, Libro primo", Rome 1615 4. TOCCATA NONA (from "Toccate e partite d'intavolatura di cimbalo, Libro primo", Rome 1615

Gustav Leonhardt

Harpsichord by Martin Skowroneck after an
Italian model of the 17th century

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MADE IN ENGLAND THE DECCA RECORD CO. LTD.



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mundi

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ZAGL 266

BAC 3077 (21163)

SPEED 33- $\frac{1}{3}$
STEREO

Side
2

GIROLAMO FRESCOBALDI

1. TOCCATA from Turin manuscript No. 6 2. TOCCATA PER
L'ELEVAZIONE from "Fiori musicali di diverse compositione".
Venice 1635 3. CANZONA SESTA from "Il secondo libro di
toccate". Rome 1627 4. CAPRICCIO SECONDA SOPRA
la, sol, fa, mi, re, ut from "Il primo libro di capricci . . .
in partitura". 5. FANTASIA SESTA SOPRA DOI
SOGGETTI from "Il primo libro delle fantasie a
quattro". Milan 1608

Gustav Leonhardt

Organ by (Graziadio Jun.?) Antegnati in
San Carlo, Brescia, c. 1630.

AMSTAN RECORDS

The Solemn Rededication of
Notre Dame Des Canadiens Church
September 19, 1976

THE PELOQUIN CHORALE and ORCHESTRA

SIDE 1
AM-1200 (NCR)
STEREO

© 1976
Charles & Christopher
Paquette

EN SON TEMPLE SACRÉ — *Jacques Mauduit*
SANCTUS (Messe Ste. Cécile) — *Charles Gounod*
soloist: Ron Rathier
PSALM 150 — *César Franck*
LORD JESUS COME — *Alexander Peloquin*

AMSTAN RECORDS

The Solemn Rededication of
Notre Dame Des Canadiens Church
September 19, 1976

THE PELOQUIN CHORALE and ORCHESTRA

SIDE 2
AM-1200 (NCR)
STEREO

© 1976
Charles & Christopher
Paquette

PENITENTIAL RITE
GLORIA OF THE BELLS
LORD, YOU HAVE THE WORDS
ALLELUIA!

LITANY OF THE SAINTS — *Alexander Peloquin*
VENI CREATOR — *Gregorian Chant*

AMSTAN RECORDS

The Solemn Rededication of
Notre Dame Des Canadiens Church
September 19, 1976

THE PELOQUIN CHORALE and ORCHESTRA

SIDE 3
AM-1200 (NCR)
STEREO

© 1976
Charles & Christopher
Paquette

LAUDATE — *Marc-Antoine Charpentier*
soloists: Lucien Olivier, Ron Rathier, Michael Gallagher

LET THY PRESENCE COME UPON US
Tschesnokoff

SANCTUS (preceeded by Preface) — *Alexander Peloquin*

PRAYERS OF CONSECRATION
Concelebrants

MEMORIAL ACCLAMATION-GREAT
AMEN — *Alexander Peloquin*

AMSTAN RECORDS

The Solemn Rededication of
Notre Dame Des Canadiens Church
September 19, 1976

THE PELOQUIN CHORALE and ORCHESTRA

SIDE 4
AM-1200 (NCR)
STEREO

© 1976
Charles & Christopher
Paquette

THE LORD'S PRAYER
RITE OF PEACE
LAMB OF GOD
FAITH, HOPE AND LOVE
cantor: Lucien Olivier

PROCESSION OF THE
ARK TO THE CHAPEL
GLORIA (Lyric Liturgy)
Alexander Peloquin

IMPROVISATION UPON 'AMEN'
Douglas W. Marshall, Organist



"A JARANEARSE CON TODO... SONO RADIO"

VARIOS

**S.E. 9743
LADO-A**

(P) 1982

33 1/3 R.P.M.

**ESTEREO
R.I. 5731**

**1.- FIESTA LIMENA (1a. Parte) OLVIDAME-PIENSO EN TI
-VUELVE PRONTO-VICENTA-PORFIRIA-ADORADA MUJER-
SOY DEL PERU-QUISIERA TENER-DESDEÑOSA-LOS OJITOS
DEL PUENTE-FIESTA LIMENA (2a. Parte)**

**2.- DONA MARIQUITA-LA REINA DEL VALLE-EL
CICLISTA-IVAMOS BOYS! -ARRIBA ALIANZA-...Y DALE U,
UNIVERSITARIO DE DEPORTES-EL PAJARILLO-LOS
LIMONEROS-INSPIRACION-PRESUROSOSA-LOCOS SUSPIROS-
MI CONEJITO-SUSPIRANDO-INGRATA PALOMITA
3.- CUIDAO CON LA BRUJERIA-MAMA NANGUE.**

**Ver la relación de autores, compositoras y
editoras en la contratapa de este disco.**

**Producción: RAFAEL AMARANTO
Arreglos y Dirección Musical:
RAFAEL AMARANTO**

Industria Peruana - M.R.

OBRAS GRABADAS



"A JARANEARSE CON TODO... SONO RADIO"

VARIOS

**S.E. 9743
LADO-B**

**(P) 1982
33 1/3 R.P.M.
ESTEREO
R.I. 5731**

- 1.- SEPARACION-NOCHE DE AMARGURA-DESDEN-PASION-
MIS CELOS-BLANCA LUZ-MI LINDA ROSA-PALOMA MIA-
HORTENSIA-ROSA ELVIRA-A LAS ORILLAS DEL RHIN.**
- 2.- EL CONSEJITO-ANGELICA-VEN ACA LIMEÑA-MORIR
ANSIARA-ROSICLER-SONADOR-INGRATITUD-
LAS MUJERES DE MI TIERRA-CARMEN ROSA**
- 3.- MARINERA Y RESBALOSA**

**Ver la relación de autores, compositores y
editoras, en la contratapa de este disco.**

Producción: RAFAEL AMARANTO

**Arreglos y Dirección Musical:
RAFAEL AMARANTO**

Industria Peruana - M.R.

Let George do it

H-576 A
side one

STEREO

time: 20:07

Introduction

Cherry Tree Chop • G-E-O-R-G-E Washington •
In the Year A.D. • Boston Tea • Gonna Have a
Party • Who Can? He Can!

written and directed by JOHN F. WILSON
voices from

CHICAGO CHILDREN'S CHOIR



mixed by ASLAP

Hope Recordings
Carol Stream, Illinois
80187

Let George do it

H-576 B
side two

Time: 22:57

STEREO

Cooperation • Singin' the Blues •
Never Give In • Cooperation (Reprise) •
George Gets a Rest • The Call •
Who Can? He Can! • Finale •

written and directed by JOHN F. WILSON
voices from
CHICAGO CHILDREN'S CHOIR



Licensed by ASCAP

Hope Recordings
Carol Stream, Illinois
60187

Made in Switzerland

MUSICA HELVETICA

+SBC

Swiss Radio International

- Transcriptions -

⊕ SUISA ⊕

STEREO 33 $\frac{1}{3}$

MH 51
3128

© P SBC

The Swiss Choral Tradition (Classical Choral Music)

Complete broadcast
25:45

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

+SBC

Swiss Radio International

- Transcriptions -

⊕ SUISA ⊕

STEREO 33 $\frac{1}{3}$

MH 52
3129

© P SBC

The Swiss Choral Tradition (Choral Folk Music)

Complete broadcast
25:15

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

+SBC

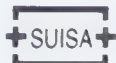
Swiss Radio International

- Transcriptions -

The Swiss Choral Tradition

(Classical Choral Music)

(Music Selections)



STEREO 33 $\frac{1}{3}$

MH 51-MS
3126

© P SBC

1. Excerpt from Sancti spiritus assit nobis gratia (N. Balbulus) 3:50
2. Excerpt from Ave Rosa sine spinis (L. Senfl) 3:30
3. Frisch fröhlich wend wir singen (H.R. Manuel) 1:02
4. Freut euch des Lebens (I. Hirzel / H.G. Nägeli) 3:00
5. Ode an Gott (J. H. Tobler) 1:05
6. Morgen im Walde (F. Hegar) 3:06
7. Excerpt from Frühlingskantate (A. Jenny) 2:20
8. L'alerte (L. Régamey) 2:35

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

+SBC

Swiss Radio International

- Transcriptions -

The Swiss Choral Tradition

(Choral Folk Music)

(Music Selections)

+SUISA+

STEREO 33 $\frac{1}{3}$

MH 52-MS

3127

© P SBC

1. Tout simplement (E. Jaques-Dalcroze) 2:00
2. Il paun palus (G. Schmid von Grüneck) 2:25
3. Son vegnü da Montebel (trad.) 1:18
4. O du liebs Aengeli (trad.) 1:30
5. Am Jock sim silbrige Hochzig (trad.) 2:22
6. Aelggi-Juitz (trad.) 2:40
7. Emmentaler Kuhreihen (O. Schmalz) 1:33
8. Aelplertanz (T. Zyböri / arr. H. Waldvogel) 2:03
9. Le Rhône danse (J. Daetwyler / A. Theytaz) 2:40

Non-commercial recording - Not for sale

satyr



Club-Sonderauflage

SEITE A

26 225-3

Matr.-Nr. 31 413 8 -A

GEMA

STEREO

PANFLÖTE UND ORGEL

-Virtuose Zauberklänge des Barock-

1. Badinerie (Bach)
2. Air Tendre (Lully)
3. Gigue (Mattheson)
4. Tambourin (Rameau)
5. Rigaudon (Böhm)
6. Wachet auf (Bach)
7. Menuett (Murschhauser)
8. Gavotte (Corelli)
9. Adagio (Albinoni)

LC

4630

MADE IN GERMANY

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE

VORBEHALTEN. KEIN VERLEIH

KEINE UNERLAUBTE VERVIELFÄLTIGUNG.

VERBREITUNG.

AUFFÜHRUNG.

SENDUNG.

satyr



Club-Sonderauflage

SEITE B

26 225-3
Matr.-Nr. 31 413 8 -B

GEMA

STEREO

PANFLÖTE UND ORGEL

-Virtuose Zauberklänge des Barock-

1. Werde munter mein Gemüthe (Bach)
2. Bourrée (Bach)
3. Tambourin (Rameau)
4. Siciliano (Bach)
5. Sarabande (Corelli)
6. Allegretto moderato (Corelli)
7. Tambourin (Rameau)
8. Gigue (Bach)

LC

4630

MADE IN GERMANY

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE

VORBEHALTEN.

KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG.

VERBREITUNG.

AUFFÜHRUNG, SENDUNG.



Eine Produktion von InterCORD

D.P.

INT 120.854

Selbst 1
(22:43)

Stereo, auch
Mono abspielbar

Orgelmusik aller Meister

Walter Kraft an der Orgel von St. Cosmae und Damian zu Stade

Praetorius: Drei Orgel-Hymnen

Dufay: Hymnus „Pange lingua“

Scheidt: Modus ludendi plene organo pedallier a 6 Voc.

Sweelinck: Toccata in a-moll

Froberger: Toccata in d-moll

Strungk: Orgelchoral

* „Laß mich dein sein und bleiben“

Wackmann: O Lux beata Trinitas



SAPHIR

Eine Produktion von Intercoord

D. P.

INT 120.854

Selbst 2
(22:28)

Stereo, auch
Mono abspielbar

Orgelmusik alter Meister

Walter Kraft an der Orgel von St. Liborius zu Bremervörde

Lübeck: Præambulum et Fuga ek C b

Pachelbel: „Herr Jesu Christ, ich weiß gar wohl“

Hantl: Drei Choralvorspiele

Ritter: Sonatina



TELEFUNKEN



LC 0366

Contr.
Copyr.

6.42 001-00-1

© 1974

6.42001

Seite **1** STEREO

DIETRICH BUXTEHUDE (1637-1707)
Das Orgelwerk - Folge 1

Toccata d-moll, BuxWV 155
Präludium und Fuge G-dur, BuxWV 147
Präludium und Fuge e-moll, BuxWV 143
Präludium und Fuge g-moll, BuxWV 163
Präludium und Fuge C-dur, BuxWV 138
Toccata G-dur, BuxWV 165

Michel Chapuis
an der Ahrend-Orgel der Kirche
Cantate Domino, Frankfurt am Main
Produced by VALOIS,
France

33

TELEFUNKEN



LC 0366

Contr.
Copyr.

6.42 001-00-2

© 1974

6.42001

Seite **2** STEREO

DIETRICH BUXTEHUDE (1637-1707)
Das Orgelwerk - Folge 1

Mit Fried und Freud ich fahr dahin, BuxWV 76
Choräle: Wär Gott nicht mit uns diese Zeit, BuxWV 222
Ich ruf zu dir, Herr Jesu Christ, BuxWV 196
Von Gott will ich nicht lassen, BuxWV 220
Von Gott will ich nicht lassen, BuxWV 221
Gelobet seist du, Jesu Christ, BuxWV 188

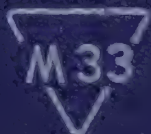
Michel Chapuis
an der Ahrend-Orgel der Kirche
Cantate Domino, Frankfurt am Main
Produced by VALOIS,
France

33

ORBIS

Johann Sebastian Bach

ORGELWERKE



Bestell-Nummer

21 254

72 574 A

Seite 1



Praeludium und Fuge e-moll, BWV 533 -
Choralvorspiel „Allein Gott in der Höh' sei Ehr“,
BWV 711 - Orgelchoral „Allein Gott in der Höh' sei Ehr“,
BWV 715 - Fuge e-moll, BWV 575 - Fantasia G-dur, BWV 572

Walter Kraft
an der Silbermann-Orgel
in Ebersmünster

KUNDENKREISVERBOTEN

ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN.

ÖFFENTLICHE AUFFÜHRUNG UND NACHKUNSTVERBOTEN

O R B I S

Johann Sebastian Bach

ORGELWERKE



Bestell-Nummer
21 254

72 574 B
Seite 2



Pastorale F-dur, BWV 590 -
Choralvorspiel „Wo soll ich fliehen hin“,
BWV 646 - Toccata und Fuge d-moll, BWV 565

Walter Kraft
an der Silbermann-Orgel
in Ebersmünster

KUNDENKREISUNG VERBOTTEN

ALLE HERSTELLER- UND NACHBERECHTIGTE VORBEHALTEN

ÖFFENTLICHE AUFFÜHRUNG UND NACHBERECHTIGTE VORBEHALTEN

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР



ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО

33

ГОСТ 5289-80

1

С10 23437 005
23437

Гр. 2. 1-20

Ф. ШУБЕРТ
ШЕСТЬ ПЕСЕН НА СЛОВА Г. ГЕЙНЕ
из вокального цикла «Лебединая
песня», D. 957: № 8—13

М. РАВЕЛЬ
ДОН КИХОТ—ДУЛЬСИНЕЕ,
три песни на слова П. Морана
На немецком (1) и французском
(2) языках

ВАЛЬТЕР БЕРРИ, баритон
БОРИС АБРАМОВИЧ, фортепиано
Запись с концерта в Большом
зале Московской консерватории
14 октября 1971 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР



ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО

33

ГОСТ 5289-80
С10 23437 005
23438

2
Гр. 2. 1-20

Г. ВОЛЬФ. ТРИ СОНЕТА МИКЕЛАНДЖЕЛО
И. БРАМС

ТВОИ ГОЛУБЫЕ ГЛАЗА, соч. 59 № 8

О МОЯ КОРОЛЕВА, соч. 32 № 9

ТЕБЯ ЗАБЫТЬ НАВЕКИ, соч. 32 № 2

НА КЛАДБИЩЕ, соч. 105 № 4

Из 49 НЕМЕЦКИХ НАРОДНЫХ ПЕСЕН:

№ 2, 6, 25

Л. ВАН БЕТХОВЕН

ПЕСНЯ О БЛОХЕ, соч. 75 № 3

ВАЛЬТЕР БЕРРИ, баритон

БОРИС АБРАМОВИЧ, фортепиано

Запись с концерта, 1971 г.

angel

1

Shostakovich: Symphony No. 10
in E minor, Op. 93
I. Moderato / II. Allegro

BOURNEMOUTH SYMPHONY ORCHESTRA,
PAAVO BERGLUND cond.

SQ-1-37280

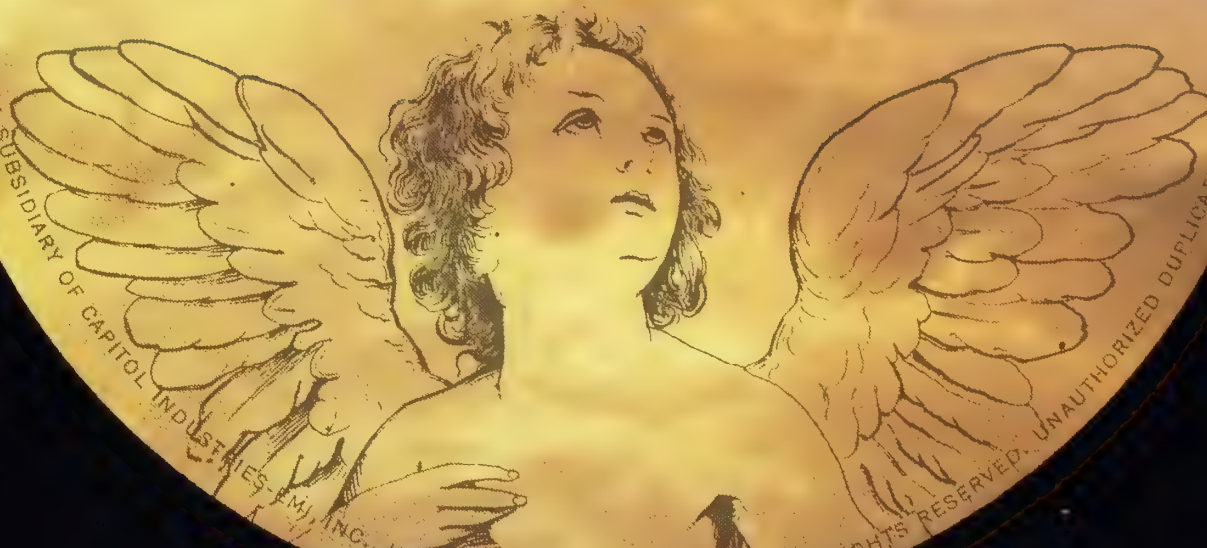
STEREO

33-1/3

Recorded in England

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angel

**Shostakovich: Symphony No. 10
in E minor, Op. 93**

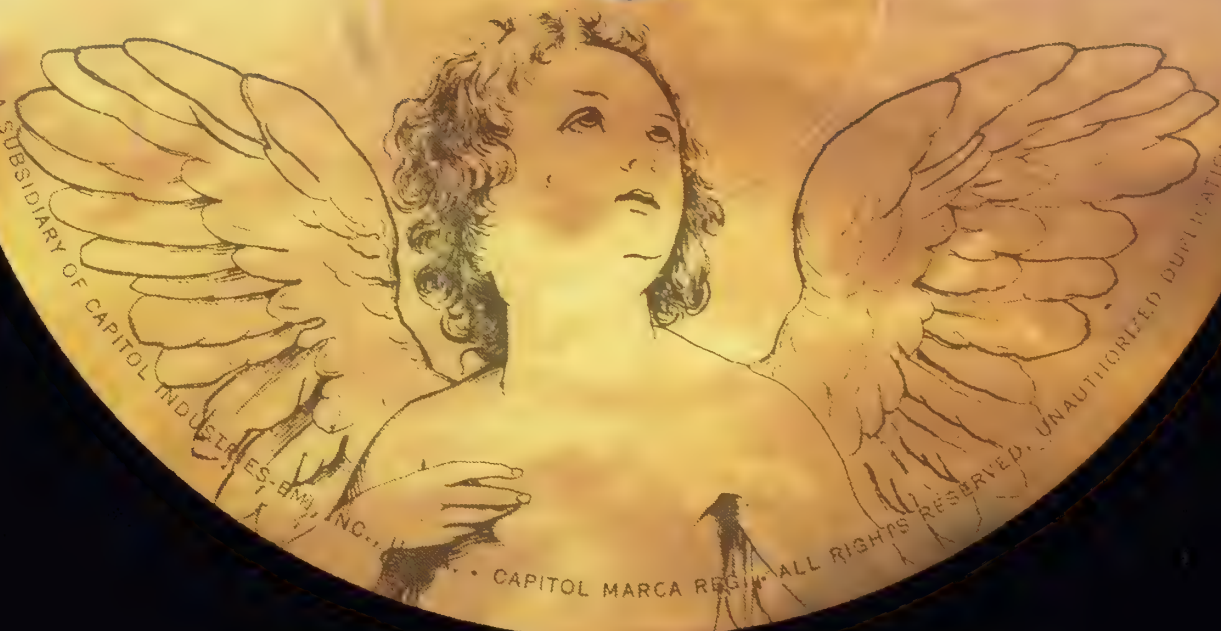
2

III. Allegretto / IV. Andante — Allegro

**BOURNEMOUTH SYMPHONY ORCHESTRA,
PAAVO BERGLUND cond.**

**SQ-2-37280
STEREO
33-1/3**

**Recorded in England
©1976 EMI Records Limited**



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ESTEREO

EMI-Odeón SAIC

—Argentina—

©1980



FABRICADO
POR 

GUAYAQUIL
ECUADOR

RESERVADOS TODOS LOS DERE-
CHOS DEL PRODUCTOR FONOGRÁ-
FICO Y DE LOS AUTORES DE LAS
OBRAS GRABADAS EN ESTE DISCO
Y PROHIBIDA SU REPRODUCCIÓN,
RADIODIFUSIÓN, EJECUCIÓN Y
UTILIZACIÓN PÚBLICA

303-0073-A

S-6794-EMI-12

(YXLD-977)

**P.V.P. 
Inc. Imp. Vta.**

PRESENCIA MUNDIAL EN TANGO

Varios Intérpretes

1. **LA CUMPARSITA** - Tango
(G. Mattos Rodríguez-E. P.
Maroni-P. Contursi)
MARIANO MORES y su
Orq. Lírica popular
2. **OJOS NEGROS** - Tango
(V. Greco) **OSVALDO PUGLIE-
SE** y su Orq. Típica
3. **CAMINITO** - Tango (J. de
Dios Filiberto-C. Coria Peña-
loza) **JOSE BASSO** y su
Orq. Típica
4. **MI BUENOS AIRES QUERI-
DO** - Tango (C. Gardel-A. Le
Pera) **HECTOR VARELA** y
su Orq. Típica
5. **SENTIMIENTO GAUCHO** - Tan-
go (F. y R. Canaro-J. A. Caruso)
FRANCISCO CANARO y su
Orq.
6. **ADIOS MUCHACHOS** - Tan-
go (J. C. Sanders-C. F. Vedani)
F. SASSONE y su Orq.
Típica

**—Compag.: Esteban
Decoral Toselli
1957-61-68-72—**

c j r

ESTEREO

EMI-Odeón SAIC
—Argentina—

©1980



LADO B



PRODUCIDO
POR **Wesa**
GUAYAQUIL — ECUADOR

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA

303-0073
S-6795-EMI-12
(YXLD-978)

PRESENCIA MUNDIAL EN TANGO

Varios Intérpretes

1. A MEDIA LUZ - Tango
(E. Donato-C. Lenzi) CARLOS GARCIA y su gran Orq.
2. YIRA... YIRA - Tango
(E. S. Discépolo) RAUL GARELLO y su Gran Orq.
3. CANARO EN PARIS - Tango
(A. Scarpino-J. Caldarella) ALFREDO DE ANGELIS y su Orq. Típica.
4. EL DIA QUE ME QUIERAS
Tango (C. Gardel-A. Le Pera)
SE XTETO MAYOR
5. QUEJAS DE BANDONEON
Tango (J. de Dios Filiberto) ANIBAL TROILO y su Orq. Típica
6. TOMO Y OBLIGO - Tango
(C. Gardel-M. Romero) CARLOS GARDEL con la Orq. de A. de Angelis

*—Compag.: Esteban Decoral
Toselli*

1958-70-73-74-76-

77—

c j r

LONDON WAVELENGTH 154 E. 46th Street, New York, N.Y. (212) 682-5390



B

SIDE 1

#445
WEEK OF
NOV. 6, 1983

B.B.C. ROCK HOUR

A BBC PRESENTATION

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LONDON WAVELENGTH 154 E. 46th Street, New York, N.Y. (212) 682-5390



B

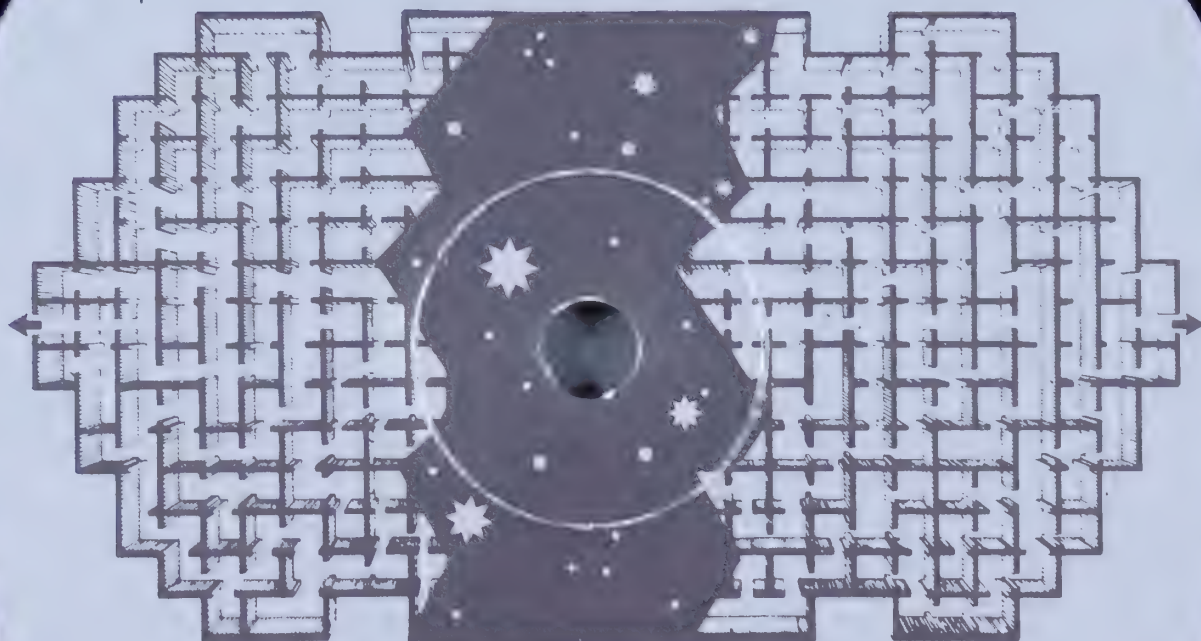
SIDE 2

#445
WEEK OF
NOV. 6, 1983

B.B.C. ROCK HOUR

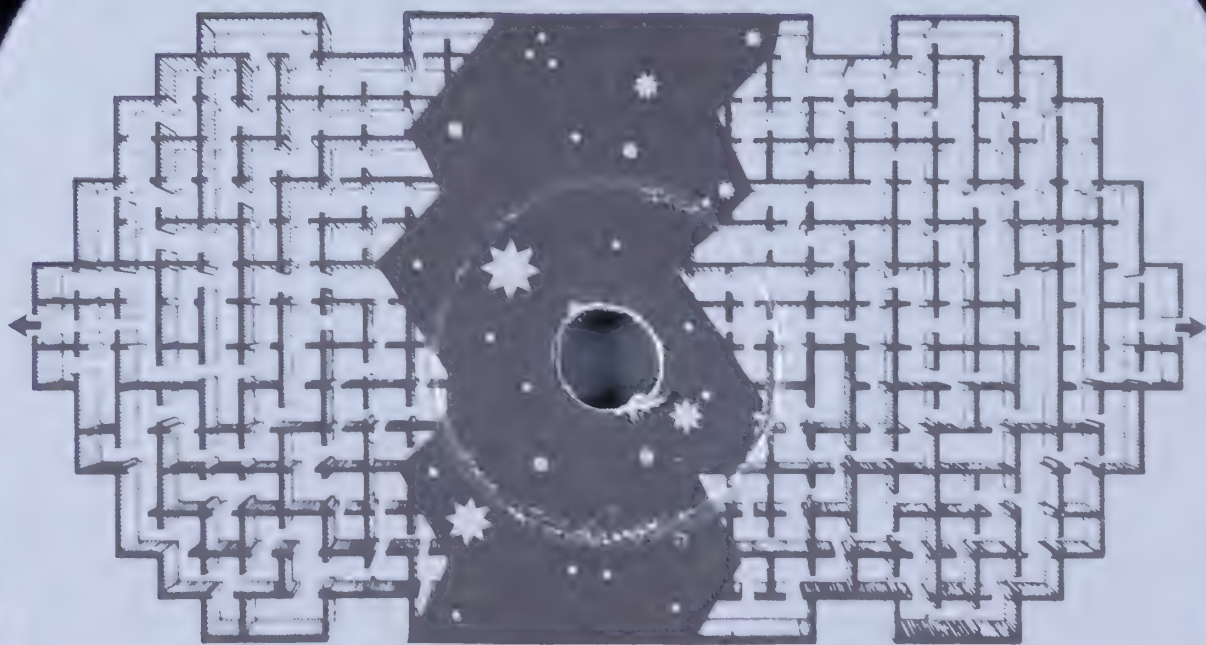
A BBC PRESENTATION

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MODERN MUSIC

SIDE 1



MODERN MUSIC

SIDE 2

TRAVELS WITH JESUS

1980 Vacation Church School Series
©1979. Fortress Press. Philadelphia.

DM 81875

Side 1
33 $\frac{1}{3}$ RPM

1. *Travels with Jesus* (6:47) Filmstrip Narration;
2. Instructions for Dancing and Teaching the Hora (1:40);
3. Israeli Dance (2:42);
4. Song of Gratitude (1:30) Hebrew and English.

TRAVELS WITH JESUS

1980 Vacation Church School Series
©1979. Fortress Press. Philadelphia.

DM 81875

Side 2
33 $\frac{1}{3}$ RPM

1. Come Along with Me (1:41); 2. Because God Loves Us So (1:07);
3. Mary Had a Baby (1:41); 4. Hello, Hello! How Are You? (0:57);
5. Love One Another (1:10); 6. Jesus Is My Friend (1:35); 7. When
- Jesus Saw the Fishermen (0:56); 8. At Work Beside His Father's
- Bench (0:46); 9. Christ, the Lord, Is Risen Today (0:44);
10. Fisherman Peter (0:57); 11. Song of Gratitude (1:10);
12. Psalm 98 (1:20); 13. Psalm 100 (0:46); 14. A
- Boy Who Lived in Galilee (0:47); 15. Shalom
- (1:01); 16. Kum Ba Yah (1:10).

Kevin & Clare

All the Roads

Stereo
33 1/3 rpm
KS40010

SIDE 1
5105N11A

1. All The Roads / 2:50
2. That Love Of Mine / 2:21
3. Bless Me Father / 4:24
4. I've Been A Sinner / 4:02
5. Kiss For A Friend / 2:42*
6. Feel Like I Belong / 1:50

©Kevin & Clare Sarkissian 1975
©Kevin Sarkissian 1971, 1972, 1975
*© Clare Sarkissian 1975

Kevin & Clare

All the Roads

Stereo
33 1/3 rpm
KS40011

SIDE 2
5105N11B

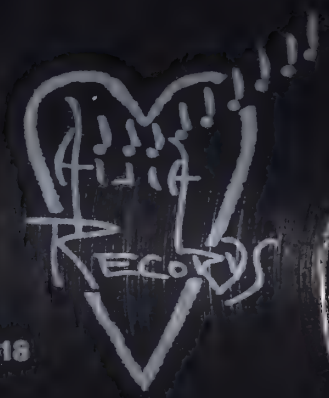
1. Silent Night / Reflections / 3:11
2. Beloved Son / 2:51
3. Tuesday Or Any Other
Feeling Blue Day / 3:16
4. For The Ones I Love / 1:14
5. Crucifixion / 2:42
6. Jesus For A Token Dime / 4:07
7. Priceless In His Eyes / 4:10

©Kevin & Clare Sarkissian 1975

©Kevin Sarkissian 1971, 1975

Flight to Freedom

Jim Rodrigues



AIJ 1018

A

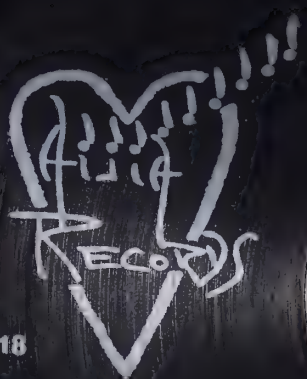
Moonshine

1. AIJIA
2. SUNDAY MORNING DREAM SONG
3. TOUCHING YOU
4. ICY STAR
5. THE NATURE OF THINGS

ALL SONGS AND VOCALS by JIM RODRIGUES

©1987 Beagle Breath Music BMI

Flight to Freedom



ALJ 1018

B

Sunshine

1. MAGIC HAT
2. FREEWAY CITY
3. JUST A CHILD
4. SAND IN MY SHOES
5. GRIDIRON LAMENT

ALL SONGS AND VOCALS by JIM RODRIGUES
©1987 Beagle Breath Music BMI



LO MEJOR DEL AÑO — VOL. 9
VARIOS INTERPRETES

Lado 1

5-15390

- | | | |
|----------|--------------------------------|-------------------------------------|
| 1 | EL AFRICANO | (Wilfrido Martínez - Calixto Ochoa) |
| 2 | VANIDOSA | (Sady Ramírez) |
| 3 | ENAMORADO DE CALI | (Alfredo Gutiérrez) |
| 4 | LA TRAICIONERA | (Luis Eduardo Cruz) |
| 5 | ESTA NOCHE ES MIA | (Rodrigo Escobar T.) |
| 6 | CUANDO UN PADRE PERDONA | (Carlos Zapata) |
| 7 | EL COMEJEN | (R. R. Bienvenido Rodríguez) |

1, 3, 5: Lic. Prod. FELITO - 7: KAREN
3-5 FONDO MUSICAL

STEREO

(P) 1983 - (C) 1983

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO HECHO EN COLOMBIA POR DISCOS VICTORIA



LO MEJOR DEL AÑO — VOL. 9
VARIOS INTERPRETES

Lado 2

5-15390

- 1 **MOSAICO NIÑA LUZ:** Che Che Cole (Willie Colón) •
La Vaca Vieja (Climaco Sarmiento) - Murga Panameña
(Willie Colón) - La Tabaquera (D. R. D. A.) - Tun Tuneco
(D. R. D. A.) - La Barola (D. R. D. A.) -- Compadrito
(D. R. D. A.)
- 2 **VUELVE A TU CAMINO** (Gustavo Castro)
- 3 **LA REVANCHA** (Hugo Almanza)
- 4 **DE PAPAYITA** (Roque Saballeth)
- 5 **A CELIA CRUZ** (Carlos Guerra)
- 6 **LA MEDALLITA** (Calixto Ochoa - Pedro A. Salcedo)

1, 4, 6: Lic. Prod. FELITO - 5: EVESOL
6 FONDO MUSICAL

STEREO

(P) 1983 - (C) 1983

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO HECHO EN COLOMBIA POR DISCOS VICTORIA

COMPANIA COLOMBIANA DE DISCOS LTDA. COO15C05

CONTIGO

ROMANCEROS

SOÑAR - Bolero
Arturo Hassan

SUFRIR - Bolero
Pepito Maduro

INTIMIDAD - Bolero
María Paz Aguila

LDZ 20101

LDZ. 277

1

LOS

EXTRAÑO EN EL PARAISO - Bolero
David Lama, Wright Forrest

NUESTRO JURAMENTO - Bolero
Benito de Jesús

CONSENTIDA - Bolero
Alfredo Núñez de Borbón

PARA SOÑAR

RESERVADOS POR REPRODUCCION Y EJECUCION DE TODOS LOS DERECHOS



COMPANIA COLOMBIANA DE DISCOS LTDA. CODISCOS

CON TIGO

ROMANCEROS

NOCTURNAL - Bolero
J. Mojica, Sabre Marroquin

TODO ME GUSTA DE TI - Bolero
Cuto Stez

SINCERIDAD - Bolero
Gastón Villegas

LDZ 20101

DZ. 278

2

LOS

TU ALMA - Bolero
Arturo Hassan

QUIEREME MUCHO - Bolero
Gonzalo Roig

MIEDO DE HABLAR - Bolero
Manuel Jiménez (Canario)

PARA SONAR

TODOS LOS DERECHOS DE EJECUCION Y REPRODUCCION RESERVADOS POR





EMILIO JOSE
"VICTORIA"

LADO 1

25400507

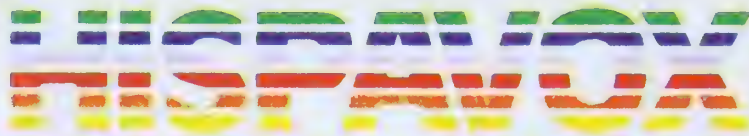
25400507-Y

1. VICTORIA
2. AMIGA MIA
3. MI PRIMER AMOR
4. SOLEDAD
5. DONDE ESTARA

Letra y Música: EMILIO JOSE

(P) MCMLXXXVI-Colombia

EL IMPORTE PAGADO POR ESTE DISCO NO-AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO: HECHO EN COLOMBIA POR CODISCOS S. A.



EMILIO JOSE
"VICTORIA"

LADO 2

25400507

25400507-Z

1. PIENSO EN TI
2. SIN DARNOS CUENTA
3. UN DIA... UN AMIGO
4. SI YA TE CONOCIERA
5. CANTARE UNA CANCION

Letra y Música: EMILIO JOSE

(P) MCMLXXXVI-Colombia

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO: HECHO EN COLOMBIA POR CODISCOS S. A.

**THE
RASCHER SAXOPHONE
ENSEMBLE**

**SIDE ONE
STEREO**


CORONET
Recording Company
LPS 3022A

HUSA: OUVERTURE—CHANSON MELANCOLIQUE
**J.S. BACH: CHORAL "WIE SCHÖN LEUCHTET
DER MORGENSTERN"**
BELLMAN: MÄRK HUR VAR SKUGGA
ODSTRCIL: CONTINUO FROM "TRANSIT"
GRIEG: THE LAST SPRING
J.S. BACH: FINALE FROM
BRANDENBURG CONCERTO NR. 3

**THE
RASCHER SAXOPHONE
ENSEMBLE**

**SIDE TWO
STEREO**


CORONET
Recording Company
LPS 3022B

J.S. BACH: FUGA NR. 22 FROM
"DAS WOHLTEMPERIERTE CLAVIER"
WORLEY: SCHERZO FROM
THE "ONEONTA QUARTET"
WIRTH: "PORTALS": A PRELUDE FOR SAXOPHONES
VIVALDI: CONCERTO "ALLA RUSTICA"
PRESTO
ADAGIO
ALLEGRO
BULL: "SETERJENTENS SÖNDAG"
GRIEG: SAILORS SONG

DAEDIA BRITANNICA FILMS
R71
DAG HAMMARSKJOLD
JUNIOR HIGH SCHOOL LIBRARY

AN EBF RECORDING

SIDE 1
No. 5183

33 $\frac{1}{3}$ RPM

XCTV-97217

GREAT POETS OF ENGLISH LITERATURE

THE BROWNINGS

(9:33)

LORD BYRON

(8:49)

SAMUEL COLERIDGE (Part 1)

(3:57)

*Produced by
Audio-Visual Materials
Consultation Bureau
Wayne University*

ENCYCLOPAEDIA BRITANNICA FILMS INC., WILMETTE, ILLINOIS 60091

ENCYCLOPAEDIA BRITANNICA FILMS INC.



AN EBF RECORDING

SIDE 2
No. 5183

33 $\frac{1}{3}$ RPM

XCTV-97218

GREAT POETS OF ENGLISH LITERATURE

SAMUEL COLERIDGE (Part 2)

(4:24)

PERCY SHELLEY

(8:36)

TENNYSON

(8:32)

*Produced by
Audio-Visual Materials
Consultation Bureau
Wayne University*

ENCYCLOPAEDIA BRITANNICA FILMS INC., WILMETTE, ILLINOIS 60091

STEPPING TONES RECORDS * TEDDY BEAR SERIES

T.M.



CHILDREN'S CREATIVE PLAY SONGS

VOLUME II
3 Thru 6 Years

NO. 1102 — A Side
With Children's Voices

1. YANKEE DOODLE - 2 Meas. Int, 5 Cho, Time 1:34
2. TEDDY BEAR'S PICNIC - 4 Meas. Int, 3 Verse, 2 Cho, Time 2:30
3. GO ROUND & ROUND - 2 Meas. Int, 5 Cho, Time 1:01
4. LITTLE MOUSIES - 2 Meas. Int, 5 Cho, Time 2:25
5. PONY BOY - 4 Meas. Int, 2 Cho, Time :50
6. LITTLE RED CABOOSE - 2 Meas. Int, 2 Cho, Time 1:13
7. HOP-SKIP-RUN & JUMP - 2 Meas. Int, 6 Cho, Time 2:18
8. TEDDY BEAR HOP - 2 Meas. Int, 1 Cho, Time 1:23
9. HAPPY BIRTHDAY - 2 Meas. Int, 2 Cho, Time :40

NOS. 7 & 8 WRITTEN BY ART BARDUHN
& AL GILBERT - ASCAP

STEPPING TONES RECORDS - P.O. Box 64334 - Los Angeles, California 90064

STEPPING TONES RECORDS * TEDDY BEAR SERIES



CHILDREN'S CREATIVE PLAY SONGS

VOLUME II
3 Thru 6 Years

NO. 1102 — B Side
Instrumental

1. YANKEE DOODLE - 2 Meas. Int, 5 Cho, Time 1:34
2. TEDDY BEAR'S PICNIC - 4 Meas. Int, 3 Verse, 2 Cho, Time 2:30
3. GO ROUND & ROUND - 2 Meas. Int, 5 Cho, Time 1:01
4. LITTLE MOUSIES - 2 Meas. Int, 5 Cho, Time 2:25
5. PONY BOY - 4 Meas. Int, 2 Cho, Time :50
6. LITTLE RED CABOOSE - 2 Meas. Int, 2 Cho, Time 1:13
7. HOP-SKIP-RUN & JUMP - 2 Meas. Int, 6 Cho, Time 2:18
8. TEDDY BEAR HOP - 2 Meas. Int, 1 Cho, Time 1:23
9. HAPPY BIRTHDAY - 2 Meas. Int, 2 Cho, Time :40

NOS. 7 & 8 WRITTEN BY ART BARDUHN
& AL GILBERT - ASCAP

STEPPING TONES RECORDS - P.O. Box 64334 - Los Angeles, California 90064



МИНИСТЕРСТВО КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

ЛЕНИНГРАДСКИЙ ЗАВОД

СТЕРЕО  33

ГОСТ 5289-80

C20-15893

Вторая гр
1-20
Сторона 1

РУССКАЯ ФАНТАЗИЯ

Орловское трю-баянистов:

Михаил Репка, Анатолий Кочергин, Виктор Михенчев

П. Чайковский. Русский танец

М. Мусоргский. Скерцо до диез минор

М. Глинка. Полька. С. Рахманинов. Юмореска

В. Калинин. Миниатюра

Записи 1978—1980 гг.



МИНИСТЕРСТВО КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

ЛЕНИНГРАДСКИЙ ЗАВОД

СТЕРЕО  33

ГОСТ 5289-80

C20-15894 \

вторая гр
1-20
Сторона 2

РУССКАЯ ФАНТАЗИЯ

Орловское трио баянистов:

Михаил Репка, Анатолий Кочергин, Виктор Михеичев

А. Шалаев. Кукушечка

пьеса на тему польской нар. песни

А. Широков. Брянские наигрыши

Ю. Зацарный. Кадриль-галоп

Е. Дербенко. Орловская матаня. Е. Глебов. Танец

И. Ходоско. Русская песня

Записи 1978—1980 гг.

CRS

FIVE PIANO PIECES.....PETER MENNIN (14'12")

Allegro Brillante (1'17")

Adagio (2'02")

Allegro energico (3'18")

Andante (3'23")

Allegro vivace e vigoroso (3'30")

33 RPM
STEREO

CRS-8528-A

THREE OSTINATI WITH CHORALE...HENRY COWELL (9'17")

Andante cantabile (1'01")

Allegro non troppo (1'20")

Larghetto (1'05")

Lento rubato (3'08")

Larghetto calmato (52")

Allegro con brio (1'51")

Lydia Walton Ignacio, Piano

John Russo, Clarinet

724 WINCHESTER ROAD BROOMALL, PA

CRS

SIX SCENES AND A FANTASY (1983)
Lawrence Dillon (14'10")

Jeffrey Krieger, Cello
Tzimon Barto, Piano

33 RPM
STEREO

CRS-8528-B

VARIATIONS FOR FLUTE AND PIANO (10'56:)
Martin Rokeach

Eldred Spell, Flute
Marcia Murray, Piano

724 WINCHESTER ROAD BROOMALL, PA

EL PROGRAMA RADIAL
LA VOZ DEL EVANGELIO

Presentado por el Músico Sr. J. R.
SANTIAGO STEVENSON ORTIZ

JV-020-A

La Voz Del Evangelio
P.O. Box 7266
Eagle Pass, Tex. 78852

1. JESUS, LA BELLA FLOR - 2:45
2. CAMINANDO - 1:37
3. YO SOY UN POBRE PEREGRINO - 3:11
4. MAS ALLA DEL SOL - 2:53
5. LA PAZ QUE CRISTO DA - 3:05
6. LA SENDA ESTRECHA - 1:53

EL PROGRAMA RADIAL
LA VOZ DEL EVANGELIO

Presenta El Ateneo Mex. de
SANTIAGO STEVENSON ORTIZ

JV-020-B

La Voz Del Evangelio
P.O. Box 1266
Dallas, Texas 75201

1. LA NAVA EVANGELISTA - 2:22
2. SANTA BIBLIA - 2:53
3. CRISTO TE AMO - 3:02
4. HAY UN CANTO NUEVO EN MI SER - 1:59
5. JARDIN MEMORABLE Y HERMOSO - 3:01
6. OH! QUE INMENSO AMOR - 1:49

Collectables

WCBS FM 101
HISTORY OF ROCK - THE 60's
Part 1

COL-25000
SIDE 1

SEND FOR
FREE
CATALOG

- 1961 1. RUNAROUND SUE - Dion
- 1963 2. TILL THEN - Classics
- 1961 3. WILL YOU LOVE ME TOMORROW - Shirelles
- 1962 4. TWIST AND SHOUT - Isley Bros.
- 1964 5. REMEMBER
(WALKING IN THE SAND) - Shangri-las
- 1961 6. PRETTY LITTLE ANGEL EYES -
Curtiss Lee

COLLECTABLE RECORD CORP BOX 35 NARBERTH PA 19072

Collectables

WCBS FM 101
HISTORY OF ROCK - THE 60's
Part 1

COL-25000
SIDE 2

SEND FOR
FREE
CATALOG

- 1962 1. REMEMBER WHEN - Earls
1961 2. WHEN WE GET MARRIED — Dreamlovers
1962 3. PALISADES PARK - Freddy Cannon
1961 4. ANGEL BABY - Rosa And The Originals
1963 5. DENISE - Randy And The Rainbows
1961 6. MY TRUE STORY - Jiv. Five

COLLECTABLE RECORD CORP BOX 35. NARBETH PA 19072

Collectables

WCBS FM 101
HISTORY OF ROCK - THE 60's
Part 1

COL-25000
SIDE 3

SEND FOR
FREE
CATALOG

- 1963 1. HE'S SO FINE — Chiffons
- 1961 2. ONCE IN AWHILE - Chimes
- 1960 3. STEP BY STEP - Crests
- 1963 4. HEY PAULA - Paul And Paula
- 1963 5. RHYTHM OF THE RAIN - Cascades
- 1964 6. WALK ON BY - Dionne Warwick

COLLECTABLE RECORD CORP BOX 35 NARBERTH PA 19072

Collectables

WCBS FM 101
HISTORY OF ROCK - THE 60's
Part 1

COL-25000
SIDE 4

SEND FOR
FREE
CATALOG

- 1962 1. YOU BELONG TO ME - Duprees
1964 2. SUSPICION - Terry Stafford
1964 3. LOUIE, LOUIE - Kingsmen
1961 4. THERE'S A MOON OUT TONIGHT -
Capris
1964 5. CHAPEL OF LOVE - Dixie Cups
1964 6. LAST KISS - J. Frank Wilson
With The Cavaliers

COLLECTABLE RECORD CORP BOX 35 NARBERTH PA 19072

UP NORTH TO BLUEGRASS

THE NEW COUNTY BOYS

SIDE ONE

NCB-1001-A

1. **UP NORTH TO BLUEGRASS**
(Joseph Kleiner) Masterview Music BMI
2. **LOVE AND WEALTH**
(Louvin Brothers) 2:21
3. **I WONDER WHERE YOU ARE TONIGHT**
(Bond) Red River Songs, Inc. BMI 2:37
4. **MOTHER'S NOT DEAD, SHE'S ONLY SLEEPING**
(Bill Monroe) Peer International Corp. BMI
5. **NEVER ENDING LOVE**
(DeFaney Bramlett) BMI

UP NORTH TO BLUEGRASS

THE NEW COUNTY BOYS

SIDE TWO

NCB-1001-B

1. **SOUVENIRS**
(John Prine) Cotillion Music BMI
2. **HOW I'VE TRIED**
(Larry Sparks) BMI
3. **FOX ON THE RUN**
(Hazard)
4. **CATFISH JOHN**
(Bob McDill — Allen Reynolds) Jack Music BMI
5. **I'LL NEVER FORGET YOU DEAR**
(Joseph Kleiner) Masterview Music BMI

Foggy River Boys
Present

A SENTIMENTAL JOURNEY

Monett, Missouri Centennial

1887 - 1987

featuring

Jack Frost and the Men of Note

The Monett High School Band

The Monett High School Choir

SIDE 1

SD 120003

A continuous play format

Includes narration and music as follows:

SENTIMENTAL JOURNEY

GEORGIA

AMERICAN MEDLEY

GREEN, GREEN GRASS OF HOME

FIFTIES MEDLEY

Project Concept by: Floyd V. Stewart

Foggy River Boys
Present

A SENTIMENTAL JOURNEY

Monett, Missouri Centennial

1887 - 1987

featuring

Jack Frost and the Men of Note

The Monett High School Band

The Monett High School Choir

SIDE 2

SD 120003

A continuous play format
Includes narration and music as follows:

CLASS OF '57

HOUSTON

OLD FASHIONED CHRISTMAS

HIGH SCHOOL TOAST

MONETT IS A RAILROAD TOWN

SENTIMENTAL JOURNEY (Fade)

Project Concept by: Floyd V. Stewart

regime •

records

1. LES SEEVERS 2:44
"Let's Build Our Own World"
(Jim Lebak)
Don White Pub. ASCAP
2. LIBBY FELVER 2:52
"One Day At A Time"
(E.Felver&J.Lebak)
Don White Pub. ASCAP
3. JIM LEBACK 2:20
"Two Hearts"
(E.Felver&J.Lebak&B.Chianco)
Don White Pub. ASCAP
4. JOANNE BROWN 2:40
"Again"
(Jim Dakota)
Don White Pub. ASCAP
5. VERN GODOWN 2:05
"Free Me (To Love Again)"
(Vern Godown & Mike Kelly)
Don White Pub. ASCAP
6. CINDY 2:35
"We Don't Need You Now"
(Cynthia Layne&Ricky Layne)
Pasca Pub. Co. BMI

SIDE 1

regime •

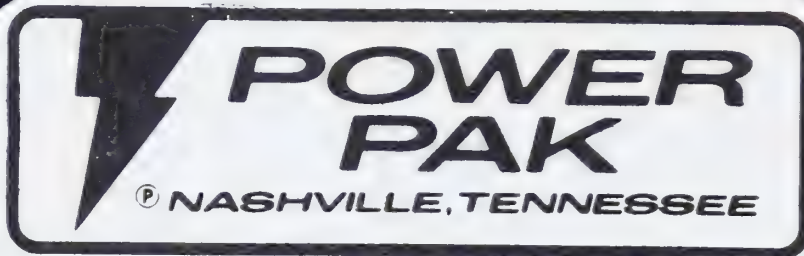
records

1. ROGER BROWN 1:40
"Information"
(Roger Brown)
Don White Pub. ASCAP
2. DICK RICH 2:50
"White Lighting"
(J.P. Richardson)
Glad Music BMI

SIDE 2

3. DICK COOK 2:27
"Folsom Prison Blues"
(J. Cash)
Hilo Music Inc. BMI
4. RAY KAROL 2:26
"Ball & Chain"
(Ray Karol & Chas. McGeehan)
Amigo Music ASCAP
5. EARL ERB 2:12
"Stepping Out"
(Earl Erb)
Don White Pub. ASCAP
6. CLAUDE BROWNELL 2:25
"Honolulu Honeymoon"
(Claude Brownell)
Dew Music BMI

Distributed
by Gusto Records



"OVERLOADED DIESEL"

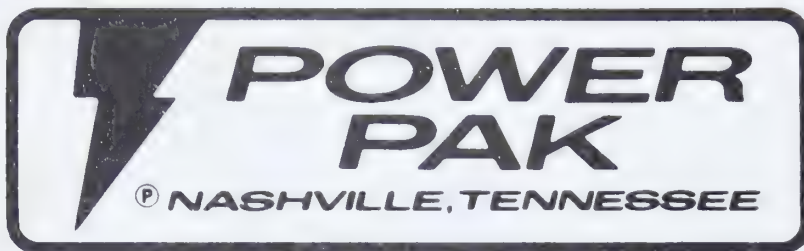
1. TRUCK DRIVER'S BLUES — ERNIE HOPPE — 2:40
(T. Daffin - Dixie Music/BMI)
2. ENDLESS BLACK RIBBON — TINY HARRIS — 2:02
(T. Harris/C. V. Harris - Window Music/BMI)

SIDE A

PO 222

3. THE ONLY SHOULDER A TRUCKER CAN CRY ON —
CLAUDE MERRITT — 2:11
(B. Langston - Window Music/BMI)
4. EIGHTEEN WHEELS A HUMMING, HOME
SWEET HOME — JIM FUGAN — 2:49
(J. Fagan - Tommy Hill Music/BMI)
5. NEW YORK CITY, NEW YORK — EARL SCOTT — 2:00
(Lionell - Weatherup-Champion Music/BMI)
6. DOUBLE CLUTCHIN' TRUCK LINE — TINY HARRIS — 2:02
(T. Harris - Window Music/BMI)

Distributed
by Gusto Records



"OVERLOADED DIESEL"

1. DON'T LET YOUR DEAL GO DOWN — BENNY MARTIN — 2:37
(T. Hill/L. Fike - Window Music/BMI)

SIDE B

PO 222

2. TRUCK STOP CAFE — STEVE CAMERON — 2:17
(S. Cameron/L. Kaylor - Window Music/BMI)
3. I'M MOVIN' ON — PAM GILBERT — 2:01
(H. Snow - Hill & Range Music/BMI)
4. MIDNIGHT COWBOY — CALHOUN TWINS — 2:05
(D. Kirby/G. Martin - Tree Publishing/BMI)
5. OVERLOADED DIESEL — JIMMY GRIGGS — 2:19
(G. Chrysler - South Town Music/BMI)
6. BUS DRIVIN SON OF A GUN — BOBBY HODGES — 2:20
(B. Hodge - Window Music/BMI)

VICTOR
"VICTOR" - DOG AND PHONOGRAPH - HIS MASTER'S VOICE - MARCAS REGISTRADAS
NEW ORTHOPHONIC RECORDING - NON-BREAKABLE



"HIS MASTER'S VOICE"

TOP HITS IN HIGH FIDELITY VOL. 4

1: TINA MARIE

(Bob Merrill-Arr: Joe Reisman)

LS
520

SIDE
1

Perry Como with Mitchell Ayres and his Orch.

2: THE LONGEST WALK (Pola-Spielman)

Jaye P. Morgan w. Hugo Winterhalter and his Orch.

3: MAMBO DE PARIS (Kennedy-Alstone)

Eartha Kitt with Henri Rene's Orch.

4: THE YELLOW ROSE OF TEXAS

(Don George) Jim Slover

and The Three Guys with Earl

Sheldon and his Orch.

(JLP-157)

MANUFACTURED BY VICTOR RECORDING INTERNATIONAL
FROM A MASTER RCA
LONG PLAY
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OWNED BY RADIO CORPORATION OF AMERICA
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VICTOR - DOG AND PHONOGRAPH - HIS MASTER'S VOICE - MARCAS REGISTRADAS

VICTOR

NEW ORTHOPHONIC RECORDING - NON-BREAKABLE



"HIS MASTER'S VOICE"

TOP HITS IN HIGH FIDELITY VOL. 4

1: SEVENTEEN

(Young, Jr.-Gorman-Bennett)

LS
520

SIDE
2

The Three Dolls with Earl Sheldon and his Orch.
2: SHO-JO-JI (The Hungry Raccoon) (Bill Walsh)
Eartha Kitt with Joe Reisman's Orch. and Chorus

3: LOVE IS A MANY-SPLENDORED THING

(Webster-Fain) Bob Carroll with Alvy
West and his Orch. 4: AIN'T THAT
A SHAME! (Domino-Bartholomew)

The Three Guys with Earl
Sheldon and his Orch.

(JLP-158)

MANUFACTURED BY VICTOR RECORDING COMPANY OF JAPAN, LTD., YOKOHAMA, JAPAN,
FROM A MASTER RCA INTERNATIONAL OWNED BY RADIO CORPORATION OF AMERICA,
LONG PLAY
33 1/3
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FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove $33\frac{1}{3}$ RPM

RUSSIAN FOLK SONGS

Songs and Dances of Central Russia

Sung and Played by
the PIATNITSKY CHORUS

SIDE 1

FP 820 A

Band 1. My Beloved Walked Down the Road

Band 2. Who Knows?

Band 3. Oh, Mists and Dew

Band 4. Farm Dance (Instrumental)

Copyright 1954 by Folkways Records
& Service Corp., N. Y.

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$ RPM

Copyright 1955 by Folkways Records & Service Corp., N. Y.

RUSSIAN FOLK SONGS

Songs and Dances of Central Russia

Sung and Played by
the PIATNITSKY CHORUS

SIDE II

FP 820 B

Band 1. A Stone Mountain Fears No Winds

Band 2. Ducks in Flight

Band 3. Balalaika Tunes

Band 4. Leave-Taking

Band 5. The New Porch

Copyright 1954 by Folkways Records
& Service Corp., N. Y.

DECCA

33 1/3 RPM

LONG PLAY

THE MAGIC WORD
FAMOUS POEMS THAT TELL STORIES

Read By
ALEXANDER SCOURBY

DL 7028
(MG 3427)

SIDE - 1

1. THE HIGHWAYMAN
(Alfred Noyes)
From "Collected Poems Of Alfred Noyes"
2. SEA FEVER
(John Masefield)
3. IF
(Rudyard Kipling)
4. THE CREATION
(James Weldon Johnson)
From "God's Trombones"

Microgroove
UNBREAKABLE

DECCA

33 1/3 RPM

LONG PLAY

MADEA - MFG'D BY DECCA RECORDS

THE MAGIC WORD
FAMOUS POEMS THAT TELL STORIES

Read By
FREDRIC MARCH* - AGNES MOOREHEAD**
ALEXANDER SCOURBY***

DL 7028
(MG 3428) ◇

SIDE - 2

1. GUNGA DIN***
(Rudyard Kipling)
2. PAUL REVERE'S RIDE*
(Henry Wadsworth Longfellow)
3. NANCY HANKS**
(Rosemary Benét)

Microgroove
UNBREAKABLE

CSÁRDÁS

NOT LICENSED FOR RADIO BROADCAST

Electric Process
Vocal

MR-9-A
Hungarian

DUNNA, DUNNA
GYENGE LEGÉNY VAGY A HÁZASSÁGRA

(Featherbed Song)

BARSONY LAJOS énekel

SEMSEY LÁSZLO

cigányzenekarával

(MR-9-A)

CSÁRDÁS

NOT LICENSED FOR RADIO BROADCAST

Electric Process
Instrumental

MR-9-B
Hungarian

CSAK EGY SZÉP LÁNY ...
NEM ÜTIK A JOGÁSZT AGYON

Hallgató és csárdás
nagyváradi BURA SÁNDOR és
cigányzenekara

(057756-1 R)

Wahlberg Recording Studios
Richard L. Wahlberg
2350 Webster Street
San Francisco, Calif. 94115

Richard Wagner
Tannhäuser
(Allmacht'ge Jungfrau)

/// SIDE 2

33 1/3 RPM ///

Monaural

Franz Schubert
Aufenthalt
Rita Volk, soprano
Rita Volk, accompanist



START OUTSIDE

THE U. S. PAT. OFF.

MADE IN U.S.A.

SPEED 78 R.P.M.

PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

RAYBRUN
CODE-VOICE METHOD

Record 1 Side 1

E1-KB-1893

International
Morse Code





START OUTSIDE

MADE IN U.S.A.

WARRANTED

SPEED 78 R.P.M.

PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

RAYBRUN
CODE-VOICE METHOD

Record 1 Side 2

E1-KB-1894

International
Morse Code





START OUTSIDE

U.S. PAT. OFF.

MARKA REGISTRADA

SPEED 78 R.P.M.

PREPARED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

RAYBRUN
CODE-VOICE METHOD

Record 2 Side 1

E1-KB-1895

International
Morse Code





START OUTSIDE

REG. U. S. PAT. OFF.

MADE IN U. S. A.

SPEED: 78 R.P.M.

PRES'D BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

**RAYBRUN
CODE-VOICE METHOD**

Record 2 Side 2

E1-KB-1896

**International
Morse Code**



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ARGENTINISIMAS VOL. II

ESTEREO
33 $\frac{1}{3}$ RPM

MRS-3305
LADO A

COMO SE DICE ADIOS — LOS FRONTERIZOS

(D. Bustamante/P. Penelosa)

LA LOCA DE AMOR — GINAMARIA HIDALGO

(R. J. Podesta/E. Caviglia)

LA BAGUALA — LOS HERMANOS ABALOS

(J. A. Jerez)

CANCION DE SIMPLES COSAS — CARLOS TORRES VILA

(C. Isella/A. T. Gomez)

NO SE MAS NADA DE TI — LOS HERMANOS BARRIOS

(M. Barrios)

QUIERO SER YO EL QUE TE AME — LOS DEL SUQUIA

(H. Nelson/J. Naranjo)

Bajo Licencia Microfon Records, Argentina

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ARGENTINISIMAS VOL. II

ESTEREO
33 $\frac{1}{3}$ RPM

MRS-3305
LADO B

BALDERRAMA — LOS CANTORES DE QUILLA HUASI

(G. Leguizamon/M. J. Castilla)

ENGANADA — DANIEL TORO

(L. A. Nunez/T. Barrera)

SOY ENTREERRIANO — LOS HERMANOS CUESTAS

(Linares Cardozo)

ME ENAMORE DE LA HORA — COCO DIAZ

(Coco Diaz)

ANDATE — LOS ALTAMIRANO

(Hermanos Visconti)

LA TRISTESA DE MI MUJER — ALDO MONGES

(Aldo Monges)

Bajo Licencia Microfon Records, Argentina

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Arbeits-
gemeinschaft zur
Förderung
schweizerischer
Musik

Communauté
de travail pour
la diffusion
de la musique
suisse

Jean Apothéloz

**Concertino pour flûte, piano et
orchestre à cordes (8'30)**

François Perret, flûte
Nicole Wickihalder, piano
Orchestre des Jeunesses Musicales
de Suisse; direction: Robert Dunand

33 $\frac{1}{3}$ rpm.

B.I.E.M.

CTS 47 A
STEREO

Armin Schibler

**Concerto breve für Violoncello
und Streicher (16'55)**

Rocco Filippini, Violoncello
Orchestre des Jeunesses Musicales
de Suisse; Leitung: Robert Dunand

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EXÉCUTION PUBLIQUE, RADIODIFFUSION DE CE DISQUE INTERDITES



Arbeits-
gemeinschaft zur
Förderung
schweizerischer
Musik

Communauté
de travail pour
la diffusion
de la musique
suisse

André François Marescotti
Mère, mariez-moi cet an
(trad.) (1'45)

Jeanneton du Vieux Testament
(trad.) (1'42)

Frank Martin
Ode (Ronsard) (1'20)
Sonnet (Ronsard) (2'06)

33 $\frac{1}{3}$ rpm.

B.I.E.M.

CTS 47 B
STEREO

Jean Binet
Qui veut avoir liesse (Cl. Marot) (1'30)
Qui veut entrer en grâce (Cl. Marot) (2'12)
Les Comptines de l'Oiselier (J. Cuttat) (6'30)
Carlo Hemmerling
Don Quichotte et Sancho Pança
(M. Cruchon-Meylan) (3'18)
La Psallette de Genève, dir. Pierre
Pernoud; François Courvoisier,
violoncelle; Emile Delrieu,
clarinette

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Cetra

Richard Strauss

disco depositato
made in Italy

33 giri

S.I.A.E.

Only for Italy

© 1977

tutti i diritti
riservati

LO 501

M. 10770

LATO 1

VIER LETZTE LIEDER

(Quattro ultimi canti)

Kirsten Flagstad, soprano

Orchestra Philharmonia di Londra
Direttore: **WILHELM FURTWÄNGLER**

PRIMA ESECUZIONE MONDIALE

Londra 1950. Ricostruzione tecnica 1977
(Tecnico del suono: Plinio Chiesa)

Cetra

Robert Schumann

**disco depositato
made in Italy**

**tutti i diritti
riservati**

33 giri

LO 501

D.P.

M. 10780

Only for Italy

LATO 2

© 1977

DICHTERLIEBE, OP. 48

**Gerard Souzay, baritono
Alfred Cortot, pianoforte**

**Parigi 1956. Ricostruzione tecnica 1977
(Tecnico del suono: Plinio Chiesa)**



Fuentes®

STEREO

LO MAS BANDO DE LA VIDA ES LA MUJER
Y OTROS EXITOS BAILABLES

- 1— LAS FLORES Isaac Villanueva M.
Fruko y sus Tesos, canta Piper Pimienta
- 2— EL OCASO DE UNA FLOR José Garibaldi F.
Lisandro Meza y su Conjunto
- 3— TE VOY A HACER LLORAR Luis Pérez C.
Sonora Dinamita, canta Lucho Argain
- 4— PLEGARIA Víctor Casahuamán B.
Rodolfo y su Típica RA7
- 5— PIMPINELAS Rumualdo Brito
Los Hermanos Sarmiento, canta Arturo Durán
- 6— EL CARTERO Pascual Mattos
Pastor López y su Combo

Nos. 1, 2, 3 y 5 Ed!música
(P. 1981)

L. P. 237389—A

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Fuentes®

TERREO
LO MAS LINDO DE LA VIDA ES LA MUJER
Y OTROS EXITOS BAILABLES

- | | |
|--|--------------------|
| 1—EL CAZADOR | Guillermo Bultrago |
| Pastor López y su Combo | |
| 2—LO MAS LINDO DE LA VIDA ES LA MUJER | Morgan Blanco |
| Morgan Blanco | |
| 3—CONEJO | Clímaco Sarmiento |
| Joe Arroyo y La Verdad | |
| 4—TU PARTIDA | Tito de la Cruz |
| Los Titanes | |
| 5—PENAS POR UN AMOR | Olivo Ibarra |
| Rodolfo con Los Hispanos | |
| 6—LLORAN LLORAN LAS MUJERES | |
| M. Castellón - M. Loubet - J. O. Morales | |
| Los Gradudados, canta Gustavo Quintero | |
| Nos. 1, 3 y 5 Edimúsica | |
| (P. 1961) | |

DERECHOS DE EJECUCION

PUBLICA

L. P. 237389—B

RADIO TRANSMISION RESERVADOS

MARCA REGISTRADA



LADO 1

29921388

29921388-Y

SALSA CON ESTILO - Vol. 4

1. MI VECINA

Grupo Galé

2. LOCO POR TI

The Lebrón Brothers

3. MI HIJO Y YO

Grupo Niche

4. ME PIDES QUE TE AME

La Romance

5. MIENTETE

Grupo Caneo

(P) MCMXC - Colombia

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ZEIDA

LADO 2

29921388

29921388-Z

SALSA CON ESTILO - Vol. 4

- | | |
|------------------------------|---------------------|
| 1. PERDIDO EN LA OSCURIDAD | Tito Nieves |
| 2. NUNCA CAMBIES | La Octava Dimensión |
| 3. APAGO LA LUZ | Hildemaro |
| 4. QUIEN TE HA DADO | Fórmula 8 |
| 5. EL MOVIMIENTO DE LA SALSA | |
| Grupo Niche | |

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INDUSTRIAS ELECTRICAS Y MUSICALES PERUANAS S.A.
INDUSTRIA PERUANA - R.M.1423

BAMBI

M. R.

“SAABORRR... Y SANDUNGA”

ESTEREO
E LD-02.43.1166 A
PERU-17531

SALSA

- 1.- Y NO HAGO MAS NA (Chiquitín García) 5'00
EL GRAN COMBO - Lic.: Rico Records - Combo
- 2.- QUE ES EL AMOR (Sebastian Morera) 4'45
OSCAR D'LEON - Lic.: TH-Venezuela
- 3.- MEDLEY (D.R.) 5'40 - ANDY MONTANEZ
Lic.: TH-USA
- 4.- QUE SE MUERAN DE ENVIDIA (Mario de Jesús) 4'21
TOMMY OLIVENCIA - Lic.: TH-USA
- 5.- FELIZ COMO UNA LOMBRIZ (Harry Suárez) 4'14
ORQ. LA SOLUCION - Lic.: TH-USA

24 10

(P) 1984

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INDUSTRIAS ELECTRICAS Y MUSICALES PERUANAS S.A.
INDUSTRIA PERUANA - R.I.1425

BAMBI

M. R.

"SAABORRR... Y SANDUNGA"

ESTEREO
ELD-02.43.1166 B

PERU-17532

SALSA

- 1.- EL VIENTO ME DA (Kito Vélez) 6'14
- EL COMBO DEL AYER - Lic.: AYER RECORDS, USA
- 2.- SIEMPRE ALEGRE (Manuel Jiménez) 5'10
- RAPHY LEAVITT Y LA SELECTA - Lic.: TH-USA
- 3.- EL CUMBANPIE (Víctor Rodríguez Amaro) 3'27
- WILLY CHIRINO - Lic.: TH-USA
- 4.- QUE BELLA ES LA VIDA (Gloria Rodríguez) 4'28
- TANIA - Lic.: TH-Venezuela
- 5.- PANCHITO MALANDRO (Aníbal López-
Joel Herencia) 5'00 - ANIBAL LOPEZ
Lic.: IEMPSA-Perú

24'11

(P) 1984

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PROHIBIDA SU REPRODUCCION

VERBA MANENT

SERIE LETTERARIA

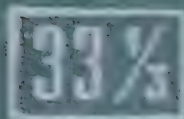
IL PROCESSO DI SAVONA
di VICO FAGGI

D 416

A

- 1) Apertura del processo e dichiarazioni di Parri
- 2) Dichiarazioni di C. Rosselli
- 3) Dichiarazioni di Dabove e Albini
- 4) Requisitoria del P. M.

COMPAGNIA DEL TEATRO STABILE
DI GENOVA



LONGPLAYING
RISERVATI I DIRITTI DEL PROD. FONOGRAF. E DEL PROR. DELL'OPERA RIPRODOTTA

MICROGROOVE
ESECUZ. - RADIOFILI - PUBBL. - VIETATA DUPL. - DEPOSITATO QUESTO DISCO

VERBA MANENT

SERIE LETTERARIA

IL PROCESSO DI SAVONA

di VICO FAGGI

D 416

B

- 5) Arringa dell'avv. Pellegrini
- 6) Arringa dell'avv. Turchiani
- 7) Arringa dell'avv. Luzzati
- 8) In camera di Consiglio
- 9) Messaggio di C. Rosselli

COMPAGNIA DEL TEATRO STABILE
DI GENOVA

33 $\frac{1}{3}$

MICROGROOVE
DISCO DEPOSITATO

LONGPLAYING
RISERVATI I DIRITTI DEL PROD.

VIETATA LA RIPRODUZIONE
E L'ESECUZIONE PUBBLICA
DELL'OPERA
SENZA IL CONSENTO
DELLA COMPAGNIA
DEL TEATRO STABILE
DI GENOVA

VIETATA LA RIPRODUZIONE
E L'ESECUZIONE PUBBLICA
DELL'OPERA
SENZA IL CONSENTO
DELLA COMPAGNIA
DEL TEATRO STABILE
DI GENOVA

Sony

Discos

**JOHNNY VENTURA Y
WILFRIDO VARGAS
LOS REYES DEL MERENGUE**

A

© 1991
Miami Fl.

**DCL-80634
STEREO
33 1/3 RPM**

1. SEREMOS TRES 3:17

-Johnny Ventura-Claudio Martel- "JOHNNY VENTURA"

2. A MOVER LA COLITA 3:40

-Anibal Pastor- "WILFRIDO VARGAS"

3. A CUAL PISO 3:40

-Bobby Capo- "JOHNNY VENTURA"

4. ATREVIDA 4:35

-Wilfrido Vargas- "WILFRIDO VARGAS"

5. LA CIRUGIA 4:20

-Elliot Rodriguez- "JOHNNY VENTURA"

6. LE FALTA ALGO 4:19

-William De Jesus-Wilfrido Vargas-

"WILFRIDO VARGAS"

ARREGLO: Julio Olivero

Manufactured & Distributed by: SONY DISCOS INC.

SONY DISCOS

SONY DISCOS



**JOHNNY VENTURA Y
WILFRIDO VARGAS
LOS REYES DEL MERENGUE**

B

© 1991
Miami Fl.

**DCL-80634
STEREO
33 1/3 RPM**

1. EL CUCU 4:49

-Sidney Simen- Vers.: Wilfrido Vargas "WILFRIDO VARGAS"

2. LA RESACA 3:54

-Huchi Lora- "JOHNNY VENTURA"

3. MUJER TIRANA 4:13

-Las Diego- "WILFRIDO VARGAS"

4. QUIERO GOZAR 4:36

-Johnny Ventura- "JOHNNY VENTURA"

5. DIME SI TE GUSTO ** 4:05

-Carlos Oliva- "WILFRIDO VARGAS"

6. EL OLOR DE LA LLUVIA 5:40

-Huchi Lora- "JOHNNY VENTURA"

ARREGLO: **Hildward Croes

Manufactured & Distributed by: SONY DISCOS INC.

SONY DISCOS

SONY DISCOS

SONY DISCOS

SONY DISCOS

HECHO EN COLOMBIA



DANZAS ESPAÑOLAS

LP 151 A

33 r.p.m.

Al Piano Enrique de la Hoz y Esther de Lazcano

Palillos Pepita Inurria

- | | |
|------------------------------|--------------------------------|
| 1 LA LEYENDA DEL BESO | Souluyo Bert Intermezzo |
| 2 MOROS Y CRISTIANOS | José Serrano Zambra |
| 3 FANDANGO DE HUELVA | Popular |
| 4 SEVILLANAS | Popular |
| 5 LAGARTERANAS | D.R. |
| 6 JOTA ARAGONESA | D.R. |



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HECHO EN COLOMBIA



DANZAS ESPAÑOLAS

LP 151 B

33 r.p.m.

Al Piano Enrique de la Hoz y Esther de Lazcano

Palillos Pepita Inurria

- | | | |
|---------------------------------|-------------------------|-----------------|
| 1 CARRETAS DEL ROCÍO | Montreal | Bulerías |
| 2 JOTA ARAGONESA | | D.R. |
| 3 EL VITO | Danza arrabalera | |
| 4 EL "U" Y EL "DOS" | Jota Valenciana | |
| 5 SEGUIDILLAS MADRILEÑAS | D.R. | |
| 6 MALAGUEÑA | Popular | |



1979 FM

FM DISCOS & CINTAS LTDA. DERECHOS DE MANUFACTURA Y DE AUTOR RESERVADOS PROHIBIDA LA COPIA, EJECUCION PUBLICA Y RADIOTRASMISION

Made in Switzerland

MUSICA HELVETICA

+SBC

European & Overseas Services
- Transcriptions -

Swiss Folk Music II

"Traditional Folk Instruments"

Programme No.8 (Music Selections)



STEREO 33 $\frac{1}{3}$



MH 8 - S

3010

© P SBC

1. Alphorn Solo (0:30) - 2. Alphorn Solo (0:12)
3. Alphorn Melody I (1:23) - 4. Arabi (1:54)
5. Schwyzerjuchz (1:27) - 6. Polka (1:57)
7. Abe mit em Bödeli (2:55)
8. Tannzsundig uf dr Lüdere (2:34)
9. Walzer II (1:24)
10. En löpfige Schottisch (1:58)
11. Polka II (2:59)
12. Liecht und munter (1:54)

Non-commercial recording

Not for sale

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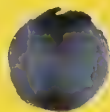
Swiss Folk Music I

"Yodeling"

Programme No.7 (Music Selections)



STEREO 33 $\frac{1}{3}$



MH 7 - S

3009

© P SBC

1. Frohmatt-Jodel (1:47) - 2. Alpaufzug (0:47)
3. Betruf (1:30) - 4. De Schratte zue (2:35)
5. Schwäberg Zäuerli (3:11) - 6. Älplerchilbi (2:38)
7. La Youtze du Lac Noir (1:20)
8. Es stotzigs Heimetli (2:44)
9. Jetzt wei mer eis jödele (3:50)
10. Wie baas isch mir da obe (1:10)

Non-commercial recording

Not for sale

Made in Switzerland

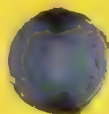
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- Transcriptions -

+ML+

MONO 33 $\frac{1}{3}$



MH 7 - M

3011

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Swiss Folk Music I "Yodeling"

Programme No. 7
(Complete broadcast)

Non-commercial recording

- Not for sale

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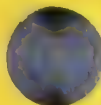
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MONO 33 $\frac{1}{3}$



MH 8 - M

3012

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Swiss Folk Music II "Traditional Folk Instruments"

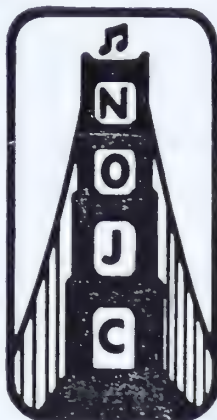
Programme No.8

(Complete broadcast)

Non-commercial recording

- Not for sale

3RD
Annual
S.F. Trad
Jazz Jamboree



2-17-74
Live from
BIMBO'S
365 Club, S.F.

NEW ORLEANS JAZZ CLUB
OF NORTHERN CALIFORNIA

STEREO

SIDE

ONE

Bay City
102

- 1 — ORIGINAL DIXIELAND ONE-STEP**
Phil Howe's Phrisco Phunction
- 2 — AIN'T NOBODY GOT THE BLUES**
Earl Scheelar's Funky N.O. Jazz Band
- 3 — CHATTANOOGA STOMP**
Dick Oxtot's Golden Age Jazz Band
- 4 — FLOATIN' DOWN TO COTTON TOWN**
Frank Goulette's Monterey Bay Classic Jazz Band
- 5 — THE ENTERTAINER RAG**
Jim Maihack's San Francisco Brass

**3RD
Annual
S.F. Trad
Jazz Jamboree**



**2-17-74
Live from
BIMBO'S
365 Club, S.F.**

**NEW ORLEANS JAZZ CLUB
OF NORTHERN CALIFORNIA**

STEREO

SIDE

TWO

**Bay City
102**

- 1 — CRAZY CAPERS**
Manny Funk's New Washboard Rhythm Kings
- 2 — SAGE HEN STRUT**
Jack Mangan's Euphoria Jazz Band
- 3 — VINCE'S BLUES**
Vince Hickey's Jazz Cardinals
- 4 — SWEET LORRAINE**
Bill Armstrong's King Riverbottom & His Bay Flats
- 5 — ON THE WALL — Ray Skjelbred, Piano**
- 6 — BEALE STREET BLUES**
Tom Buck's Delta Jazz Band

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LAS 10 GRANDES DE LA 10-10



PE-10002

LP
33 $\frac{1}{3}$ R.P.M.
stereo
LADO "A"

NO QUE NO/RIGO TOVAR Y SU COSTA AZUL

(Rigo Tovar)

NO VOLVERAS A VERME/ANGELICA MARIA

(Juan Gabriel)

CORAZON DE PAPEL/DIEGO VERDAGUER

(D. Verdaguer/G. Carballo/A. Miguel)

MI BUEN CORAZON/AMANDA MIGUEL

(Graciela Carballo)

CELOS/NAPOLEON

(Jose Ma. Napoleon)

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LAS 10 GRANDES DE LA 10-10



PE-10002

LP

**33 $\frac{1}{3}$ R.P.M.
stereo**

LADO "B"

**DEJA/YURI (Jose Ma. Napoleon)
LLUVIA/LUIS ANGEL (L.A. Marquez)
QUEDATE OTRO RATITO/NORMA SOL**

(F. De J. Martinez)

MI FORMA DE SENTIR/LA REVOLUCION DE EMILIANO ZAPATA

(Javier Martin Del Campo)

FUEGO/MENUDO (Leyda E. Colon)

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"OS SUCESSOS DO FREVO"

1. O HOMEM DA MEIA NOITE (60.982.977) 2:37
(Alceu Valença - Carlos Fernando) **ALCEU VALENÇA** - Editora SIGEM - Fonograma gentilmente cedido por DISCOS CBS e POLYGRAM DO BRASIL / **2. A MULHER DO DIA (69.983.035) 2:43** (Carlos Fernando) **ELBA RAMALHO** - Editora ASAS DA AMÉRICA - Fonograma gentilmente cedido por DISCOS CBS e POLYGRAM DO BRASIL

33 1/3
Stereo/Mono

106.005 - A

3. BOM É BATUTA (60.982.985) 2:57 (Carlos Fernando) **CAETANO VELOSO** - Editora ASAS DA AMÉRICA - Fonograma gentilmente cedido por DISCOS CBS e POLYGRAM DO BRASIL / **4. SOU EU TEU AMOR (60.983.051) 2:35** (Alceu Valença - Carlos Fernando) **GILBERTO GIL e JACKSON DO PANDEIRO** - Editora INTERSONG - Fonograma gentilmente cedido por DISCOS CBS / **5. SALVE A TORCIDA (60.983.043) 2:39** (Carlos Fernando) **CHICOBUARQUE** - Editora ASAS DA AMÉRICA - Fonograma gentilmente cedido por DISCOS CBS e POLYGRAM DO BRASIL / **6. PITOMBA PITOMBEIRA (60.983.060) 2:31** (Carlos Fernando) **ALCEU VALENÇA** - Editora INTERSONG - Fonograma gentilmente cedido por DISCOS CBS e POLYGRAM DO BRASIL / **© 1988 EDITORA LATINO AMERICANA DE MÚSICA "ELAM" LTDA.**

XSB - 3326

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"OS SUCESSOS DO FREVO"

1. PÁTRIA AMADA (62.846.582) 3:18

(Carlos Fernando) ELBA RAMALHO - Editora

ASAS DA AMÉRICA - Fonograma gentilmente cedido por

POLYGRAM DO BRASIL / **2. CARA CARUARU (60.325.443)**

3:38 (Carlos Fernando) GERALDO AZEVEDO - Editora ASAS

DA AMÉRICA - Fonograma de propriedade de Carlos Fernando

33 1/3

Stereo/Mono

SBK



106.005 - B

3. SIRI NA LATA (61.253.120) 2:32 (Carlos Fernando) AMELINHA - Editora

MELOGRAF - Fonograma gentilmente cedido por DISCOS CBS e POLYGRAM

DO BRASIL / **4. VOLTEI RECIFE (62.030.167) 2:40 (Luiz Bandeira) ALCEU**

VALENÇA - Editora ADDAF - Fonograma gentilmente cedido por POLYGRAM

DO BRASIL / **5. GRANDE FLA-FLU (62.030.140) 3:12 (Carlos Fernando)**

LENINE E LULA QUEIROGA - Editora ASAS DA AMÉRICA - Fonograma

gentilmente cedido por POLYGRAM DO BRASIL / **6. TEMPO FOLIÃO**

(61.253.189) 2:27 (Geraldo Azevedo - Carlos Fernando) GERALDO

AZEVEDO - Editora MELOGRAF - Fonograma gentilmente cedido

por DISCOS CBS e POLYGRAM DO BRASIL / **(P) 1988**

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IND. BRAS. GERAL TON 21/98 - SCDP. PF 004/GB

CENSURA

SIDE 1

STEREO
PLD 4209

GRANDISSIMI SUCCESSI D'ITALIA
(Italy's Greatest Hits)



Peters International

Volare (Nel Blu Dipinto Di Blu) - Domenico Modugno
Mamma - Gino Bechi
Paese - Nicola Di Bari
Il Mondo - Jimmy Fontana
Parla Piu' Piano, (Theme from "The Godfather") -
Gianni Morandi
'O Sole Mio - Sergio Franchi

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SIDE 2

STEREO
PLD 4209

GRANDISSIMI SUCCESSI D'ITALIA
(Italy's Greatest Hits)



Peters

International

Come Te Non C'E' Nessuno - Rita Pavone
L' Edera - Nilla Pizzi
Ciao Ciao Bambina (Piove) - Domenico Modugno
Arrivederci Roma - Renato Rascel
Malafemmena - Gabriella Ferri
Quando Quando Quando - Tony Renis

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HERITAGE RECORDS

ROUTE 3 • BOX 278

GALAX, VA 24333

GEORGIA FIDDLE BANDS

1982 BRANDYWINE MOUNTAIN
MUSIC CONVENTION

SIDE 1
(VPMF-HER-048-A)

HRC-048-A

1. INTRODUCTION

Bert Layne

SALLY GOODIN

Lowe Stokes (Fiddle), Joe LaRose (Guitar)
and Mac Benford (Banjo)

2. HELL BROKE LOOSE IN GEORGIA

3. HOUSE OF DAVID BLUES

4. GEORGIA WAGONER

5. MY OWN IONA

Double Decker Stringband

6. MOONSHINE HOLLOW BAND

Major Contay and The
Canebrake Rattlers

HERITAGE RECORDS

ROUTE 3 • BOX 278

GALAX, VA 24333

GEORGIA FIDDLE BANDS

1982 BRANDYWINE MOUNTAIN
MUSIC CONVENTION

SIDE 2
(VPMF-HER-048-B)

HRC-048-B

1. INTRODUCTION

Joe Wilson

G RAG/TANNER'S BOARDING HOUSE

Gordon Tanner (Fiddle), Joe Miller (Lead Guitar)
and Phil Tanner (Rhythm Guitar)

2. BIG BALL IN TOWN

3. SWEET BUNCH OF DAISIES

4. RAGTIME ANNIE

5. LIBERTY

Golden River Grass

6. MCKINLEY

7. JUST BECAUSE

8. BILE THEM CABBAGE DOWN

PROGRAMA CULTURAL SIN VALOR COMERCIAL



RADIO NACIONAL DE ESPAÑA

LA MÚSICA LIGERA EN ESPAÑA

167

S.G.A.E.

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ESTEREO

33 r.p.m.

A

ML167A208

OC'88

"Actualidad Musical" (27:48)

DUO DINÁMICO: PIONEROS DEL ROCK EN ESPAÑA

Guateque 1 (Calva-Arcusa) DUO DINÁMICO. CBS

Resistiré (Calva) DUO DINÁMICO. CBS

Tu vacilándome y yo esperándote

(Arcusa) DUO DINÁMICO. CBS

Una segunda oportunidad (Arcusa)

DUO DINÁMICO. CBS

PROGRAMME CULTUREL SANS VALEUR COMMERCIALE

NON-COMMERCIAL
VALUE CULTURAL PROGRAM

KULTURPROGRAMM
OHNE GECHAFTSWERT

PROGRAMA CULTURAL SIN VALOR COMERCIAL



RADIO NACIONAL DE ESPAÑA

LA MÚSICA LIGERA EN ESPAÑA

167

S.G.A.E.

Grabación para emisoras
autorizadas por RNE

ESTEREO

33 r.p.m.

B

FABRICADO EN
ESPAÑA POR
IBEROGRAF S.A.
PERMISO NO
5454

D.L.:
M-32723-88

ML167A208

OC'88

"Los Diez de Oro" (27:18)

Supernatural (Montesano) OLE OLE. Hispavox - A la sombra
de un león (Bardagi) ANA BELÉN. CBS - Oro negro (Casal)
CASAL. EMI - ¡Chás! y aparezco a tu lado (Nuez) ALEX
Y CHRISTINA. WEA - Mediterráneo (Segarra) LOS
REBELDES. EPIC - La madre (San José) VICTOR
MANUEL. Ariola - Si no te tengo a tí (Summers)
HOMBRES G. Twins - Como la cabeza al
sombrero (Portet) EL ÚLTIMO DE LA
FILA. PDI - Una de romanos (Sabina)
JOAQUIN SABINA. Ariola - No hay
marcha en Nueva York (Cano)
MECANO. Ariola

PROGRAMME CULTUREL SANS VALEUR COMMERCIALE

VALUE CULTURAL PROGRAM

KULTURPROGRAMM
OHNE GECHAFTSWERT



14 WARREN ST., N.Y.C.

IT'S A "CHILDREN'S WORLD"!

CMS 71

SIDE 1

Band 1. The Boy Who Drew Cats

Band 2. The Tale of Peter Rabbit

Band 3. The Hunter & The Elephant

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33 $\frac{1}{3}$ RPM

Play on any mono/stereo phono



14 WARREN ST., N.Y.C.

IT'S A "CHILDREN'S WORLD"!

CMS 71

SIDE 2

Band 1. Little Red Riding Hood

Band 2. Three Japanese Children's Songs

Band 3. The Bees

Band 4. The Punishment of the Raccoon

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33 $\frac{1}{3}$ RPM

Play on any mono/stereo phone

WISDOM: "THE SPIRIT ALSO HELPETH US"

by James G. Thompson, pastor

with an
introduction by

James G. Thompson
D.D. 1891

ERKÖNN AUF ERDEN (1907)

by James G. Thompson

Translated by James G. Thompson

First and Second Editions

Copyright 1907 and 1908

**VOZ
VIVA
DE
MEXICO**



**UNIVERSIDAD
NACIONAL
AUTONOMA
DE MEXICO**

**MUSICA VIRREINAL
MEXICANA**

CARA I

**ALEGRES LUCES DEL DIA
CUANDO LA PRIMAVERA
ASI DE LA DEIDAD**

33 1/3 MN-9

(C) UNAM

**MC-0497
(17-05-3033)**

VOZ
VIVA
DE
MEXICO



UNIVERSIDAD
NACIONAL
AUTONOMA
DE MEXICO

MUSICA VIRREINAL
MEXICANA

CARA II

DOMINE HISOPO
MAGNIFICAT
SI EL AGRAVIO PEDRO
AY! COMO GIME EL VIENTO

33 1/3 MN-9

(C) UNAM

MC-0497
(17-05-3034)



HOT. R. S.

S 60.038

CARA A

33 RPM

Depósito Legal:
M. 14.270-1978

1. HOUSE OF THE RISING SUN 14'35"
«la casa del sol nascente»
(D. Hill-K. Kruger)

Producción K. KRUGER
Ingeniero HENNIE HARTMANN
Arreglos D. HILL & K. KRUGER
Grabación Original RPM RECORDS

© 1978 Hispavox, S. A.

PERMISO N. 3637

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HOT. R. S.

S 60.038

CARA B

33 R P M

1. SLOW BLOW (K. Kruger) 7'19"
«Soplando suavemente»
2. DELTA QUEEN (T. Tassenberg) 7'53"
«Reina del Delta»

Producción K. KRUGER
Ingeniero HENNIE HARTMANN
Arreglos D. HILL & K. KRUGER
Grabación Original RPM RECORDS

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GRAUZONE

“EISBAER”

SIDE ONE

1. EISBAER (4:45)

(words and music by:
Martin Eicher/Martin Eicher)



45 RPM
BIEM/SABAM
(08-24690-1)

Produced by URS STEIGER & GRAUZONE

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GRAUZONE

“EISBAER”

SIDE TWO

1. ICH LIEB SIE (3:18)

(words and music by: Martin Eischer)

2. FILM 2 (3:35)

(instrumental: Martin Eischer-Stephan Eischer)



45 RPM
BIEM/SABAM
(08-24690-2)

Produced by URS STEIGER & GRAUZONE

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ZEUS NEWCOMER- SHOW®

GEMA

STEREO

XZLP 5200

ELITE



SPECIAL

LC

0194

ST

33

1

ZEUS TOP HITS

Gee-Whiz »During The Night« 3:30

Exit 55 »May Way« 4:05

Emely G. »Going Where The Wind Blows« 4:55

Spice »One Man Show« 3:50

You »Heartbeat« 3:47

Deutsche Austrophon GmbH

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ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE LIEGEN BEI DER ZEUS-VERMITTLUNGSGESELLSCHAFT, HAMBURG. KEIN VERLEIH! KEINE UNERLAUBTE Vervielfältigung, Vermietung, Aufführung, Sendung!

ZEUS NEWCOMER- SHOW®

ELITE



SPECIAL

GEMA

STEREO

XZLP 5200

LC

0194

ST 33

2

ZEUS TOP HITS

Figio 69 »Claude« 3:48

Strangers »Fly Away« 3:40

Survival »Final Step« 4:39

Fex »Jenny« 3:25

Black Jack Co. »Life On Earth« 3:58

Deutsche Austrophon GmbH

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ND/Goff

Records

DOUBLE AGENT ROCK

Featuring

CHUCK BROWN

Produced by
Ivan Goff
Exec. Prod.
Wes Johnson
Engineered by
Chris Biondo

33 $\frac{1}{3}$ Stereo

Krack Music
BMI

ND-100-A

SUMMER

Ivan 4:30

ND/Goff

Records

DOUBLE AGENT ROCK

Featuring

IVAN GOFF

Produced by
Ivan Goff
Exec. Prod.
Wes Johnson
Engineered by
Chris Biondo

33 $\frac{1}{3}$ Stereo

Krack Music
BMI

ND-100-B

1. MONEY FOR THE HONEYS

Ivan Goff 4:37

2. NO SAMPLES

WAR!
ZONE
ZONE

33 1/3 RPM
Produced by
JAMES ANTHONY

SIDE B
WZ 90 TKI
STEREO

Hooked on Your Love

1. DANCE MIX (3:15)

2. HIP HOP (3:42)

THURSTON KING

WARZONE RECORDS •

601 Pennsylvania Ave. N.W., Washington, DC 20004 •

(202) 639-8676

1-2

WAR!
ZONE
ZONE

33 1/3 RPM
Produced by
JAMES ANTHONY

SIDE A
WZ 90 TKI
STEREO

Hooked on Your Love (5:38)
Club Mix (4:40)

THURSTON KING

WARZONE RECORDS •

601 Pennsylvania Ave. N.W., Washington, DC 20004 •

(202) 639-8676

DATE

TEST PRESSING

CUSTOMER

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REMARKS

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DEPARTMENT OF DEFENSE

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Micro-Groove - Play with .001 pickup stylus

P-8937
SSL-16239

RL-8-5

"I DON'T WANT TO BE HURT ANYMORE"
NAT "KING COLE"
Arranged and Conducted by Ralph Carmichael

- | | |
|------------------------------------|------|
| 1. I Don't Want To Be Hurt Anymore | 2:25 |
| 2. You're Crying On My Shoulder | 2:20 |
| 3. Only Yesterday | 2:56 |
| 4. I'm Alone Because I Love You | 1:35 |
| 5. Don't You Remember? | 1:56 |
| 6. You're My Everything | 2:47 |

1016 North McCadden Place, Los Angeles 38, California

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Micro-Groove - Play with .001 pickup stylus

P-8938
SSL-16240

RL-8-5

"I DON'T WANT TO BE HURT ANYMORE"
NAT "KING COLE"
Arranged and Conducted by Ralph Carmichael

- | | |
|-------------------------------------|------|
| 1. I Don't Want To See Tomorrow | 2:35 |
| 2. Brush Those Tears From Your Eyes | 2:44 |
| 3. Was That The Human Thing To Do? | 2:43 |
| 4. Go, If You're Going | 2:24 |
| 5. Road To Nowhere | 3:04 |
| 6. I'm All Cried Out | 2:00 |

1016 North McCadden Place, Los Angeles 38, California

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IN
THE CLOSET



CONCERT-DISC

BEAT TROPICALE

Harry Coons & Richard Campbell in
Savage Drum Fantasy

CS-33

33 $\frac{1}{3}$ RPM

SIDE 1

Stereo

1. INSPIRACION (2:07)
2. CHA-CHA-CHA FLAMENCO (3:07)
3. CACTUS POLKA (1:55)
4. LA CUMPARSA (3:52)
5. JUNGLE FLUTE (3:32)

CONCERT-DISC

BEAT TROPICALE

Harry Coons & Richard Campbell in
Savage Drum Fantasy

CS-33

33 1/3 RPM

SIDE 2

Stereo

1. WATUSI, MASAI RUMBLE
2. TUMBATU TINTINTAMBULA
3. TOMBS OF CAMERON
4. MBANTU BOUNCE; KIKUYU STRUT
5. MOMBASSA BOMBILATION
6. NAIROBI MAMBO; UBANGI BOOM
7. BREEZY ZAMBEZI
8. SPECTOR OF THE ZULU GODDESS
8. SUMBAWANGA RATTATTO

Also Authentic Indian Chants



SCOTT BENSON

"HERE WE GO"

HLPS-4503
Side 1

33 1/3 RPM

1. TIED UP (Boris Blank) 3:02
2. THE RACE (Blank-Beler) 3:56
3. THE DREAM (Michael Sembello) 3:29
4. STRIKE IT UP (M. Limoni, D. Vavoli,
V. Semplicci) 2:10
5. THE QUESTION OF U. (Prince) 2:54

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SCOTT BENSON

"HERE WE GO"

HLPS-4503
Side 2

33 1/3 RPM

1. GET TO YOU (D. Reed/M. McClaim) 3:00
2. HERE WE GO, LET'S ROCK & ROLL
(R. Clivilles/Frederick B. Williams) 2:27
3. THINGS THAT MAKE YOU GO HMMM....
(R. Clivilles, Frederick B. Williams) 2:29
4. TOO SHY TO SAY (Stevie Wonder) 3:15
5. ASK ME (Barbara Gaskins) 2:40

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Inhalants • Cocaine & Crack • Alcohol • Introduction • Winners Don't Use • No, No, No, No! • Marijuana



McGruff's
**SMART
KIDS**
album

A



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My Own • I'm Glad I'm Me • Just Say No! • Smart Kids • Make Your Body Last • I'll Decide



B

TAKE A BITE OUT OF
CRIME®

RICHARD STRAUSS

Vier letzte Lieder

Seite 1

"Frühling" (Hermann Hesse)
"September" (Hermann Hesse)

610323

Ella Kolbenstvedt-Simonsen
Sopran

Westf. Sinfonieorchester
Leitung:
GMD. Hubert Reichert

RICHARD STRAUSS

Vier letzte Lieder

Seite 2:

"Beim Schlafengehen"
(Hermann Hesse)

"Im Abendrot" (Eichendorff)

610523

Ella Kolbenstvedt-Simonsen
Sopran

Westf. Sinfonieorchester
Leitung:
GMD. Hubert Reichert



spiritual-studio
danzelhof
kenneth spencer, Bass

C 313

145

rock - a soul/listen to the lamb
joshua fit the battle of jericho
azazel saw the wheel
little david, play on yo' harp
ship of zion, old time religion



Spiritual-Studio
düsseldorf
kenneth spencer, 3006

C 313

dem bones/fare thee well
my lord, what a morning
recitation: the creation
roll, jordan, roll
who'll be a witness for my lord

M 33



2

Areito

PRODUCIDO Y DISTRIBUIDO
POR EGREM — HABANA, CUBA



JUAN BLANCO
MUSICA
ELECTROACUSTICA

33 R.P.M.
LD-4211
CARA A
ESTEREO

CIRCUS-TOCATA
(para cinta magnetofónica
y dos percusionistas)

Juan Blanco

Guillermo Barreto (pailas)
Tata Güines (tumbadoras)

Areito

PRODUCIDO Y DISTRIBUIDO
POR EGREM — HABANA, CUBA



JUAN BLANCO
MUSICA
ELECTROACUSTICA

33 R.P.M.
LD-4211
CARA B
ESTEREO

TAÑIDOS
[para cinta magnetofónica]
Juan Blanco

**ESPACIOS II - [para cinta magnetofónica
y guitarra] - Juan Blanco**

Mirtha de la Torre

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readings and
dramatizations for

LEVEL 6

Communicating

THE HEATH ENGLISH SERIES

Record 1 Side 1

1. I'm Life (3:07)
2. Lucky Miller, 19 (4:27)
3. The Use of Force (9:00)
4. The Magical Picture (2:27)
5. The Forecast (0:34)
6. El Domingo la Vi en Misa (0:25)
7. The Fable of the Michigan Counterfeit (6:13)

0-669-74187-6

Produced by Caedmon Records, Inc.

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**readings and
dramatizations for**

LEVEL 6

Communicating

THE HEATH ENGLISH SERIES

Record 1 Side 2

1. Jack and the Varmints (14:45)
2. How Pocahontas Saved My Life (9:55)

0-669-74187-6

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readings and
dramatizations for

Communicating

THE HEATH ENGLISH SERIES

LEVEL 6

Record 2 Side 1

1. Kintu and the Law of Love (16:04)
2. All Summer in a Day (14:37)

0-669-74195-7

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readings and
dramatizations for

Communicating

THE HEATH ENGLISH SERIES

LEVEL 6

Record 2 Side 2

1. Southbound on the Freeway (1:05)
2. A Bestiary (0:55)
3. Solidaridad (0:35)
4. A Boy in Mississippi (18:08)

0-669-74195-7

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**readings and
dramatizations for**

LEVEL 6

Communicating

THE HEATH ENGLISH SERIES

Record 3 Side 1

1. Alone in the Forest (9:48)
2. The Jest of Hahalaba (15:38)

0-669-83998-1

Produced by Caedmon Records, Inc.

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**readings and
dramatizations for**

LEVEL 6

Communicating

THE HEATH ENGLISH SERIES

Record 3 Side 2

1. The Burglar of Babylon (7:35)
2. Arachne (7:50)
3. The Base Stealer (0:40)
4. Pitcher (0:43)
5. Umpire (1:05)

0-669-83998-1

Produced by Caedmon Records, Inc.

EMI

Lolismen

DUBLIN TO DIXIE

STAL 1039-A

STAL 1039

© 1975

Side One

1. **Cockles and Mussels**, Trad. Arr./Adptd. John Curran
 2. **Down Went McGinty**, Kennedy/Flynn
 3. **Ma Goes Dixie** Kennedy/Kelehan
 4. **Enniskillen and Bold O'Donohoe** Trad. Arr./Adptd.
John Curran
 5. **Heaven Street**, Kennedy/Kelehan
 6. **Donegal Fiddler**, Kennedy
- 1, 2, 4, 6, Irish & Evergreen, 3, 5, Knightsbridge

THE PADDY MCGINTY HAPPY SEVEN

Produced by Frank Murphy
Arranged by John Curran

EMI

EMI

Lolismen

DUBLIN TO DIXIE

STAL 1039-B

STAL 1039

© 1975

Side Two

1. Down By The Shannonside. Jimmy Kennedy
2. Slievenamon. Trad. Arr./Adptd. John Curran
3. First Across The Bridge. Jimmy Kennedy
4. One-Eyed Riley. Trad. Arr./Adptd. John Curran
5. Dublin To Dixie. Trad. Arr./Adptd. John Curran
6. When The Saints Go Marching In. Trad. Arr./Adptd. John Curran

1, Knightsbridge, 2-6, Irish & Evergreen

THE PADDY McGINTY HAPPY SEVEN

Produced by Frank Murphy
Arranged by John Curran

EMI

MADE IN GREAT BRITAIN

CHESS/CHECKER SAMPLER

SEPTEMBER 1968 RELEASE

Side 1
17249

LPS '68 Sept.
Stereo

PIGMEAT MARKHAM - From LPS-1526

- 1. MY WIFE I AIN'T SEEN HER**
- 2. OPEN THE DOOR, RICHARD**

MOMS MABLEY - From LPS-1525

- 3. THE GREATEST MAN**

THE VIOLINAIRES - From LPS-10045

- 4. A LITTLE BIT OF UNDERSTANDING**
- 5. WHEN I COME**

GOSPEL CLASSICS - From LPS-10046

- 6. MORE LOVE, THAT'S WHAT WE NEED**
- 7. I'M COMING HOME**

CHESS/CHECKER SAMPLER

SEPTEMBER 1968 RELEASE

Side 2
17250

LPS '68 Sept.
Stereo

THE SOUL STIRRERS - From LPS-10047

1. JESUS GAVE ME WATER

HAROLD SMITH MAJESTIC CHOIR - From LPS-10047

2. GOD NEVER FAILS

ERNEST FRANKLIN - From LPS-10049

3. A PLACE IN THE SUN

4. SINCE JESUS CAME INTO MY HEART

MEDITATION SINGERS - From LPS-10050

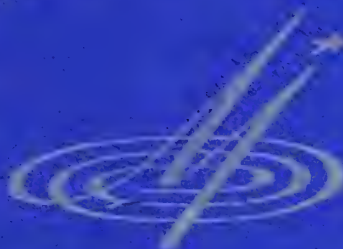
5. THE SPIRIT OF CHRISTMAS

SALEM TRAVELERS - From LPS-10050

**6. EVERY YEAR WE SAY MERRY
CHRISTMAS**

МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

СТЕРЕО



0033

ВСЕСОЮЗНАЯ СТУДИЯ ГРАМЗАПИСИ

ТСФ-10

1 сторона

33CM-01829

MADE IN USSR

КРАСНОЗНАМЕННЫЙ им. А. В. АЛЕКСАНДРОВА
АНСАМБЛЬ ПЕСНИ И ПЬЕСКИ СОВЕТСКОЙ АРМИИ

Худ. рук. Б. Александров

С чего начинается Родина

(В. Баснер — М. Матусовский)

Баллада о русских мальчишках

(А. Г. Новиков — Л. Ошанин)

Вася-Василень (А. Г. Новиков — С. Ашмаров)

Русская песня (А. Пилмутский — Е. Долматовский)

Небесные братья (А. Аверкин — П. Градов)

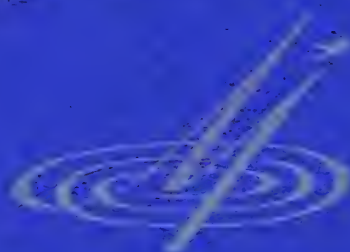
Солисты: Е. Беляев (1), Л. Харитонов (2),

Л. Харитонova и И. Букреев (3),

В. Русланов (4, 5)

МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМЗАПИСИ

СТЕРЕО



0033

ВСЕСОЮЗНАЯ СТУДИЯ ГРАМЗАПИСИ

ТУ Ф 10

2, 100000

СССР - 07830

MADE IN USSR

КРАСНОЗНАМЕННЫЙ НК. А. Р. АЛЕКСАНДРСА
АНСАМБЛЬ ПЕСНИ И ПЛЕСКИ СОВЕТСКОЙ АРМИИ

Хорошо, Е. Александров

Душа о Родине (Когда заиграет труба)

(С. Тулунов — Е. Матвеев)

Дорог Род идет по Петрограду

(А. Г. Кольцов — М. Беринин)

Ванька подлодников (В. Александров — Н. Морозов)

Ты застрелю мне врага

(А. Земля — М. Покровский)

Я тебя никогда не забуду

(З. Колчановский — К. Виноградов)

Семистоя А. Сергеев (1), Н. Харитонов (2),

И. Букреев (3, 5), Е. Белев (4)

45887

ANTHROPOLOGICAL GEOGRAPHIC SOCIETY

MUSIC OF THE OZARKS

33 1/3 RPM
STEREO
07703A

SIDE ONE

1. Bunker Hill
2. Down in the Arkansas
3. Flop-eared Mule
4. Harrison Town
5. Banks of the Ohio
6. Angel Band
7. Utah Carl
8. Wildwood Flower
9. Old Bill Jones

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GEORGAPHIC SOCIETY

MUSIC OF THE OZARKS

33 1/3 RPM
STEREO
07703B

SIDE TWO

1. Bright Morning Stars
2. Guitar Medley
3. Trail to Mexico
4. Run, Johnny, Run
5. Knoxville Girl
6. Cripple Creek
7. Good-bye My Susie Gal
8. Arkansas Traveler

Copyright © 1972 N.G.S.

金明



唱

精選粵曲

33 RPM 原

聲

CKL-5093-A

火燒燕王城

其五

57. 2. 再版

比安樂電記証：台版第0-36號

北府建二字第一六一號

商美登記証：北新創字第三五六五號

工廠登記証

金明



唱先

精選粵曲

33 RPM 原

聲

CKL-5093-B

城王燕燒火

其六

57. 2. 再版

出版業登記證

台版證字第0-36號

商業登記證

北新創客第三五六五號

工廠登記證

北府建二字第一六一號



FM 106

EASTERN CAROLINA'S BEST II

RTR-8330
SIDE A

LP
STEREO

SHOULD HAVE BEEN MY GIRL - *The Pedestrians*

IT'S MY EMOTIONS - *Panic*

VICTIM OF CIRCUMSTANCE - *Lahn & Loftin*

CANDY - *Taylor Glisson Band*

AIN'T IT A SHAME - *Steppin' Out*

© 1983 STARSTREAM RECORD COMPANY HOUSTON TX



FM 106

EASTERN CAROLINA'S BEST II

RTR-8330
SIDE B

LP
STEREO

YOU TELL ME

Lise Uyanik And The Mobile City Band

REACH FOR YOU - *Pegasus Rox*

ROCK AND ROLL CHILD - *Saber*

USE ME UP - *Export-A*

© MEAN SCHEMER - *Buddy Cowan And Moniker*

© 1983 STARSTREAM RECORD COMPANY HOUSTON TX

立体配音
HIGH FIDELITY


Hua Sun

華聲

唱片

方逸華之歌

MONA FONG

STEREO

HS-4053-A

- ① THE WEDDING 婚禮
- ② THE RIVER OF NO RETURN 大江東去
- ③ LONELY MOMENT
- ④ THE SOUND OF MUSIC 電影：真善美 主題曲
- ⑤ 500 MILES 離家五百里
- ⑥ 今夜

33 1/3

內版自製

華聲唱片出版社出品

立体配音
HIGH FIDELITY


Hua Sun

華聲唱片

方逸華之歌

MONA FONG

STEREO

HS-4053-B

- ① BEFORE TODAY
- ② THE WAYWARD WIND
- ③ TAKE ME 需要你
- ④ WISHING IT WAS YOU
- ⑤ 三年
- ⑥ 花月佳期

33 $\frac{1}{3}$

內版皆寄

華聲唱片出版社出品

第〇二一號

angel

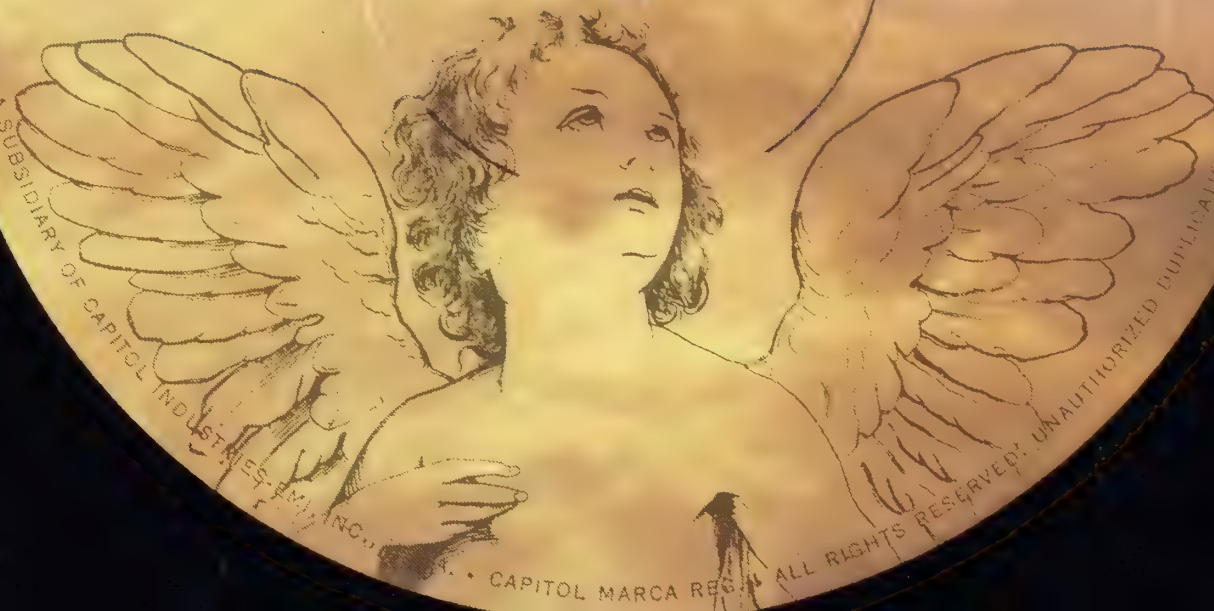
1

Chopin: Preludes, Op. 28
(beginning — Nos. 1 through 16)

GARRICK OHLSSON (piano)

S-1-37087
STEREO
33-1/3

Recorded in England
© 1974 EMI Records Limited



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angel

2

Chopin: Preludes, Op. 28

(conclusion — Nos. 17 through 24)

Prelude in A flat • Prelude in C sharp minor,
Op. 45 • Barcarolle in F sharp, Op. 60

GARRICK OHLSSON (piano)

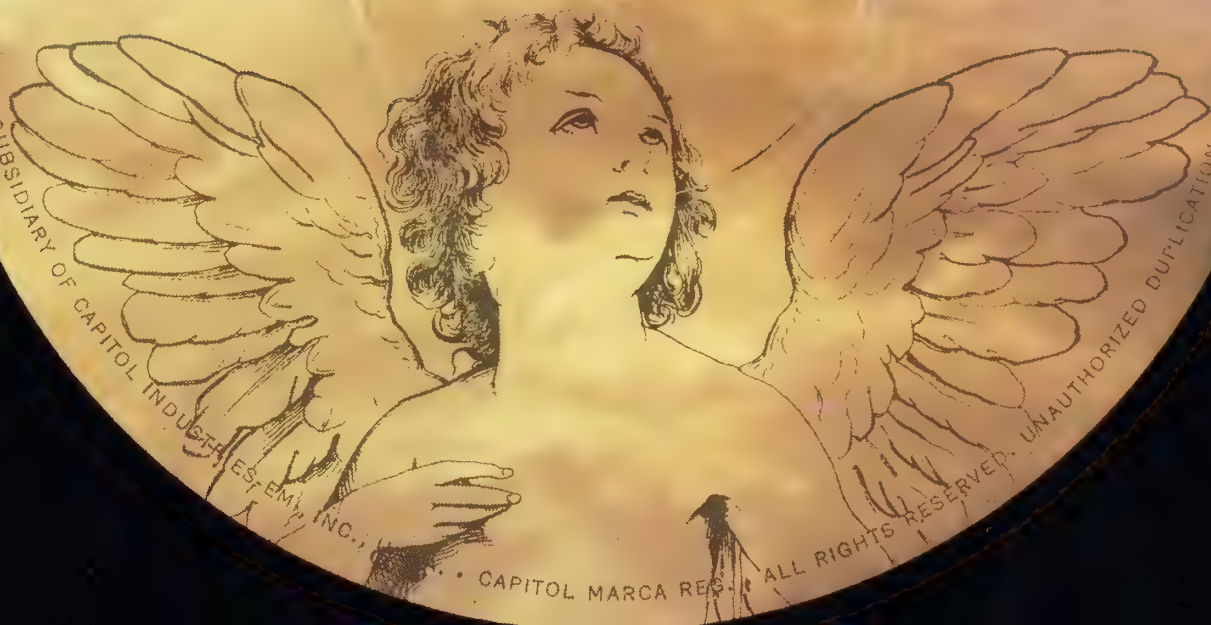
S-2-37087

STEREO

33-1/3

Recorded in England

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SIDE ONE

Time 21:52

BIRMINGHAM QUARTET ANTHOLOGY

1. Golden Leaf Quartette - *I Wouldn't Mind Dying*;
2. *Sleep, Baby, Sleep*; 3. Birmingham Jubilee
- Singers - *He Took My Sins Away*; 4. *God Is Love*;
5. *Eliza*; 6. *He Died On Calvary*; 7. *Birmingham Boys*;
8. *Four Great Wonders - He'll Understand*

CL 144,001

P 1980 n©b

MONO

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SIDE TWO

Time 23:39

BIRMINGHAM QUARTET ANTHOLOGY

1. Four Great Wonders - Have You Any Time
For Jesus; 2. Famous Blue Jay Singers - I Am Leaning
On The Lord; 3. Brother Jonah; 4. Clanka-A-Lanka;
5. I'm Bound For Canaan Land; 6. Standing Out
On The Highway; 7. The Time Is Drawing Nigh;
8. Shall I Meet You Over Yonder

CL 144.001

P 1980 n©b

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SIDE THREE

Time 22:05

BIRMINGHAM QUARTET ANTHOLOGY

1. Dunham Jubilee Singers - *Holy Is My Name*;
2. *I Dreamed Of Judgment Morning*; 3. *My Mama's Baby Child*; 4. *Who Stole The Lock*; 5. *Ravizee Singers - I Am Thinking Of A City*; 6. *You'll Need My Savior Too*; 7. *He's All And All*; 8. *Hide Me*

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SIDE FOUR

Time 20:25

BIRMINGHAM QUARTET ANTHOLOGY

1. Bessemer Sunset Four - *Climbing Jacob's Ladder*;
2. *Ham And Eggs*; 3. Heavenly Gospel Singers -
Rough and Rocky Road; 4. *Where Shall I Be*;
5. *I'm A Poor Pilgrim Of Sorrow*; 6. *Kings of Harmony*
- *Lord Give Me Wings*; 7. C.I.O. Singers - *The Spirit*
of Phil Murray; 8. *Satisfied*

CL 144,002

P 1980

n**eb**

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SAVOY

SL 14459
(SL 14459 SA)

SIDE 1
33 1/3 RPM

The
BIBLEWAY RADIO CHOIR
of
Brooklyn, N.Y.

1. I CAN'T FORGET
2. LET THE SPIRIT TAKE CONTROL
3. TEACH ME HOW TO WAIT
4. POWER OF JESUS' NAME
5. I LOVE THE LORD

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Manufactured and Distributed by Arista Records Inc. NYC, N.Y.

SAVOY

SL 14459
(SL 14459 SD)

SIDE 2
33 $\frac{1}{3}$ RPM

The
BIBLEWAY RADIO CHOIR
of
Brooklyn, N.Y.

1. WHEN JESUS COMES
2. IN GOD WE TRUST
3. TAKE HIM AT HIS WORD
4. NO ONE LIKE JESUS

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violation of applicable laws."

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SIDE 1

GA-5032

ACADEMY AWARD THEATRE
WATCH ON THE RHINE
(August 2, 1946)

Starring PAUL LUKAS

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SIDE 2

GA-5032

**ACADEMY AWARD THEATRE
THE INFORMER
(May 25, 1946)**

Starring VICTOR McLAGLEN

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**GALAX, VIRGINIA
MOOSE LODGE NO. 733**

**48th ANNUAL OLD TIME
FIDDLER'S CONVENTION - 1983**

SIDE 1
(VPA-OFC-48-A)

OFC-48-A

- 1. CHEATHAM COUNTY**
New Southern Rambiers
- 2. WILDWOOD FLOWER**
Stephen Shaw
- 3. SILVER HAired DADDY**
Alan P. Reed III
- 4. FLY AROUND MY PRETTY LITTLE MISS**
Fred Reynolds
- 5. HOME SWEET HOME**
Robert Dowdy
- 6. THREE THIN DIMES**
Doc Branch Band
- 7. RANK STRANGER**
New Grass Review

**GALAX, VIRGINIA
MOOSE LODGE NO. 733
48th ANNUAL OLD TIME
FIDDLER'S CONVENTION - 1983**

1. ONE MORNING IN MAY

Sylvia DeLaney

SIDE 2
(VPA-OFC-48-B)

OFC-48-B

2. FIRE ON THE MOUNTAIN

R. B. Frazier

3. AMAZING GRACE

Bob Hinty

4. NOBODY'S LOVE IS LIKE MINE

Southern Gentlemen

5. JESSIE JAMES

Evelyn Farmer

6. OLD TOMMY KIPPLETON

Original Orchard Grass Band

7. ROCKWOOD DEER CHASE

Kazuhiro Inaba

8. GOLDEN SLIPPERS

Edd Michael

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STEREO



DT1.357

1

DT-357

UNFORGETTABLE

SONGS BY NAT "KING" COLE

1. UNFORGETTABLE (ASCAP-3:25) (Irving Gordon)
2. TOO YOUNG (ASCAP-3:22) (Sid-Lippman-Sylvia Dee)
3. MONA LISA (ASCAP-3:25) (Jay Livingston-Ray Evans)
4. (I LOVE YOU) FOR SENTIMENTAL REASONS
(BMI-3:03) (William Best-Deek Watson)
5. PRETEND
(ASCAP-2:42) (Douglas-Parman-LaVere-Bellos)
6. ANSWER ME, MY LOVE (ASCAP-2:52)
(Winkler-Sigman-Rauch)

EMI

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STEREO



DT2.357

2

DT-357

**UNFORGETTABLE
SONGS BY NAT "KING" COLE**

1. PORTRAIT OF JENNIE (ASCAP-3:03)
(J. Russell Robinson-Gordon Burdge)
2. WHAT'LL I DO
(ASCAP-2:02) (Irving Berlin)
3. LOST APRIL (ASCAP-2:56)
(Newman-Spencer-Delange)
4. RED SAILS IN THE SUNSET
(ASCAP-3:13) (Hugh Williams-Jimmy Kennedy)
5. MAKE HER MINE (ASCAP-2:54)
(Chester Conn-Sammy Gallop)
6. HAJJI BABA (ASCAP-3:08)
(Dimitri Tiomkin-Ned Washington)

EMI

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PROHIBIDA SU REPRODUCCION EJECUCION PUBLICA Y/O RADIOTELEFUSION

YO SE QUE TE AMO ROBERTO YANES

(Intérprete)

Lado 1

33 $\frac{1}{3}$



8.815

B.I.E.M.

Alta Fidelidad
Garantizada

COMAR

ALM 46654

- 1) **YO SE QUE TE AMO** - A. Manzanero • 2) **SI TODOS FUESEN COMO TU** (Se todos fossem iguais a voce) A. C. Jobim-V. de Moraes • 3) **MIA** - A. Manzanero • 4) **BEBO** - SADAIC - (bolero) A. Montes-C. G. Quiroga • 5) **NO ME ENCONTRARAS** - SADAIC - (bolero) R. Yarés • 6) **CREO QUE ES AMOR** - A. Manzanero Canché-Jorge Ortega M. -

1.4.5.6. con Mike Ribas y su orq.
2.3. con O. Cardozo Ocampo y su orq.

DISCOS CBS
S. A. I. C. F.

YO SE QUE TE AMO
ROBERTO YANES

(Intérprete)

Lado 2

33 $\frac{1}{3}$



8.815

B.I.E.M.

Alta Fidelidad
Garantizada

COMAR

ALM 46655

- 1) MI GRITO (Meu grito) - R. Carlos-Ver. Cast : L. Paz-SADAIC • 2) VEN A MI - A. Manzanero Canché • 3) ESTA TARDE VI LLOVER - A. Manzanero • 4) UN CABALLERO - SADAIC - (vals peruano) E. Blázquez • 5) CONTIGO APRENDI - A. Manzanero Canché • 6) DE VUELTA DE TODO - SADAIC - (bolero) Beatriz de Rubinstein-Jerry

1.2.3.5. con Mike Ribas y su orq.

4. con Lucio Milena y su orq.

6. con O. Cardozo Ocampo y su orq.

DISCOS CBS
S. A. I. C. F.

**GALAX, VIRGINIA
MOOSE LODGE NO. 733
46th ANNUAL OLD TIME
FIDDLER'S CONVENTION - 1981**

SIDE 1

(VRP-OFC-46-A)

OFC-46-A

1. GREEN MOUNTAIN POLKA

Willy Gregory - 1st. Bluegrass Fiddle

2. STEPBACK

Bobby Lundy - 2nd. Bluegrass Banjo

3. SUSANNAH GAL

Shady Mountain Ramblers - 2nd. Oldtime Band

4. ROCK SALT AND NAILS

Susan Cecil - 5th. Folksong

5. BLUE MOON OF KENTUCKY

Country Boys - 1st. Bluegrass Band

6. EAST TENNESSEE BLUES

Paul Newman - 5th. Mandolin

7. LET ME REST

The Conner Brothers - 5th. Bluegrass Band

8. JERUSALEM RIDGE

Ricky Simpkins - 5th. Bluegrass Fiddle

9. EAST VIRGINIA BLUES

Touch of Grass - 2nd. Bluegrass Band

**GALAX, VIRGINIA
MOOSE LODGE NO. 733
46th ANNUAL OLD TIME
FIDDLER'S CONVENTION - 1981**

1. DURANG'S HORNPIPE

Dixie-B-Liners - 7th. Oldtime Band

2. WRECK OF OLD 97

Betty Waldron - 4th. Autoharp

SIDE 2

(VRP-OFC-46-B)

OFC-46-B

3. TIME CHANGES EVERYTHING

Robert Barnes - 4th. Guitar

4. DANNY BOY

J.C. Pierce - 4th. Folksong

5. JESSIE JAMES

Backwood Hillbillies - 10th. Oldtime Band

6. PANHANDLE COUNTRY

John Dill - 3rd. Dobro

**7. DANCE ALL NIGHT WITH THE
BOTTLE IN YOUR HAND**

Ed Michael - 3rd. Oldtime Fiddle

8. MOCKING BIRD

Drew Smith - 5th. Autoharp

9. FLOP EARED MULE

Raymond Melton - 3rd. Dulcimer

10. DEAR OLE DIXIE

Eric Ellis - 1st. Bluegrass Banjo



40 MILES OF BAD ROAD

© 1979
Gusto Records, Inc.

GT-0056

SIDE ONE

1. 40 MILES OF BAD ROAD - Duane Eddy
(Eddy/Casey) Belinda Music, BMI 2:13
2. TRUCK DRIVER'S PRAYER - Red Sovine
(R. Sovine) Fort Knox Music, BMI 2:52
3. PASSING ZONE BLUES - Coleman Wilson
(Coleman Wilson) Fort Knox Music, BMI 2:44
4. FREIGHTLINER FEVER - Red Sovine
(Truman Lankford) Fort Knox Music, BMI 2:43
5. CROSS THE BRAZOS AT WACO - Billy Walker
(Kay Arnold) Painted Desert Music, BMI 2:52

Distributed by Gusto Records, Nashville, Tenn.



40 MILES OF BAD ROAD

SIDE TWO

© 1999
Gusto Records, Inc.

GT-0056

1. PHANTOM 309 - Red Sovine
(T. Faile) Fort Knox Music, BMI 3:29
2. OVERLOADED DIESEL - Jimmy Griggs
(G. Chrysler) Southtown Music, BMI 2:23
3. WIDOW MAKER - Jimmy Martin
(Penny Jay/Buddy Wilson) Troy Martin Music, BMI 2:40
4. DIESEL SMOKE ON DANGER ROAD - Willis Brothers
(Dixie Deen/Ray King) Fort Knox Music, BMI 2:38
5. BURNING BRIDGES - Jack Scott
(W. Scott) Sage & Sand Music, SESAC 2:39

Distributed by Gusto Records, Nashville, Tenn.

RCA VICTOR



Música a la Manera de Chucho Rodríguez

MKL
1045

LADO
1

- 1 - DUERME (MIGUEL PRADO)
- 2 - RADIOACTIVO (PANCHO FELLOVE)
- 3 - MERECEMBE (PACHO GALAN)
- 4 - LAS POSADAS (ARR: CHUCHO RODRIGUEZ)
- 5 - NOCHE DE PAZ (FRANZ GRUBER)
- 6 - ESPERAME EN EL CIELO (FRANCISCO LOPEZ VIDAL)

CHUCHO RODRIGUEZ Y SU ORQUESTA

MARCS®

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HECHO EN MEXICO BAJO LICENCIA DE RADIO CORPORATION OF AMERICA

RCA VICTOR MEXICANA, S.A. DE C.V. MEXICO, D.F.

RCA VICTOR



Música a la Manera de Chucho Rodríguez

MKL
1045

LADO
2

- 1 - NIEVE (MIGUEL PRADO)
- 2 - ENCADENADOS (CARLOS ARTURO BRIS)
- 3 - COSITA LINDA (PACHO GALAN)
- 4 - LA CRUZ DE MAYO (MANUEL FONT)
- 5 - CHAMPERICO (RUDY SOLARES G.)
- 6 - BLANCA NAVIDAD (IRVING BERLIN)

CHUCHO RODRIGUEZ Y SU ORQUESTA

MARCAS
REGISTRADAS

EL PRECIO DE ESTE DISCO NO INCLUYE LA AUTORIZACION PARA USARLO CON FINES DE LUCRO

LARGA **33 $\frac{1}{3}$** DURACION

AGENCIA DE RADIO CORPORATION OF AMERICA

RCA VICTOR MEXICANA, S. A. DE C. V. MEXICO, D. F.

LONG PLAYING

TRADE

MARK



33 $\frac{1}{3}$ R.P.M.

STEREO

ODEON

(YAX.1016)

PSCX 3461

1

1

FANTASY IN BRASS

1. March: SUMMIT MARCH (Seymour) (K. Prowse. Blum).
2. Novelty: THE FAITHFUL HUSSAR (Frantzen) (B. F. Wood. Mecolico).
3. SLAVONIC RHAPSODY NO. 1 (Friedemann) (Hawkes & Son).
4. Solo: POST HORN GALOP (Koenig—arr. Herbert) (Boosey & Co.).
5. Novelty: WHEN JOHNNY COMES MARCHING HOME (Arr. Howe) (Mecolico).
6. THE FAREWELL WALTZ (Binge) (Mecolico)

HARRY MORTIMER AND HIS
ALL-STAR BRASS

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MADE IN GREAT BRITAIN

LONG PLAYING

TRADE MARK



33 $\frac{1}{3}$ R.P.M.

STEREO

ODEON

(YAX.1017)

PSCX 3461

2

2

FANTASY IN BRASS

1. March Medley: SOUSA ON PARADE (Arr. Palmer) (Mecolico).
2. SANDPAPER BALLET (Anderson) (Mills Mus.).
3. Overture: IOLANTHE (Sullivan—arr. Sargent) (Mecolico).
4. Transcription: STARDUST (Carmichael—Parish) (L. Wright. Mecolico. BLEM. NOB).
5. Hymn: PRAISE, MY SOUL, THE KING OF HEAVEN (Goss—arr. Gay) (Mecolico)

HARRY MORTIMER AND HIS
ALL-STAR BRASS

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MADE IN GT BRITAIN

Head ^{TO} Back

1988 COLORADO SONGWRITERS AWARDS



SIDE ONE

ONLY YOU — Phoenix Rising

Written by Tom Brawley and Brian Woodrich

LONG, LONG, TIME — Burnt Lips

Written by Burnt Lips / Lyrics by Brian Noel

BOY FRIEND — Human Head Transplant

Written by Sheri Van Decar

HIDEAWAY — Mirrors

Written by Neil Markham

ROCK YOUR WORLD — Myth of Freedom

Written by Nick Fanelli

Back TO Back

1988 COLORADO SONGWRITERS AWARDS

SIDE TWO

WALK ON WATER — The Feds

Written by Dave Boylan and Pat Gill

SHE DON'T WANT YOU — Autobahn

Written by Autobahn / Lyrics by "Rooster"

MEANTIME — Countless Reasons

Written by Countless Reasons

TROUBLE IN PARADISE — Dick & The Chicks

Written by Dick & The Chicks

ROCK THE HOUSE — Great Exuma

Written by Great Exuma

THE EVERLY BROTHERS' ORIGINAL GREATEST HITS

SIDE 1
BGP 350
Z12 35006
Z12 35006-1



BARNABY
RECORDS

- 1 BYE, BYE LOVE** -B. Bryant - F. Bryant-
- 2. PROBLEMS** -B. Bryant - F. Bryant-
- 3 LET IT BE ME**
-M. Curtis - G. Becaude - P. Delano-
- 4. MAYBE TOMORROW** -D. Everly - P. Everly-
- 5. BE-BOP-A-LULA** -G. Vincent - T. Davis-

**ELECTRONICALLY RE-RECORDED TO
SIMULATE STEREO.**

STEREO

Distributed by
CBS Records,
CBS, Inc.,
51 West 52 Street,
New York City

A PRODUCT OF BARNABY RECORDS, 816 NORTH LACIENAGA BLVD., LOS ANGELES, CALIF. 90069

THE EVERLY BROTHERS' ORIGINAL GREATEST HITS



BARNABY
RECORDS

SIDE 2
BGP 350
Z12 35006
Z12 35006-2

Distributed by
CBS Records,
CBS, Inc.,
51 West 52 Street,
New York City

1. BIRD DOG -B. Bryant-
2. LOVE OF MY LIFE -B. Bryant - F. Bryant-
3. KEEP A-KNOCKIN' -R. Penniman-
4. LEAVE MY WOMAN ALONE -R. Charles-
5. A BRAND NEW HEARTACHE
-B. Bryant - F. Bryant-

**ELECTRONICALLY RE-RECORDED TO
SIMULATE STEREO.**

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THE EVERLY BROTHERS' ORIGINAL GREATEST HITS



BARNABY
RECORDS

SIDE 1
BGP 350
Z12 35007
Z12 35007-1

Distributed by
CBS Records,
CBS, Inc.,
51 West 52 Street,
New York City

1. WAKE UP LITTLE SUSIE -B. Bryant - F. Bryant-
2. LIKE STRANGERS -B. Bryant-
3. ROCKIN' ALONE (In An Old Rocking Chair)
-B. Miller-
4. LONG TIME GONE -M. O'Neal-
5. ALL I HAVE TO DO IS DREAM
-B. Bryant-

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THE EVERLY BROTHERS' ORIGINAL GREATEST HITS



BARNABY
RECORDS

1. 'TIL I KISSED YOU -D. Everly-
2. POOR JENNY -B. Bryant - F. Bryant-
3. SHOULD WE TELL HIM -D. Everly - P. Everly-
4. LIGHTNING EXPRESS -B. Kincaid-
5. RIP IT UP
-J. Marascalco - R. Blackwell-

ELECTRONICALLY RE-RECORDED TO
SIMULATE STEREO.

STEREO

SIDE 2
BGP 350
Z12 35007
Z12 35007-2

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COSMOPOLITAN

RECORDS

545 5TH AVE. — Suite 812 — MU 7-3370

JAZZ CLASSICS

BATTLE

JAZZ PHONY #5 IN F MAJOR

COS-M.L.P.
500

33 $\frac{1}{3}$ R.P.M.
(A.S.C.A.P.)

EDDIE BAREFIELD and the COSMO ALL STARS

1. JAZZ THEME — 2. JAZZ DREAM

3. JUMPIN' UHURU

4. BOSSA & JAZZ MARCH

5. JAZZ POMP

6. ENCORE HARAMBEE JAZZ

Composed And Produced By
EDGAR BATTLE

COSMOPOLITAN

RECORDS

545 5TH AVE. — Suite 812 — MU 7-3370

JAZZ CLASSICS

BATTLE

BLUES PHONY

COS-M.L.P.
501

33 $\frac{1}{3}$ R.P.M.
(A.S.C.A.P.)

EDDIE BAREFIELD and the COSMO ALL STARS

1. DEEP & AQUAMARINE & NAVY BLUE — 2. MIDNIGHT BLUE

3. BLUE STEEL & RHYTHM

4. AZURE & ULTRAMARINE — 5. LAVENDER

6. PURPLE-LAZULI-ELECTRIC DEEP BLUE

Composed And Produced By
EDGAR BATTLE

COSMOPOLITAN

RECORDS

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JAZZ CLASSICS

SEVEN SWINGING SAXOPHONES

AND

FIVE FRANTIC FRAPPERS

COS - S.L.P.

535

SIDE 1

33 $\frac{1}{3}$ RPM

(A.S.C.A.P.)

COSMOPOLITAN REEDS & RHYTHM

Sax: E. Barefield - G. Kelly - A. & P. Clarke - H. Ashby -

R. Andrews - Horse Collar Williams

Rhythm: E. Durham - Sonny White - Slick Jones - L. Lucie -

Lucky Fowler

1. DEEP SOUTH - (Battle)
2. DILLINGER - (Battle)
3. K. C. RHYTHM - (Battle)
4. JUMP AND SWING - (Battle)
5. MR. K'S TUNE - (Kelly)
6. HORSE COLLAR - (Williams - Battle)

COSMOPOLITAN

RECORDS

545 5th AVE. — Suite 812 — MU 7-3370

JAZZ CLASSICS

SEVEN SWINGING SAXOPHONES

AND

FIVE FRANTIC FRAPPERS

COS - S.L.P.

536

SIDE 2

33 $\frac{1}{3}$ RPM

(A.S.C.A.P.)

COSMOPOLITAN REEDS & RHYTHM

Sax: E. Barefield - G. Kelly - A. & P. Clarke - H. Ashby -

R. Andrews - Horse Collar Williams

Rhythm: E. Durham - Sonny White - Slick Jones - L. Lucie -

Lucky Fowler

1. ARTICHOKE - (Clarke)
2. JUMPIN' JACK - (Battle)
3. SOUTH OF SOUTH - (Battle)
4. TROPICAL MOOD - (Clarke)
5. ENDLESS BLUES - (Battle)
6. HUCKLEBERRY FINN - (Battle)

Long Play **DECCA**

CO., LTD. JAPAN LICENSED BY DECCA

33

3 RPM

MADE IN NEW YORK

Music From The Sound Track
Of
MICHAEL TODD'S
AROUND THE WORLD IN EIGHTY DAYS
Music By
VICTOR YOUNG

AL-12078
(MG 5370)

Side 1



1. AROUND THE WORLD-Part I
2. PASSEPARTOUT
3. PARIS ARRIVAL
4. SYK SYMPHONY
5. (a) INVITATION TO A BULL FIGHT
(b) ENTRANCE OF THE BULL MARCH
6. INDIA COUNTRY SIDE
7. AROUND THE WORLD-Part II

Microgroove
UNBREAKABLE

Long PLAY **DECCA**

33 $\frac{1}{3}$ RPM

Music From The Sound Track
of
MICHAEL TODD'S
AROUND THE WORLD IN EIGHTY DAYS
Music By
VICTOR YOUNG

AL-12078
(MG 5371)

Side 2



1. THE PAGODA OF PILLAGE
2. TEMPLE OF DAWN
3. PRAIRIE SAIL CAR
4. LAND HO
5. EPHOGUE

Microgroove
UNBREAKABLE

HENDA RECORDS

JOSE AUGUSTO e o conjunto APOLLO

Lado A
33 1/3 RPM

HR 418
Stereo

ESPIRITO SANTO

3:58

J. Augusto—Apollo

ERA O VINHO

4:00

J. Augusto — Apollo

EU A VOLTA DO MUNDO

4:32

J. Augusto — Apollo

AMAI-VOS UNS AOS OUTROS

4:27

J. Augusto — Apollo

AMOR

4:47

J. Augusto — Apollo

HENDA RECORDS

JOSE AUGUSTO e o conjunto APOLLO

Lado B
33 1/3 RPM

HR 418
Stereo

CHAMARRITA

J. Augusto — Apollo

3:11

SOU FELIZ

J. Augusto — Apollo

3:09

PESCADOR

J. Augusto

4:39

MANUEL DAS CEBOLAS

George Borges

4:03

LARIAM ASSOCIATES, INC.

JESUS CHRIST WANTS YOU

The Alpha Omega



Side 1
LAS-122A
(20389)

33 1/3
Stereo

1. I'm Gonna Keep On Singin
Amen

Sweet Sweet Song of Salvation

2. Is It Any Wonder

3. The Blood of Jesus

4. Jesus

5. Didn't He Shine

Des Moines, Iowa

LARIAM ASSOCIATES, INC.

JESUS CHRIST WANTS YOU

The Alpha Omega



Side 2
LAS-122B
(20389)

33 1/3
Stereo

1. If You Want Joy
2. Jesus Made Me Higher
3. I Wish We'd All Been Ready
4. I'm So Glad
5. Welcome Home Children
6. My Tribute

Des Moines, Iowa

THE FOLK CHOIR

OF

THE COMMUNITY REFORMED CHURCH

FEASTERVILLE, PENNA.

33 $\frac{1}{3}$ RPM

MRR-527A

STEREO

SIDE ONE

1. WE'VE SOMETHING TO GIVE YOU
2. YOU CAN EXPERIENCE
3. THE APOSTLE'S CREED
4. I LOOKED FOR LOVE
5. HEAR MY CALL
6. WHERE DO I SEE GOD?
7. BROTHER, LET ME TAKE YOUR HAND
8. PASS IT ON

Magnetic

RECORDER AND
REPRODUCER CORP., PHILA., PA. 19102

THE FOLK CHOIR

OF

THE COMMUNITY REFORMED CHURCH

FEASTERVILLE, PENNA.

33 $\frac{1}{3}$ RPM

MRR-527B

STEREO

SIDE TWO

1. JESUS, MY LORD
2. THE BEAUTIFUL GOSPEL OF LOVE
3. THE GLORIA PATRI
4. SEVEN TIMES
5. LOVE IS SOMETHING YOU DO
6. DAY BY DAY
7. PEACE, MY FRIENDS

Magnetic

RECORDER AND
REPRODUCER CORP.

PHILA., PA. 19102



**SIDE
ONE**

33 $\frac{1}{3}$ RPM

DEAR RUTH - Cherokees
MY ACHING HEART - Cherokees
PLEASE TELL HER SO - Cherokees (alt. take)
MY LOST LOVE - Castelles
DEEP IN MY HEART - Castelles
CAROL - Beltones



**SIDE
TWO**

33 $\frac{1}{3}$ RPM

FLAME IN MY HEART - Buccaneers
THE STARS WILL REMEMBER - Buccaneers
DEAR RUTH - Buccaneers (take one)
DEAR RUTH - Buccaneers (take four)
LOVE ME, MY DARLING - Whispers
MISTAKES - Gazelles



**SIDE
ONE**

33 $\frac{1}{3}$ RPM

DEAR RUTH - Cherokees
MY ACHING HEART - Cherokees
PLEASE TELL HER SO - Cherokees (alt. take)
MY LOST LOVE - Castelles
DEEP IN MY HEART - Castelles
CAROL - Beltones



**SIDE
TWO**

33 $\frac{1}{3}$ RPM

FLAME IN MY HEART - Buccaneers
THE STARS WILL REMEMBER - Buccaneers
DEAR RUTH - Buccaneers (take one)
DEAR RUTH - Buccaneers (take four)
LOVE ME, MY DARLING - Whispers
MISTAKES - Gazelles

華聲唱片

音配体立
HIGH FIDELITY



粵曲精華

最新立体錄音

AKL-1159-A

洛神

(第一面)

民國五十七年九月出版

33 1/3

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0 第字音台版內：記登版出

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HIGH FIDELITY



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洛

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(第二面)

民國五十七年九月出版

33 1/3

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AKL-1 007-A

喜秋吊夜月江臨

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33 1/3

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香港三聯唱片公司

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最新立體錄音

AKL-1 007-B

花 合 夜 台 瑶 化 魂

民國五十六年九月出版

華 聲 唱 片 出 版 社 出 品

33 1/3

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華聲唱片

立體配音
HIGH FIDELITY



華精曲粵

最新立體錄音

AKL-1 135-A

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民國五十七年八月出版

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HIGH FIDELITY



聲華

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最新立體錄音

AKL-1 135-B

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聲

粵曲精華

最新立體錄音

AKL-1160-A

洛

神

(第三面)

民國五十七年九月出版

[33 1/3]

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音配体立
HIGH FIDELITY



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音配体立
HIGH FIDELITY



聲華

粵曲精華

最新立体錄音

AKL-1160-B

洛

神

(第四面)

民國五十七年九月出版

33 1/5

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華聲唱片

立體配音
HIGH FIDELITY



粵曲精華

最新立體錄音

AKL-1161-A

洛神

(第五面)

民國五十七年九月出版

品出社版出片唱聲華

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55 卷七三牌明光市重三：悅社 號一--0 第字音台版內：記登版出

圖登報公錄：工：悅社 號一五二第字：記登版出 號九五三第字：記登版出

唱

聲華

音配体立
HIGH FIDELITY



粵曲精華

最新立体錄音

AKL-1161-B

洛

神

(第六面)

民國五十七年九月出版

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CKL-5070-A

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ALEAR

RECORDS, INC.

LEROY EYLER and
THE CARROLL COUNTY RAMBLERS

MR. BLUEGRASS HERE'S TO YOU

SIDE 1

SLP 198
STEREO

1. MR. BLUEGRASS HERE'S TO YOU 3:28
(Dwight Dollinger) Alear Music/BMI and
Weldee Music/BMI
2. I'LL JUST PRETEND 4:18
(Public Domain)
3. FISHER'S HORNPIPE 2:27
(Public Domain - Arrangement by
Harry Brown) Alear Music/BMI
4. SOMEDAY I'LL SETTLE DOWN 3:18
(Dottie Eyler) Jim McCoy Music/BMI
5. POND REUNION 3:10
(Dottie Eyler) Alear Music/BMI

Alear Records P.O. Box 574 Winchester, Va 22601

ALEAR

RECORDS, INC.

LEROY EYLER and
THE CARROLL COUNTY RAMBLERS

MR. BLUEGRASS HERE'S TO YOU

SIDE II

SLP 198
STEREO

1. LITTLE LONESOME ME 2:58
(Sonny Aughinbaugh) Alear Music/BMI
2. SHORT CHANGED IN LOVE 3:17
(Public Domain)
3. GIBSON ROCK BOUNCE 3:00
(Greg Boughter) Alear Music/BMI
4. OUT IN THE COLD WORLD 3:37
(Joe Ahr)
5. DALE'S TUNE - Instrumental 4:37
(arranged by Dale Eyler)
Alear Music/BMI

Alear Records P.O. Box 574 Winchester, Va 22601

PRESTIGE INTERNATIONAL

BLUEGRASS AND OLD TIMEY
CHARLES RIVER VALLEY BOYS

PR-INT-13074A

HIGH FIDELITY

1. ROCKY ISLAND Traditional (Arr.: C.R.V.B.)
2. WHITE DOVE — (Stanley Bros.)
3. FRONT PORCH BACKSTEP
(Bob Siggins—Pres Music—BMI)
4. FLYING SAUCERS (Chester & Lester Buchanon)
5. AWAY OUT ON THE MOUNTAIN
(Kelly Harrell)
6. FOGGY FOGGY DEW — Traditional
(Arr.: C.R.V.B.)
7. EASY WINNER
8. LEAVIN' HOME
(Charlie Poole)

LONG
A PRODUCT OF

PLAYING

MICROGROOVE

RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

PRESTIGE INTERNATIONAL

BLUEGRASS AND OLD TIMEY
CHARLES RIVER VALLEY BOYS

PR-INT-13074B

HIGH FIDELITY

1. THE AUCTIONEER (Van Dyke/Black)
2. VICTIM TO THE TOMB (John Duffy)
3. CRAZY CREEK (Jackson/Edenton)
4. BABY-O — Traditional (Arr.: C.R.V.B.)
5. AIN'T NOBODY GONNA MISS ME
(McAuliffe/Taylor)
6. SOLDIER'S JOY — Traditional
(Arr.: C.R.V.B.—Pres Music—BMI)
7. OH ME, OH MY
8. SHORT LIFE OF TROUBLE
(G. B. Grayson)

LONG
A PRODUCT OF

PLAYING

MICROGROOVE

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

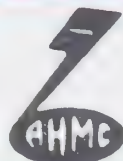
American Heritage

**CHAMPION
FIDDLIN**



Side 1

P-120-1



1. SAN ANTONIO ROSE
Bourne-Rank Music, Inc., ASCAP
2. GREY EAGLE
3. RED FOX WALTZ
4. SALLY JOHNSON
5. BROWN SKIN GAL
6. HERMAN'S RAG
7. SPANISH TWO STEP

Music Corporation

Distributed Exclusively By The Shelby Singleton Corp., Nashville, U.S.A.

American Heritage

**CHAMPION
FIDDLIN**

Side 2

P-120-2

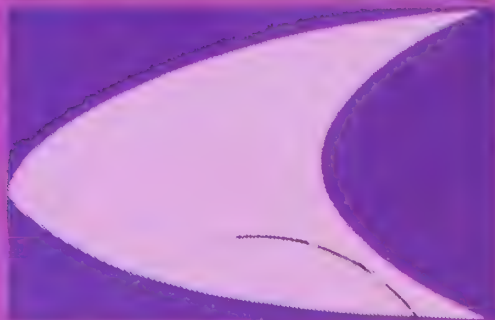
1. PEACOCK RAG
2. DUSTY MILLER
3. FIDDLING AROUND
4. WEST PHALIA WALTZ
5. LIME ROCK
6. TOM AND JERRY
7. FADED LOVE

Hill & Range Songs, Inc.
BMI

Music Corporation

Distributed Exclusively By The Shelby Singleton Corp., Nashville, U.S.A.

NASHBORO RECORDS



WARNING

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Law & Subject to
Criminal Prosecution

SIDE 1
STEREO
SAMPLER

NA-S-5

(NA-S-5-A)

Produced by:
Shannon Williams

© 1978 Nashboro

© 1978 Nashboro

1. THE SUPREME ANGELS
Build Me Up Where I'm Torn Down 4:18
2. REV. CLEOPHUS ROBINSON
I Feel Lonesome 5:12
3. THE SOUL SEARCHERS
99½ Won't Do 2:51
4. REV. MILTON BRUNSON &
THOMPSON COMMUNITY SINGERS
I Love To Praise His Name 3:33
5. THE SWANEE QUINTET
He'll Make A Way 4:09

1011 WOODLAND ST., NASHVILLE, TENN. 37206

**NASHBORO
RECORDS**

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®

**SIDE 2
STEREO
SAMPLER**

**NA-S-5
(NA-S-5-B)
Produced by:
Shannon Williams**

© 1978 Nashboro
© 1978 Nashboro

1. THE SUPREME ANGELS
I'm Going To Serve Jesus 3:25
2. REV. CLEOPHUS ROBINSON
Come To Jesus 3:53
3. THE SOUL SEARCHERS
A Charge To Keep 5:13
4. REV. MILTON BRUNSON &
THE THOMPSON COMMUNITY SINGERS
It's My Desire 3:32
5. THE SWANEE QUINTET
I'll Make It Alright 2:30

1011 WOODLAND ST., NASHVILLE, TENN. 37206

**NASHBORO
RECORDS**

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SAMPLER

**SIDE 1
STEREO**



NA-S-5

(NA-S-5-C)

Produced by:
Shannon Williams

© 1978 Nashboro

© 1978 Nashboro

MAHALIA JACKSON

1. MOVE ON UP A LITTLE HIGHER 5:50
2. HOW I GOT OVER 3:07
3. IN THE UPPER ROOM 3:11
4. DIDN'T IT RAIN 1:52
5. WALKING TO JERUSALEM 3:05
6. GET AWAY JORDAN 2:35

(All Cuts by Mahalia Jackson)

1011 WOODLAND ST., NASHVILLE, TENN. 37206

**NASHBORO
RECORDS**

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SAMPLER

**SIDE 2
STEREO**

NA-S-5

(NA-S-5-D)

Produced by:

Shannon Williams

© 1978 Nashboro

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DR. MARTIN LUTHER KING JR.

- 1. I HAVE A DREAM 16:27**
- 2. REMAINING AWAKE THROUGH
A GREAT REVOLUTION 3:42**
- 3. A KNOCK AT MIDNIGHT 4:00**

(All Cuts By Dr. Martin Luther King, Jr.)

1011 WOODLAND ST., NASHVILLE, TENN. 37206



©1977 QCA Records, Inc.

J. D. Sumner & The Stamps Quartet

featuring

STREET CORNER PREACHER

77002
STEREO
33 1/3 RPM

QCA 359A
Side 1

1. STREET CORNER PREACHER 2:10
(Nielson-Sumner-Beaty)
Gospel Quartet Music (SESAC)
2. HIS BLOOD WASHES WHITER
THAN SNOW 2:41
(Ronnie Mabe)
Gospel Quartet Music (SESAC)
3. PILGRIM IN NEED 2:16
(Ronnie Mabe)
Gospel Quartet Music (SESAC)
4. WHERE HAS LOVE GONE 2:43
(Donnie Sumner)
Gospel Quartet Music (SESAC)
5. GAINING GROUND 2:38
(Phelps)
Canaanland (BMI)

QCA RECORDS, INC., Cincinnati, Ohio 45225



©1977 QCA Records, Inc.

J. D. Sumner & The Stamps Quartet
featuring
STREET CORNER PREACHER

77002
STEREO
33 1/3 RPM

QCA 359 B
Side 2

1. I WANNA BE READY 3:26
(Brown-Craft)
Canaanland (BMI) / First Monday (ASCAP)
2. WAY OVER YONDER 3:21
(Carol King)
Screen Gems Columbia (BMI)
3. HE'LL HOLD TO MY HAND 3:44
(Donohue) Stamps Baxter (BMI)
4. LET HIM IN 2:19
(Ronnie Mabe)
Gospel Quartet Music (SESAC)
5. ALL FOR ME 3:23
(Ronnie Mabe)
Gospel Quartet Music (SESAC)

QCA RECORDS, INC., Cincinnati, Ohio 45225

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33 1/3 R.P.M.

GRELD752

(LD05923) MCPS

greensleeves rhythm album



5 2

Side 1

- 1** VYBZ KARTEL → Picture This
- 2** KID KURRUPT → Something Wrong
- 3** NICKY B → It's On
- 4** BUCCANEER → Gi Mi Some More
- 5** LOOGA MAN → Gal Yuh Hot

see cover for further details

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33 1/3 R.P.M.

GRELD752

(LC 05923) MCPS



greensleeves rhythm album



Side 2

- 1 BOUNTY KILLER → Anthem**
- 2 SEAN PAUL → Bounce It Right There**
- 3 WARD 21 → Money Time**
- 4 BUSY SIGNAL → There I Go**
- 5 SHEZ → I Need You**

see cover for further details

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33 1/3 R.P.M.

GRELD752

(L)05923 MCPS

greensleeves rhythm album



Side 3

- 1** ELEPHANT MAN → Doing It Right
- 2** VYBZ KARTEL → Real Deal
- 3** JAGWA → Wok Gal
- 4** TAMI → I
- 5** RED RAT → Wine Yuh Gal

see cover for further details

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33 1/3 R.P.M.

GRELD752

(P) 05923 MCPS

greensleeves rhythm album



Side 4

- 1** **SIZZLA → Wrath**
- 2** **WAYNE MARSHALL → Smoking Up**
- 3** **BLING DAWG → Dicky Dicky Love**
- 4** **DAVILLE → Sooner Or Later**
- 5** **BUCCANEER & BLAXXX
→ Blackhouse Rhythm**

see cover for further details



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(Main Branch)
89-05 138 Street
Jamaica, N.Y. 11435
(718) 291-7058

Fax: (718) 658-3573

ALSO

V.P. RECORDS OF FLORIDA
5893 S.W. 21st St.
W. Hollywood, FL 33023
(305) 966-4744

VPRL 1210
SIDE A

Produced & Arranged by KING JAMMY
Recorded & Mixed at King Jammy's
Recording Studio

[TOTAL 4 RECALL]

VARIOUS ARTISTS

1. SARA — Frankie Paul
2. IF MI HAVE A GIRL — Nitty Gritty
3. MAGIC MOMENT — Leroy Gibbons
4. I WANT TO ROCK WITH YOU — Frankie Paul
5. I NEED YOU — Chuck Turner
6. COME AGAIN — Cocoa Tea
7. BUDDY BY — Johnny Osbourne

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Fax: (718) 658-3573

ALSO

V.P. RECORDS OF FLORIDA
5893 S.W. 21st St.
W. Hollywood, FL 33023
(305) 966-4744

VPRL 1210
SIDE B

Produced & Arranged by KING JAMMY
Recorded & Mixed at King Jammy's
Recording Studio

[TOTAL 4 RECALL]
VARIOUS ARTISTS

1. IF I WERE A CARPENTER — John Holt
2. TUNE IN — Cocoa Tea
3. CASSANOVA — Frankie Paul
4. TEARS — Chuck Turner
5. UNDER MI SLENG TENG — Wayne Smith
6. WHO SHE LOVE — Home T., Cocoa Tea, Shabba
7. HERE I AM — Sanchez

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ONE
AHEAD
VP
IN REGGAE
MUSIC

SIDE 1
VP 1190

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VP Records 89-05 138th Street
Jamaica, NY 11435
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In Florida, 5893 S.W. 21st Street
W. Hollywood, FL 33023
Tel: (954) 966-4744 Fax: (954) 966-8766

Compiled By
KARL MILLER &
GLADSTONE 'Chicken' MC LENNON

 TOTAL RECALL VOL. 2

1. DEASES - Michigan & Smiley
2. WOOLA WOOPE - Josey Wales
3. FISHERMAN STYLE - Sinbad
4. BOOM SALUTE - Lee Van Cliff
5. STYLEE - Tayon
6. LEGGO ME HAND GATEMAN - Josey Wales
7. WAH DO THEM - Eeka Mouse

Produced By HENRY 'JUNJO' LAWS

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MILES
ALHABAD
VP
RECORDS
IN REGGAE
MUSIC

SIDE 2
VP 1190

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W. Hollywood, FL 33023
Tel: (954) 966-4744 Fax: (954) 966-8766

Complied BY
KARL MILLER &
GLADSTONE 'Chicken' McLENNON

TOTAL RECALL VOL. 2

1. WHAT TYPE OF WORLD - Michigan & Smiley
2. BONEMAN CONNECTION - Nicodemus
3. BOBO DREAD - Josey Wales
4. BUBBLING TELEPHONE - Charlie Chaplin
5. BARRY G - Tayon
6. COME WHEN JAH CALL YOU -
Michigan & Smiley
7. DANCE PAN THE CORNER - Sister Nancy

Produced By HENRY 'JUNJO' LAWS

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HARVEY MASON
FUNK IN A MASON JAR

7798



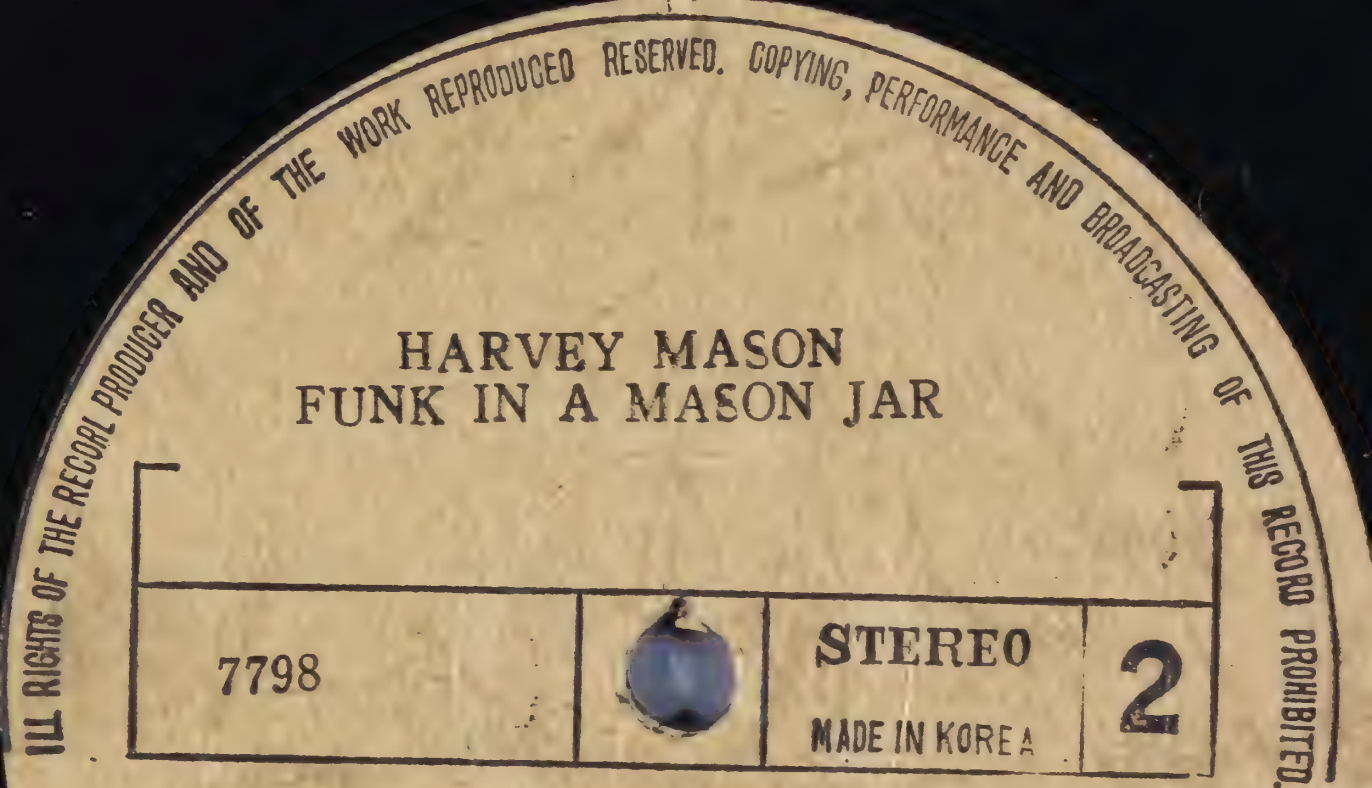
STEREO

MADE IN KOREA

1

- 1 Pack up your bags
- 2 Till you take my love
- 3 Space cadets
- 4 Freedom either way
- 5 Funk in a mason jar

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HARVEY MASON
FUNK IN A MASON JAR

7798



STEREO

MADE IN KOREA

2

- 1 What's going on?
- 2 Set it free
- 3 Phantazia
- 4 Liquid

STEREOPHONIC



EARTH WIND & FIRE

SIDE 1

AKS 1112

- 1 Serpentine fire
- 2 Fantasy
- 3 In the marketplace
- 4 Love's holi day

33 1/3 R P M

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STEREOPHONIC



EARTH WIND & FIRE

SIDE 2

AKS 1112

- 1 Ill write a song or you
- 2 Magic mind
- 3 Runnin
- 4 Be ever wond erful

33 1/3 R. P. M.

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MOODSVILLE

203 S. WASHINGTON AVE., BERGENFIELD, N. J.

CLARK TERRY PLAYS THE
JAZZ VERSION OF "ALL AMERICAN"

STEREO

MVST 26 A

LONG PLAYING
MICROGROOVE

1. WHAT A COUNTRY
(Adams & Strouse)
2. SAME LANGUAGE
(Adams & Strouse)
3. IF I WERE YOU
(Adams & Strouse)
4. I'VE JUST SEEN HER
(Adams & Strouse)

HIGH FIDELITY

MOODSVILLE

203 S. WASHINGTON AVE., BERGENFIELD, N. J.

CLARK TERRY PLAYS THE
JAZZ VERSION OF "ALL AMERICAN"

S T E R E O

MVST 26 B



**LONG PLAYING
MICROGROOVE**

1. ONCE UPON A TIME
(Adams & Strouse)
2. 'NIGHTLIFE
(Adams & Strouse)
3. IT'S FUN TO THINK
(Adams & Strouse)
4. THE FIGHT SONG
(Adams & Strouse)

HIGH FIDELITY

IMPERIAL



Imperial Records, Inc.

Hollywood, U.S.A.

LP-9185-A

(Side 1)

BILLIE HOLIDAY - AL HIBBLER

- Times: 2:00 1. Blue Turning Grey Over You - Billie Holiday
(Waller & Razaf)
- 2:35 2. Be Fair To Me Baby - Billie Holiday
(Darnell & Mesner)
- 3:09 3. Rock-A Mountain Blues - Billie Holiday
(Heywood & Tucker)
- 3:00 4. Detour Ahead - Billie Holiday
(Frigo, Carter & Ellis)
- 3:00 5. Fat And Forty - Al Hibbler (S. Tolbert)

IX-371

IMPERIAL



Imperial Records, Inc.®

Hollywood, U.S.A.

LP-9185-A

(Side 2)

BILLIE HOLIDAY - AL HIBBLER

- Time: 2:40 1. I Surrender Dear - Al Hibbler
(H. Barris & G. Clifford)
- 3:00 2. I Got It Bad And That Ain't Good - Al Hibbler
(D. Ellington & P. Webster)
- 2:50 3. Don't Take Your Love From Me - Al Hibbler
(H. Nemo)
- 2:40 4. How Long - Al Hibbler
(S. Green & H. Ross)
- 2:18 5. S'Posin' - Al Hibbler
(P. Denniker & A. Razaf)

IX-372



A MICALLEF/DAVIS COMPANY

JOHN WILLIAMS JR.
LET'S HAVE FUN TOGETHER

SIDE ONE
STEREO

SO 17748
J-004

1. ALL TOO SOON 4:17
(Ellington/Sigman)
2. SOMETIMES I'M HAPPY 4:55
(Ceasar/Youmans)
Vocal duet by Bacon and Micallef
3. MEMPHIS IN JUNE 4:01
(Carmichael/Webster)
Vocal by Cynthia Sayer
4. BACK IN YOUR OWN BACK YARD 3:15
(Jolson/Rose/Dreyer)
Vocal by Lew Micallef



A MICALLEF/DAVIS COMPANY

JOHN WILLIAMS JR.
LET'S HAVE FUN TOGETHER

SIDE TWO
STEREO

SO 17749
J-004

1. IT'S ONLY A PAPER MOON 3:28
(Rose/Harburg/Arlen)
Vocal by John Williams Jr.
2. THEN WHO WOULD I SING MY SONGS TO? 4:19
(Davis)
Vocal by Cynthia Sayer
3. SATIN DOLL 3:33
(Ellington/Strayhorn)
Special Guest Lawrence Lucie guitar
4. SHINE ON YOUR SHOES 4:22
(Dietz/Schwartz)
Vocal by Lew Micallef

The Calvary Chords

A musical staff with a treble clef on the left and a bass clef on the right. A large cross is positioned in the center of the staff. Several musical notes are placed on the staff, including a half note on the first line of the treble clef, a quarter note on the second line, a half note on the third line, and a quarter note on the first line of the bass clef.

GOING DOWN THE VALLEY

SIDE 1
STEREO

CC 67027-A
STEREO

- | | |
|--|------|
| 1. WE ARE GOING DOWN THE VALLEY | 1:50 |
| 2. I CANNOT FIND THE WAY ALONE | 2:22 |
| 3. HE FILLED A LONGING | 1:52 |
| 4. I KNOW WHO HOLDS TOMORROW | 3:19 |
| 5. I'VE BEEN BORN AGAIN | 2:12 |
| 6. UNTIL YOU'VE KNOWN THE
LOVE OF GOD | 2:26 |

The John E. Yoder Family

The Calvary Chords

A musical staff with five lines, featuring a treble clef on the left. Four notes are placed on the staff: a quarter note on the first line, a quarter note on the second line, a half note on the third line, and a quarter note on the fourth line. A large cross is positioned in the center, below the staff.

GOING DOWN THE VALLEY

SIDE 2
STEREO

CC 67027-B
STEREO

- | | |
|--------------------------------|------|
| 1. THANK GOD, I AM FREE | 2:49 |
| 2. NOW I HAVE EVERYTHING | 2:14 |
| 3. I'LL MEET YOU BY THE RIVER | 2:22 |
| 4. WHY SHOULD I WORRY OR FRET? | 2:10 |
| 5. ONE MORE VALLEY | 2:48 |
| 6. LORD, LEAD ME ON | 1:39 |

The John E. Yoder Family

SINGER

EDUCATION & TRAINING PRODUCTS

SVE SOCIETY FOR VISUAL EDUCATION, INC.
1345 DIVERSEY PARKWAY, CHICAGO, ILL. 60614

FOR USE WITH
TALKING PICTURE-STORY STUDY PRINTS

33 1/3 RPM

TIME 14:15

XCTV 141361

Dewey Number 598.2

RECORD NO.

TSP 117RR

STUDY PRINT NO.

SP 117

SIDE 1

FAMILIAR BIRDS—THEIR YOUNG AND NESTS

Band 1: Ruby-Throated Hummingbird

Band 2: Killdeer

Band 3: Bobwhite Quail

Band 4: Eastern Kingbird

Bird sounds furnished by

The Laboratory of Ornithology, Cornell University

Narrator

Russ Grovenor

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*Media Center
Administration Set
Oshkosh, Wis.
Curriculum Set
X-17
SOS-2
Far
Aside*

SINGER

EDUCATION & TRAINING PRODUCTS

SVE SOCIETY FOR VISUAL EDUCATION, INC.
1345 DIVERSEY PARKWAY, CHICAGO, ILL. 60614

**FOR USE WITH
TALKING PICTURE-STORY STUDY PRINTS**

33 1/3 RPM

TIME 14:45

XCTV 141362

Dewey Number 598.2

RECORD NO.

TSP 117RR

STUDY PRINT NO.

SP 117

SIDE 2

FAMILIAR BIRDS—THEIR YOUNG AND NESTS

Band 1: Mallard Duck

Band 2: American Goldfinch

Band 3: Scarlet Tanager

Band 4: Red-Shafted Flicker

Bird sounds furnished by

The Laboratory of Ornithology, Cornell University

Narrator

Russ Grovenor

ALL RIGHTS RESERVED

LINDISFARNE

SIDE ONE EKS-75021-A STEREO



FOG ON THE TYNE

1. MEET ME ON THE CORNER 2:39
2. ALRIGHT ON THE NIGHT 3:32
3. UNCLE SAM 3:01
4. TOGETHER FOREVER 2:38
5. JANUARY SONG 4:15

Produced by Bob Johnston
A Charisma Recording

© 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

LINDISFARNE

SIDE TWO EKS-75021-B STEREO



FOG ON THE TYNE

1. PETER BROPHY DON'T CARE 2:48
2. CITY SONG 3:10
3. PASSING GHOSTS 2:29
4. TRAIN IN G MAJOR 3:15
5. FOG ON THE TYNE 3:24

Produced by Bob Johnston
A Charisma Recording

© 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

REMI

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HBO Music Group Inc.

58 1/2 RPM

insecure

MUSIC FROM THE **HBO** ORIGINAL SERIES, SEASON 2

SIDE ONE

- 01 **Cheater For One** Issa Rae
- 02 **Insecure** Jaxmine Sullivan x Bryson Tiller
- 03 **Supermodel** SZA
- 04 **Attitude** LilKe\$ha
- 05 **Crew** GoldLink feat. Brent Faiyaz & Shy Glizzy

TM & ©

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33 1/3 RPM

insecure

MUSIC FROM THE **HBO** ORIGINAL SERIES, SEASON 2

SIDE TWO

- 01 **Go Low** | Jada Row
- 02 **A Life** | Quincy
- 03 **Real Bitch Problems** | JT The Artist
- 04 **Lowkey** | Karl Fox
- 05 **Run Up** | Camp & China
- 06 **Poppin** | Rico Nasty

RCA

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1 1/2" FM

insecure

MUSIC FROM THE **NBC** ORIGINAL SERIES, SEASON 2

SIDE THREE

- 01 Ho For It **Isaiah Rashad**
- 02 Run Me Dry **Bryson Tiller**
- 03 The Juice **Hera**
- 04 Hit the Ceiling **Lionel Richie**
- 05 Fine Lines **Jarja Smith**
- 06 Feels Like **NAO**

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REGA

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12 1/2" W

insecure

MUSIC FROM THE **HBO** ORIGINAL SERIES, SEASON 2

SIDE FOUR

- 01 **Rejected** Issa Rae
- 02 **Quicksand** SZA
- 03 **Morning Blues** similar Davis feat. BOSCO & TOLA
- 04 **Matthew In The Middle** Sean Leon feat. Daniel Caesar
- 05 **Gucci Ice Cream** Girls In The Yard prod. by Falcons
- 06 **Bloct** Issa Rae

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mark

CUSTOM RECORDING DIVISION

Side One

"ROCK OF AGES"

The Concert Choir of
Washington, D.C.

Joan Hillman, Director
Robert Griffin, Organist

MC8689A

stereophonic

1. WE'VE COME THIS FAR BY FAITH (2:47)
2. ALL THE WAY (MY SAVIOUR LEADS ME) (2:38)
3. ROCK OF AGES (5:23)
Edmund Stevens, Worcester
4. JUST TO HEAR (3:20)
Priscilla Beatty, Zolotar
5. THROUGH THICK AND THIN (4:25)
Melvin Ross Galt, Kansas

33 1/3 rpm

mark

CUSTOM RECORDING DIVISION

Side Two

"ROCK OF AGES"

The Concert Choir of
Washington, D. C.

Joan Hillsman, Director
Robert Griffin, Organist

MC 8689B

STEREOPHONIC

1. SING UNTO THE LORD (3:40)

Joan Hillsman and Lewis Johnson, Soloists

2. WALK WITH ME (4:12)

Bernice Lott, Soloist

3. REAL (4:01)

Priscilla Spollett, Elvira Dixon, Mildred Goodman,

Melvin Ann Gill, Lewis Johnson, Lewis Morrison, Descant

4. I CAN DO ALL THINGS (3:11)

Elvira Dixon, Soloist

5. IF YOU SAVE (2:25)

Nathaniel Brooks, Soloist

6. HE'S WORTHY TO BE PRAISED (2:11)

Eugene Forrest, Narrator

33 1/3 rpm

mark

CUSTOM RECORDING DIVISION

side one

New Southern Rock Baptist Church
Washington, D. C.

CONCERT CHOIR

Joan Hillsman, Director
Robert Griffin, Organist
Dr. M. G. Barr, Pastor

GERALD LEWIS RECORDING

Box 3671 / Arlington, VA 22203

MC 8689A

stereophonic

1. WE'VE COME THIS FAR BY FAITH (2:47)
2. ALL THE WAY (MY SAVIOUR LEADS ME) (2:38)
3. ROCK OF AGES (6:23)
Eugene Forrest, Narrator
4. JUST TO HEAR (3:20)
Priscilla Speight, Soloist
5. THROUGH THICK AND THIN (4:25)
Melvin Ann Gill, Soloist

33 $\frac{1}{3}$ rpm

mark

CUSTOM RECORDING DIVISION

side two

New Southern Rock Baptist Church
Washington, D. C.

CONCERT CHOIR

Joan Hillsman, Director
Robert Griffin, Organist
Dr. M. G. Barr, Pastor

GERALD LEWIS RECORDING
Box 3671 • Arlington, VA 22203

MC 8689B

stereophonic

1. SING UNTO THE LORD (3:40)
Joan Hillsman and Lewis Johnson, Soloists
2. WALK WITH ME (4:12)
Bernice Lott, Soloist
3. REAL (4:01)
Priscilla Speight, Elvira Dixon, Mildred Goodman,
Melvin Ann Gill, Lewis Johnson, Lewis Morrison, Descant
4. I CAN DO ALL THINGS (3:11)
Elvira Dixon, Soloist
5. IF YOU SAVE (2:25)
Nathaniel Brooks, Soloist
6. HE'S WORTHY TO BE PRAISED (2:11)
Eugene Forrest, Narrator

33 $\frac{1}{3}$ rpm



**SPECIAL 12 INCH
DISCO MIX - 45 RPM**

**SG 2067 (DJ)
STEREO**

**SIDE A
SG 2067 (DJ) A
TIME: 9:30**

**CELLOPHANE
SUPER QUEEN**

(Titti Sotto)

**PRODUCED BY TITTI SOTTO FOR POMPA PRODS.
ARRANGED BY CARLOS FRANZETTI
A WALTER GIBBONS MIX**

**©1978 SALSOUL
RECORD CORP.**

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016



**SPECIAL 12 INCH
DISCO MIX - 45 RPM**

**SG 2067 (DJ)
STEREO**

**SIDE B
SG 2067 (DJ) B
TIME: 8:45**

**CELLOPHANE
DANCE WITH ME (LET'S BELIEVE)**

(Titti Sotto)

**PRODUCED BY TITTI SOTTO FOR POMPA PRODS.
ARRANGED BY CARLOS FRANZETTI
A WALTER GIBBONS MIX**

**©1978 SALSOUL
RECORD CORP.**

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

ROULETTE

RD 2001
Southern Music
Publ. Co., Inc.
ASCAP

45 RPM
Compatible Stereo
20480S
Time: 7:15

"... LIKE HER!"
(Johnnymelfi)

GENTLEMEN AND THEIR LADY
(featuring Danny Mitchell)

A Johnnymelfi Production
Engineer: Edison Youngblood

© 1976 ROULETTE
RECORDS, INC.

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

ROULETTE

RD 2001

Planetary Music

ASCAP

Pap Music Division

ASCAP

45 RPM

Compatible Stereo

20481S

Time: 5:24

MY BABY'S GOT E.S.P.

(P. Adams-J. Cooksey-F. Hauser-E. Lemon)

FOUR BELOW ZERO

Produced by: Patrick Adams

© 1976 ROULETTE
RECORDS, INC.

MADE IN U.S.A. BY ROULETTE RECORDS, INC.



SLP 1342
JUST FOR THE RECORD

33 $\frac{1}{3}$ RPM

Side A

- 422*
- 1. Crunchy Granola**
 - 2. America**
 - 3. Drivin' My Life Away**
 - 4. Let Your Feelings Show**
 - 5. Latin Spirit**



SLP 1342
JUST FOR THE RECORD

33 $\frac{1}{3}$ RPM

Side B

- 1. Join The Circus**
- 2. Blue Skies**
- 3. Cotton Eyed Joe**
- 4. Feet Do Your Stuff**
- 5. Jewels Of The Madonna**

FROM THIS DAY ON

**Dick Tucker, Baritone
Anna C. Buss, Organist**

**Side 1
33 $\frac{1}{3}$ RPM**

**STEREO
USR 9604**

1. I'll Walk With God
2. My Task
3. Fill My Cup Lord
4. O Savior, Hear Me
5. The Lord's Prayer

FROM THIS DAY ON

**Dick Tucker, Baritone
Anna C. Buss, Organist**

**Side 2
33 $\frac{1}{3}$ RPM**

**STEREO
USR 9604**

1. Holy City, The
2. Just A Closer Walk With Thee
3. Birthday Of A King, The
4. Bless This House
5. Open The Gates Of The Temple

FROM THIS DAY ON

**Dick Tucker, Baritone
Anna C. Buss, Organist**

**Side 3
33 $\frac{1}{3}$ RPM**

**STEREO
USR 9604**

1. The Palms
2. O Perfect Love
3. How Great Thou Art
4. One Fleeting Hour
5. Faith Unlocks The Door

FROM THIS DAY ON

**Dick Tucker, Baritone
Anna C. Buss, Organist**

**Side 4
33 $\frac{1}{3}$ RPM**

**STEREO
USR 9604**

- 1. We Would Be Building**
- 2. I Walked Today Where Jesus Walked**
- 3. In The Garden**
- 4. The Lord Is My Light**
- 5. Abide With Me**
- 6. An Evening Prayer**



45 RPM

V.I.P. CONNECTION

STEREO
SIDE B

DV-MST-516
(SLX-01975)

WEST COAST DRIVE (4:47)
(Arpadys)
Radmus Publishing/ASCAP

© 1976

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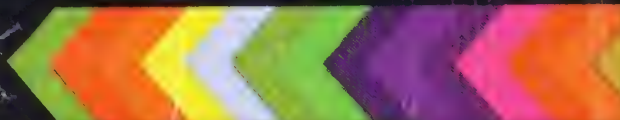
MORNINGSTAR
RECORDS

MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.

STAY AWAY FROM MY LOVER

(Larry Clark, Lonnie Johnson)

Brunswick®



D 218

7-1034

PROMOTION COPY
NOT FOR SALE

LENA MUSIC/
SCORPGEMI MUSIC
5:46 BMI-ASCAP

SATIN DREAM

EXECUTIVE PRODUCER RAY DANIELS
PRODUCED BY LONNIE JOHNSON & LARRY CLARK
FOR SCORPGEMI MUSIC COMPANY
MIXED BY SAL RODRIGUEZ & RAY DANIELS
MASTERED BY JOSE RODRIGUEZ

© Brunswick Record 1981

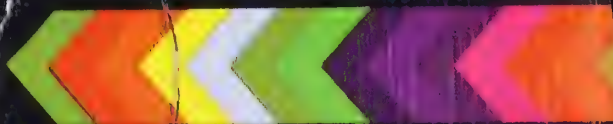
MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.

STAY AWAY FROM MY LOVER

(Instrumental)

(Larry Clark, Lonnie Johnson)

Brunswick®



D 218

7-1035

PROMOTION COPY
NOT FOR SALE

LENA MUSIC/
SCORPGEMI MUSIC
4:30 BMI-ASCAP

SATIN DREAM

EXECUTIVE PRODUCER RAY DANIELS

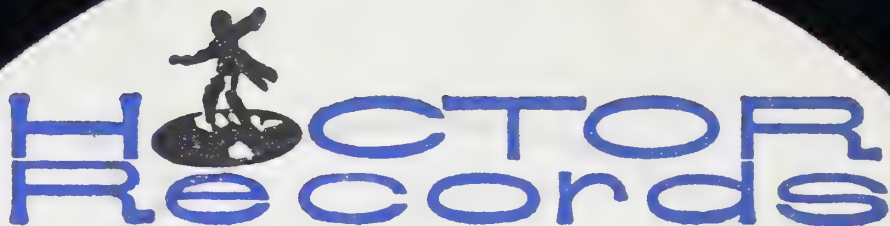
PRODUCED BY LONNIE JOHNSON & LARRY CLARK

FOR SCORPGEMI MUSIC COMPANY

MIXED BY SAL RODRIGUEZ & RAY DANIELS

MASTERED BY JOSE RODRIGUEZ

© Brunswick Record 1981



DIVISION OF DANCE RECORDS, INC.

"ON STAGE EVERYBODY"

Words & Music
by
Helyn Flanagan

HLPS-4236

Side 1

1

- *
1. On Stage Everybody
2. Dance Avenue U.S.A.
3. Tap Is Back
4. Colored Glasses
5. Dance
6. Tap - Keep - Fit

EX




HECTOR
Records

Bionic Baby

by
Helyn Flanagan

HLPS-4236

Side 2

2

- B
- ~~Santa~~
7. Bionic Baby
 8. Listen-Shhh-Listen
 9. The Tooth Fairy
 10. Calling Up Santa
 11. Happy Jack In The Box
 12. Smile and be Happy



NEW DIMENSIONS IN DANCE

Joan Fette
Side 1

HLPS-4116
B4RS-0521

1. HELLO HELLO (James Sinclair)
2. HEAVEN ON THEIR MIND (A. Lloyd Weber-Tim Rice)
3. SUNSHINE (Go Away Today) (Jonathan Edwards)
4. GYPSYS, TRAMPS AND THIEVES (Bob Stone)
5. OVER THE LEGS (Cestonian Polka)
6. I DON'T KNOW HOW TO LOVE HIM (A. Lloyd Weber-Tim Rice)



NEW DIMENSIONS IN DANCE

Side 2

**HLPS-4116
B4RS-0522**

7. SWEET GINGERBREAD MAN
(Legrand-A. Bergman-M. Bergman)
8. EVIL WAYS (Sonny Henry)
9. AN OLD FASHIONED LOVE SONG (Paul Williams)
10. HOPAK (Ukrainian Dance)
11. QUEEN OF SPICE
12. DANCE OF THE SUGAR PLUM FAIRY
13. LILAC FAIRY

VOL. XII

CATCH THE CHORAL SPIRIT

from **JENSON**

NOT FOR SALE

JP-2200

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SIDE I

BAND I - Show Choir

1. CHICAGO IN CONCERT
2. WHERE IS THE LOVE
3. AIN'T NO MOUNTAIN
HIGH ENOUGH
4. GOOD OL' COUNTRY MUSIC

BAND II - Pop Choral

5. WE'RE GONNA MAKE MUSIC
6. STILL THE ONE
7. STAY TUNED
8. THE GREAT MUPPET
CAPER MEDLEY

9. WILL YOU LOVE ME
TOMORROW?
10. SPIRIT SONG

BAND III - Vocal Jazz

11. OVER THE RAINBOW
12. DON'T GET AROUND
MUCH ANYMORE
13. THE EASIEST WAY
14. I WANT TO SEE YOU AGAIN
15. THAT'S JAZZ (A Quodlibet)

BAND IV

16. A LITTLE BIT MORE

VOL. XII

CATCH THE CHORAL SPIRIT

from **JENSON**

NOT FOR SALE
JP-2200

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SIDE II

BAND I

1. THREE SHIPS

BAND II - 3 Part Mixed

2. RAINBOW RUNNER
3. SO MANY BRIGHT TOMORROWS
4. GLORIA ALLELUIA
5. LOOK OUT YOUR WINDOW
6. HIS LOVE IS FLOWING LIKE
A RIVER
 7. MARY DON'T WEEP,
DON'T MOURN
 8. FEELING FREE!
 9. PRAYER OF THANKSGIVING
 10. GREAT IS THY NAME

BAND III - SSA-SA

11. COLORS FOR A RAINBOW
12. WILLOW, WILLOW
13. LET IT BE
14. RAINBOW DREAMER
15. DANDY
16. ALL ALONE WITHOUT YOU
17. DARK BROWN IS THE RIVER
18. THE FORCE

BAND IV - TTB-TTBB

19. THE TABERNACLE OF GOD
IS WITH MEN
20. POLLY VON
21. TAKE ME OUT TO THE
BALL GAME

VOL. XII

CATCH THE CHORAL SPIRIT

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SIDE III

BAND I - 2-Part Mixed

1. FEELIN' GOOD
2. SLEEP, GENTLY SLEEP
3. HOEDOWN!
4. I WORK UPON THE RAILWAY
5. FRIENDS
6. I HEAR A SONG
7. LET'S GIVE IT A TRY
8. WISHES
9. THIS IS AMERICA

BAND II - SATB

10. ALMA REDEMPTORIS
MATER
11. O BEATA ET GLORIOSA
TRINITAS

12. UNSER KEINER LEBET
IHM SELBER
13. SET ME AS A SEAL
14. SEE THAT YOU LOVE
ONE ANOTHER

BAND III - SATB

15. HALLELUJAH!
16. FIESTA TIME IN THE
MOUNTAINS
17. I WILL BE YOUR
SILVER LINING
18. MIDNIGHT TRAIN
19. REACH ON OUT



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Chicago, Illinois

VOL XII

CATCH THE CHORAL SPIRIT

from **JENSON**

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SIDE IV

BAND I - SATB

1. LONG LIVE THE KING
2. SON OF THE WORLD
3. JESUS IS ALIVE
4. PEACE BE WITH YOU
5. ALL GLORY TO THE RISEN CHRIST
6. HE NEVER SAID A
MUMBLIN' WORD

BAND II - SATB

7. HE NEVER FAILED
8. POWER
9. TRY JESUS
10. CHILDREN OF THE LORD
11. WALK TOGETHER, CHILDREN
12. PRAISE HIS HOLY NAME
13. REACH OUT

BAND III - SATB

14. PRAISE YE THE LORD
15. LORD TAKE MY LIFE
16. THE LORD IS OUR GOD
17. WE ARE THE SERVANTS
OF THE LORD
18. I WILL GREATLY REJOICE
19. THE LORD IS MY SHEPHERD
20. SONG OF THE MAN ON
THE ROAD



jenson
publications inc.
Bringing you Sound Ideas

BY ARRANGEMENT WITH
CHART RECORDS

1. SIX DAYS ON THE ROAD* — 2:21
Dave Dudley
2. TRUCK DRIVING CAT WITH NINE
WIVES — 2:23 Jim Nesbitt

"BIG RIG
SPECIAL"

PTP 2073-1A
(JS 6134)



SIDE 1

STEREO

WARNING: Unauthorized reproduction of this
recording is prohibited by Federal Law and subject
to criminal prosecution.

3. BIG WHEELS SING FOR ME — 2:05
Johnny Dollar
4. A TIGER IN MY TANK — 2:56
Jim Nesbitt
5. I SURE LIKE YOUR TRUCK — 2:06
Jimmy Gately
6. IN THE MIDDLE — 2:16
Charlie Wiggs

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

BY ARRANGEMENT WITH
CHART RECORDS

1. BIG RIG ROLLIN' MAN — 2:03
Johnny Dollar
2. A DEDICATION TO THE ATA — 2:54
Johnny Exit

"BIG RIG
SPECIAL"

PTP 2073-1B
(JS-6134)



SIDE 2

STEREO

WARNING: Unauthorized reproduction of this
recording is prohibited by Federal law and subject
to criminal prosecution.

3. TRUCK DRIVER'S LAMENT — 2:13
Johnny Dollar
4. I AIN'T NEVER BEEN PASSED — 1:47
Jim Nesbitt
5. NO MORE TRUCK STOPS — 2:54
Johnny Dollar

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

BY ARRANGEMENT WITH
CAPITOL RECORDS

1. ROLL TRUCK ROLL — 2:46
2. BIG MACK — 2:03

"BIG RIG
SPECIAL"

PTP 2073 2A
(JS 6136)



SIDE 1

STEREO

WARNING: Unauthorized reproduction of this
recording is prohibited by Federal law and subject
to criminal prosecution.

3. MY BABY'S WAITIN' — 2:09
4. RUNAWAY TRUCK — 2:09
5. HAPPY GO LUCKY TRUCK
DRIVER — 2:14

A product of Pickwick International, Inc. Woodbury, N.Y. Printed in U.S.A.

Red Simpson

BY ARRANGEMENT WITH
CAPITOL RECORDS

1. TRUCK DRIVIN' MAN — 2:15
2. NITRO EXPRESS — 2:32

"BIG RIG
SPECIAL"

PTP 2073-2B
(JS 6136)



SIDE 2

STEREO

WARNING: Unauthorized reproduction of this
recording is prohibited by Federal law and subject
to criminal prosecution.

3. TRUCK DADDY — 2:38
4. BORN TO BE A TRUCKER — 3:20

Red Simpson

A product of Pickwick International, Inc. Woodbury, N.Y. Printed in U.S.A.

DIGITAL-B



(C) (P) 1993

Made in Jamaica

FALL IN LOVE

SIDE A

Produced & Arranged By: Bobby "Digital" Dixon

Glen Ricks

For DIGITAL-B MUSIC LTD.

6 Rons Rd., Kgn. 20.

Tel: 92-45634

1. SITTING IN THE BACK SEAT
2. MERCY MERCY ME
3. CLOSER TOGETHER
4. FALL IN LOVE
5. SOMEBODY WATCHING YOU

Dist. by: Dynamic Sounds,
15 Bell Road, Kgn. 11

Tel: 923-9138, 923-9168

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DIGITAL-B



(C) (P) 1993

Made in Jamaica

FALL IN LOVE

SIDE B

Produced by: B. Dixon (Bobby Digital)
Glen Ricks For DIGITAL-B MUSIC LTD.

6 Rens Rd., Kgn. 20.

Tel: 92-45634

1. MOON RIVER
2. HEART BREAKER
3. THINK THAT LOVE WAS
IN YOUR HEART
4. OUT OF MY MIND
5. GET READY

Dist. by: Dynamic Sounds,

15 Bell Road, Kgn. 11

Tel: 923-9138, 923-9168

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THE UNITED STATES ARMY BAND

Lieutenant Colonel Eugene W. Allen

Leader and Commander

presents

Our Nation's and Our Army's

GIFTED LEADERS

SIDE I

S19764

GENERAL FRED C. WEYAND MARCH

LTC Eugene W. Allen 2:40

GENERAL MARSHALL MARCH

MAJ Howard C. Bronson 3:34

GENERAL PATTON MARCH

G. J. De Hauwere 3:22

GENERAL EISENHOWER MARCH

A. Alberitz 2:10

DOUGLAS MACARTHUR

Robert Russell Bennett 2:26

"BLACK JACK" MARCH

Fred K. Huffer 2:46

THE UNITED STATES ARMY BAND

Lieutenant Colonel Eugene W. Allen

Leader and Commander

presents

Our Nation's and Our Army's

GIFTED LEADERS

SIDE II

S19764

GENERAL PERSHING

Carl D. Vandersloot 2:22

GENERAL LEE'S GRAND MARCH

Hermann L. Schreiner 2:06

MAJOR GENERAL U. S. GRANT'S GRAND MARCH

Joseph Gung'13:41

GEORGE WASHINGTON BICENTENNIAL MARCH

John Philip Sousa 3:29

WASHINGTON'S GRAND MARCH (1784)

Anonymous 1:56

CHIEF OF STAFF MARCH

Milton Rettenberg 2:38



LONDON

LONG PLAYING

full frequency

range recording

★
SPEED 33 1/3
(3 Edits) NO.1

J-LLB.9

IF I HAD A TALKING PICTURE OF YOU

1. SWEETLY SING UP IN THE MORNING, DREAMING
2. TO SEE THE WORLD IN THE TALKING PICTURE
3. YOU'RE ALWAYS IN MY MIND (Hearney, McCarty)
- & IF I HAD A TALKING PICTURE OF YOU
- (Lee, Spector, Brown, Henderson)
4. I'D BE A LITTLE BIT LONELY
5. & THE WINDMILL OF THE FARTHEST ISLAND
- (Brown, Fennell)

FRANK CHACKFIELD AND
HIS ORCHESTRA
AHS-200 (100,000)

RECORD RECORDED AT THE



LONDON

LONG PLAYING

full frequency

range recording

★
SPEED 33 1/3
(2 RPM) NO. 1

J-LLB.9

IF I HAD A TALKING PICTURE OF YOU

I CAN SEE THE HEAVEN (Amen, Amen)
I'D ALWAYS BE IN LOVE WITH YOU (Amen, Amen)
I TALKING THE CLOTHES WITH ME (Amen, Amen)
I GOT A DREAM (Amen, Amen)
I GOT A DREAM (Amen, Amen)
I GOT A DREAM (Amen, Amen)
I GOT A DREAM (Amen, Amen)
I GOT A DREAM (Amen, Amen)

FRANK CHACON (1910-1960)
MUS. DIRECTOR

ALL IN (1910-1960)

ALL IN (1910-1960)

ALL IN (1910-1960)

ALL IN (1910-1960)

DISTINGUISHED RECORDINGS, INC.
PRESENTS

**THE GENIUS OF
PROKOFIEV and BUSONI
AT THE PIANO**

PROKOFIEV

Side 1

DR 102

MARCH, Op. 12 No. 1 (Prokofiev) 1:25
RIGAUDON, Op. 12 No. 3 (Prokofiev) 1:13
PRELUDE, Op. 12 No. 7 (Prokofiev) 2:12
SCHERZO, Op. 12 No. 10 (Prokofiev) 2:10
LOVE FOR THE THREE ORANGES (Prokofiev) 1:14
PRELUDE G MINOR, Op. 23 No. 5 (Rachmaninoff) 3:36
SCHEHERAZADE (Rimsky-Korsakoff) 7:25

Total Time 19:15

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is Public Domain (PD)**

LONG PLAY 33 1/3

DISTINGUISHED RECORDINGS, INC.
PRESENTS

**THE GENIUS OF
PROKOFIEV and BUSONI
AT THE PIANO**

BUSONI

Side 2

DR 102

**POLONAISE (Liszt) 8:38
LA CAMPANELLA (Paganini) 4:28
FEUX FOLLETS (Liszt) 3:54**

Total Time 17:00

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is Public Domain (PD)**

LONG PLAY 33 1/3

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР



ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО  33

ГОСТ 5289-80

Гр. 3. 2-25

Год выпуска 1988

C60 25777 005

25777

1

СЕРГЕЙ ЗАХАРОВ

О, если б мог выразить в звуке (Л. Малашкин —
Г. Лишин); **Ночь светла** (М. Шишкин — М. Языков)

Не пробуждай воспоминаний... (П. Булахов —
сл. неизв. автора); **В час роковой** (муз.

и сл. неизв. автора); **Отцвели хри-
зантемы** (Н. Харито — В. Шумский)

Нет, не люблю я Вас

(П. Булахов — Н. Зименко)

Запись 1987 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР



ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО  33

ГОСТ 5289-80
Гр. 3. 2-25

Год выпуска 1988

С60 25777 005
25778

2

СЕРГЕЙ ЗАХАРОВ

Утро туманное (В. Абаза — И. Тургенев); Улица,
улица (А. Дюбюк — сл. неизв. автора); Я встретил

Вас (муз. неизв. автора — Ф. Тютчев)

Вечерний звон (муз. нар. — И. Козлов)

Гай-да, тройка! Снег пушистый...

(муз. и сл. М. Штейнберга)

Запись 1987 г.



BRIDGE

Rhonda Green Ramzy
HOPE FOR TRYING TIMES

Side One
S2305
(39900)

1. **With A Made Up Mind** (3:57)
J. Cleveland/Savgos
2. **Guilty Of Loving God** (4:11)
C. Barnett/Strange Music/Sesac
3. **A Long Way To Go** (2:29)
C. Weil/B. Mann/Screen Gems/BMI
4. **Hope For Trying Times** (5:13)
H. Hobbs

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DISTRIBUTED BY CHAPEL/BRIDGE RECORDS
1350 Villa Street
Mountain View, California 94042



BRIDGE

Rhonda Green Ramzy
HOPE FOR TRYING TIMES

Side Two
S2305

(39900)

1. His Eye Is On The Sparrow (3:50)

Traditional Spiritual

2. Trials Make Pure Gold (3:36)

C. Fulmore/Hosanna House/SESAC

3. Broken Vessel (4:10)

A. Crouch/Manna Music/ASCAP

4. He's My Rock (2:53)

Traditional Spiritual

5. In All Thy Ways (3:49)

H. Hobbs

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Mountain View, California 94042

COLUMBIA
MASTERWORKS

ISSUED BY REQUEST
BEETHOVEN

SYMPHONY NO. 3 IN E-FLAT MAJOR,
Op. 55 ("Eroica")

FELIX WEINGARTNER conducting the
VIENNA PHILHARMONIC ORCHESTRA

ML 4503
NONBREAKABLE

SIDE 2
(XLP 7048)

Band 1: Third Movement: Scherzo (allegro vivace) - Trio

Band 2: Fourth Movement: Finale (allegro molto - poco andante)

LONG PLAYING  MICROGROOVE

Long Playing
100 mm 2 1/4 in. 33 1/3 RPM

Microgroove
100 mm 2 1/4 in. 33 1/3 RPM

海の友情



STEREO
SIDE A

YL-3032
(YL-3032-A)
33 $\frac{1}{3}$ r. p. m.

1. 日本国歌 君が代 作曲：林 広守
2. アメリカ国歌 作曲：ジョン・スタフォード・スミス
3. アメリカ・ザ・ビューティフル 作曲：ウオード
4. 行進曲「錨をあげて」 作曲：ツインマーマン
5. 美しき天然 作曲：田中穂積
6. 軍艦行進曲 作曲：瀬戸口藤吉

指揮／海上自衛隊佐世保音楽隊長
一等海尉 早田 透

演奏／海上自衛隊佐世保音楽隊

MFD. BY TOSHIBA-EMI LTD. IN JAPAN

合唱と管弦楽による
交響詩 西海讃歌
(佐世保市民に捧ぐ)



STEREO
SIDE B

YL-3032
(YL-3032-B)
33 $\frac{1}{3}$ r. p. m.

Record
359
C

Comrades at sea

R2244

佐世保市民管絃樂團

MFD. BY TOSHIBA-EMI LTD. IN JAPAN

Notas



Mágicas

Columbia

Depósito Legal: M. 3.036-1970
33 1/3 R.P.M. MICROSURCO

9681 001
C. 7.053
S.G.A.E.
Cara 1

IMP. LUJO A
METÁLICO
PERMISO 814

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autorización de sus res-
pectivos propietarios.

FABRICADO POR COLUMBIA

PASODOBLES (VOL. III)

19'32

1. SUSPIROS DE ESPAÑA (A. Alvarez) - Pasodoble
2. MI JACA (J. Mostazo) - Pasodoble
3. TALENTO (J. Quintero y J. Fdez. Lorenzo) - Pasodoble
4. AMOR GITANO (Villajos) - Pasodoble
5. EN ER MUNDO (J. Quintero y J. Fdez. Lorenzo) - Pasodoble
6. EL NIÑO DE JEREZ (Zabala) - Pasodoble

Orquesta Sinfónica y ballet español

Dr. Mtros. Cisneros y Valero

3: Saxofones: J.F. Lorenzo y S. Méndez

5: Saxofón: J.F. Lorenzo

Trompeta: R. Busquets

Notas



Mágicas

Columbia

Depósito Legal: M. 2.036-1970
33 1/3 R.P.M. MICROSURCO

L681007

C. 7.053

S.G.A.E.

Cara 2

IMP. LUJO A
METÁLICO
PERMISO 814

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pectivos propietarios.

FABRICADO POR COLUMBIA

PASODOBLES (VOL. III)

18'25"

1. CAMPANERA (G. Monreal) - Pasodoble
2. PASODOBLE TE QUIERO (G. Monreal) - Pasodoble
3. VIVA EL RUMBO (Zabala) - Pasodoble
4. CUNA CAÑI (Villajos) - Pasodoble
5. AL SON DE MI PASODOBLE (Villajos) - Pasodoble
6. CANTA GUITARRA (Villajos) - Pasodoble

Orquesta Sinfónica y ballet español

Dr.: Mtro. Cisneros

S: Saxofón: J. F. Lorenzo
Trompeta: R. Busquets

ARPA, RITMO Y SALERO
Alfredo Rolando Ortiz

1. YOLANDA
(Rafael Padilla)
2. ESPIGA DE AMAPOLA
(D. R. de A.)

EM-538

EM-538

EM-538

ESTEREO

3. TE LO JURO YO
(López Quiroga - R. de A.)
4. EL GAVILAN POLLERO
(D. R. de A.)
5. ARPA GITANA
(Alfredo Rolando Ortiz)

un producto



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ARPA, RITMO Y SALENO
Alfredo Rolando Ortiz

- 1 CARMENZA
(Enir Boscan)
- 2 HERENCIA GITANA
(D. R. de A.)

EM-538
EM-538-7-21

LADO 2
ESTEREO

- 3 LA BONITA SOLERA
(Gildardo Montoya)
- 4 EL GITANO SEÑORON
(Monreal - Perelio)
- 5 LA CULPA LA TIENE LA CARA DE...
(Alfredo Rolando Ortiz)



un producto



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Jessup
RECORDS Inc.



Michigan Bluegrass



STEREO
33 1/3 RPM

Side One
21310A

LEON MORRIS SINGS INTERNATIONAL BLUEGRASS

1. ARE YOU FROM DIXIE
2. SELFISH HEART
3. JESSIE JAMES
4. (It's a Long Way)
TO THE TOP OF THE WORLD
5. LONELY HEART
6. UPSTAIRS IN THE
BEDROOM

257-46-3363

Product of Jessup Records, Inc. 3150 Francis, Jackson, Mich.



Jessup
RECORDS Inc



Michigan Bluegrass



STEREO
33 1/3 RPM

Side Two
21310B

LEON MORRIS SINGS INTERNATIONAL BLUEGRASS

1. LENA
2. MUST YOU THROW DIRT
IN MY FACE
3. SING ME BACK HOME
4. SITTING HERE WAITING
FOR YOU
5. I CAN FEEL IT IN MY HEART
6. ISN'T IT A BEAUTIFUL DAY

Product of Jessup Records, Inc. 3150 Francis, Jackson, Mich.

**CARDENAS
RECORD**

**GUATEQUE CAMPESINO
LE CANTA A LAS MADRES**

**LPS-504
STEREO**

**33 $\frac{1}{3}$ RPM
LADO A**

- 1.—Mi Madre (D.R.)
- 2.—A mis Padres (D.R.)
- 3.—A las Madres (D.R.)
- 4.—Soy un Niño Cubano (D.R.)

**Cantan: NEIDA - CACIQUE - ISIDRO y ARTURITO
BALDOMERO**

**CARDENAS
RECORD**

**GUATEQUE CAMPESINO
LE CANTA A LAS MADRES**

**LPS-504
STEREO**

**33 $\frac{1}{3}$ RPM
LADO B**

- 1.—Después del Día de las Madres (D.R.)**
- 2.—Mi Potro Lucero (D.R.)**
- 3.—Mis Hermanos (D.R.)**

**Cantan: NEIDA - CACIQUE - ISIDRO y ARTURITO
BALDOMERO**

Verve.

**COUNT BASIE SWINGS
AND
JOE WILLIAMS SINGS**

825 770-1

SIDE 1

16

1. **EVERY DAY (I Have The Blues)** 5:24
(Peter Chatman) BMI
2. **THE COMEBACK** 5:24
(L.C. Frazier) BMI
3. **ALRIGHT, OKAY YOU WIN** 3:00
(Sid Wyche-Mayne Watts) BMI
4. **IN THE EVENING**
(When The Sun Goes Down) 3:33
(Leroy Carr-Don Raye) ASCAP

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Verve.

**COUNT BASIE SWINGS
AND
JOE WILLIAMS SINGS**

**825 770-1
SIDE B
16**

1. ROLL'EM PETE 3:07
(Joe Turner-Pete Johnson) ASCAP
2. TEACH ME TONIGHT 2:58
(Gene DePaul-Sammy Cahn) ASCAP
3. MY BABY UPSETS ME 2:51
(J.C. Williams) BMI
4. PLEASE SEND ME
SOMEONE TO LOVE 3:26
(Percy Mayfield) BMI
5. EV'RY DAY 3:36
(Irving Kahal-Sammy Fain) ASCAP

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Signature

Steve Allen
Presents

TERRY GIBBS AT THE PIANO

SIDE 1
SMG-911

SS 6007

1. STRETCHIN' THE BLUES (T. Gibbs) 2:44
2. YOU GO TO MY HEAD (J. F. Coots, H. Gillespie) 2:45
3. FICKLE FINGERS (T. Gibbs) 2:37
4. THINGS AIN'T WHAT THEY USED TO BE
(D. Ellington) 2:34
5. CHEROKEE (R. Noble) 3:35
6. COUNTRY BOY (H. Ellis) 2:52

STEREO

A PRODUCT OF HANOVER-SIGNATURE RECORD CORP.

Signature

Steve Allen
Presents

TERRY GIBBS AT THE PIANO

SIDE 2
SMG 912

SS 6007

1. FOR KEEPS (T. Gibbs, D. Gibbs) 3:15
2. EASY BLUES (T. Gibbs) 3:10
3. SHUFFLIN' BLUES (Allen-Gibbs) 3:18
4. LOVER MAN (J. Davis, R.R. Ramirez, J. Sherman) 3:21
5. THE WAY YOU LOOK TONIGHT
(J. Kern, D. Fields) 3:16
6. AIRMAIL SPECIAL (B. Goodman) 2:30

STEREO

A PRODUCT OF HANOVER-SIGNATURE RECORD CORP.



SD 1345

THIRD STREAM MUSIC
THE MODERN JAZZ QUARTET
& GUESTS

STEREO

ONE

1. DA CAPO
John Lewis

2. FINE
Jimmy Giuffre

3. EXPOSURE
John Lewis

(ST-A-60215)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



SD 1345

THIRD STREAM MUSIC
THE MODERN JAZZ QUARTET
& GUESTS

STEREO



TWO

1. SKETCH
John Lewis

2. CONVERSATION
Gunther Schuller

(ST-A-60216)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

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STEREO

HIGH FIDELITY—LONG PLAY

DANCE TONIGHT
NEWPORT YOUTH BAND
Under Direction Of
MARSHALL BROWN

CRL 757350
7-7686

SIDE 1

1. THE BIG ROCK (2:13)
2. AUTUMN NOCTURNE
3. JAZZ ME BLUES (2:46)
4. FLAMINGO (3:38)
5. VALENTINE (2:20)
6. THE VERY BEST TO YOU

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CORAL

STEREO

CORAL[®]

STEREO

HIGH FIDELITY—LONG PLAY

DANCE TONIGHT
NEWPORT YOUTH BAND
Under Direction Of
MARSHALL BROWN

CRL 757350

7-7687©

SIDE 2

1. TWADDLE (2:04)
2. IT'S THE TALK OF THE TOWN (2:10)
3. MY BLUE HEAVEN (2:15)
4. ISLE OF CAPRI
5. HEAT BEAT (2:36)
6. HOW COME YOU DO ME LIKE YOU DO

CORAL

STEREO

MADE IN U.S.A.
REPRODUCED BY DECCA RECORDS, INC., NEW YORK, U.S.A.



NATHAN LAM

with the DAVID TILMAN CHORUS

I SHALL SING

SIDE ONE

NHL 101-1

1. AHAVAT OLAM 1:54
(A. Aloni/Eriel Music, LTD. ASCAP)
2. V'ERASTICH LI 4:24
(A. Aloni/Eriel Music, LTD. ASCAP)
3. UV'NEH YERUSHALAYIM 2:00
(A. Aloni/Eriel Music, LTD. ASCAP)
4. V'ULAI (Rachel, Shertok) 2:57
5. I SHALL SING 3:11
(J. Ploss, A. Aloni/Eriel Music, LTD. ASCAP)

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NATHAN LAM

with the DAVID TILMAN CHORUS

I SHALL SING

SIDE TWO

NHL 101-2

1. ALEINU 3:34
(A. Aloni/Eriel Music, LTD. ASCAP)
2. V'SHAMRU 1:55
(A. Aloni/Eriel Music, LTD. ASCAP)
3. SOMECH NOFLIM 3:06
(A. Aloni/Eriel Music, LTD. ASCAP)
4. SHALOM RAV 3:49
(A. Aloni/Eriel Music, LTD. ASCAP)
5. ADON OLAM 3:03
(A. Aloni/Eriel Music, LTD. ASCAP)

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33-1/3 RPM

CONNESTELLATION

HIGH ★ FIDELITY

Side 1
A2-1/22PM
Long Play

FORM 1758
S-0001758

OHIO STATE JAZZ FORUM BIG BAND

1. "The Main Theme"
2. "The Main Theme"
3. "The Main Theme"
4. "The Main Theme"

Produced and Directed by [illegible]
[illegible]

DISTRIBUTED BY

MONSIEUR

INC

STURGEON

INDIANA

MADE IN U.S.A.

33 1/3 RPM

CONN/STELLATION

HIGH ★ FIDELITY

STEREO
33 1/3 RPM
Long play

KOPP 1757
MCM-1756

OHIO STATE JAZZ FORUM BIG BAND

1. "Mellow Mood and Conversation"
2. "You Are My Sunshine"
3. "Jump & Boogie"
4. "The Promenade"

Produced and Conducted by Raymond Scott
Arranged by Raymond Scott

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NA-27199-A

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**SIDE 1
STEREO**

Produced By
Shannon Williams

**IN LOVING MEMORY
PROF. ALEX BRADFORD**

1. AND WHEN I DIE 4:53
(Celestial Music BMI)
2. TRY HIM TODAY 3:18
(Bradford—Brad-Pathway/Excellorec Music BMI)
3. I FEEL LIKE GOING ON 3:14
(Bradford—Brad-Pathway/Excellorec Music BMI)
4. HE'S GOT ENOUGH LEFT OVER 3:07
(Bradford—Brad-Pathway/Excellorec Music BMI)
5. I MUST TELL JESUS 3:40
(Traditional)

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**SIDE 2
STEREO**

Produced By
Shannon Williams

**IN LOVING MEMORY
PROF. ALEX BRADFORD**

1. DON'T BLAME GOD 4:11
(Bradford—Brad-Pathway/Excellorec Music BMI)
2. I'D BE BAPTISED ALL OVER AGAIN 2:35
(Bradford—Brad-Pathway/Excellorec Music BMI)
3. PUT A LITTLE LOVE IN YOUR HEART 3:15
(DeShannon—United Artist Music BMI)
4. FOR ONCE IN MY LIFE 3:40
(Stein & Vanstock Music)
5. ON THAT DAY 3:05
(Bradford—Brad-Pathway/Excellorec Music BMI)

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**SIDE 3
STEREO**

Produced By
Shannon Williams

IN LOVING MEMORY

PROF. ALEX BRADFORD

1. THE LORD IS ON MY SIDE 3:34
(Bradford—Brad-Pathway/Excellorec Music BMI)
2. THE LORD WILL MAKE A WAY SOME HOW 3:40
(T. Dorsey—Hill and Range Music)
3. JUST A LITTLE BIT OF JESUS 3:10
(Bradford—Brad-Pathway/Excellorec Music BMI)
4. BAD FOLKS GET ALL THE BLESSINGS 4:24
(Bradford—Brad-Pathway/Excellorec Music BMI)
5. I'M SO GRATEFUL 4:26
(Bradford—Brad-Pathway/Excellorec Music BMI)

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**SIDE 4
STEREO**

Produced By
Shannon Williams

**IN LOVING MEMORY
PROF. ALEX BRADFORD**

1. I BELIEVE (Live)—(Traditional)
I'VE BEEN DIPPED IN THE WATER (Live)
(Bradford—Brad-Pathway/Excellorec Music BMI)
JESUS GAVE IT TO ME (Live) 13:17
(Traditional)
2. TODAY 6:07
(T. Dorsey—Hill and Range BMI)

1011 WOODLAND ST., NASHVILLE, TENN. 37206

金門



TRADE MARK

唱片

精選粵曲

粵劇電影「我愛阿哥哥」插曲

33 1/2 RPM 電影原聲帶

CKL-5138-A

- | | |
|--------|---------|
| ①我愛阿哥哥 | ②跳到夠 |
| ③懺悔 | ④上下層如家人 |
| ⑤關公守華容 | |
| ⑥穆柯寨 | |
| ⑦豐收小調 | |

蕭芳芳 陳寶珠 唱
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第一六二號

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金門



TRADE MARK

唱片

精選粵曲

粵劇電影「姑娘十八一朵花」插曲

33 $\frac{1}{3}$ RPM 電影原聲帶

CKL-5138-B

- | | | | | |
|----|---|---|----|---|
| ①花 | 嬌 | 倩 | 誰 | 憐 |
| ②姑 | 娘 | 十 | 八 | 似 |
| ③絲 | 絲 | 淚 | ④讀 | 書 |
| ⑤姊 | 妹 | 心 | ⑥快 | 樂 |
| ⑦初 | | | | 春 |
| | | | | 戀 |

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六一六號

大 金 門 唱 聲

TRADE



MARK

精 選 粵 劇

33 1/3 RPM 戲 劇

CKL-5073-A

金 釧 龍 鳳 配

新馬師曾 崔妙芝
陳錦棠 鄭 愷 寶
合 唱

(第三場)

57. 5. 出版

証記登版出

北府建

証記登版工

五五四二〇第字音台版內

大 金 門 唱 聲

TRADE



MARK

精 選 粵 劇

33 1/3 RPM 戲

劇

CKL-5073-B

金 釧 龍 鳳 配

新馬師曾 崔 妙 芝
陳 錦 棠 鄭 幗 寶
合 唱

(第四場)

57. 5. 出版

國八七

第

建府北

証記登廠工

• 号五四二〇

第

字

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精 選 粵 曲

33 1/2 RPM A

CKL-5028

客 途 秋 恨

新 馬 師 曾 唱

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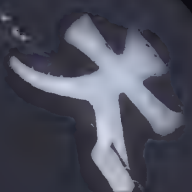
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金 門 唱



TRADE



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精 選 粵 曲

33 1/2 RPM B

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新 馬 師 曾 唱

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TRADE



MARK

精 選 粵 劇

33 $\frac{1}{3}$ RPM A

CKL-5057

一 把 存 忠 劍

新 馬 師 曾 等 唱

(其 一)

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第 四 八 七 二 號

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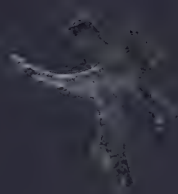
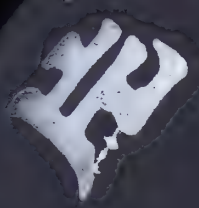
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TEST PRESSING

HR8002 C

SELECTION NO.

*THE COMMITTEE
OF CORRESPONDENCE*

1. COME, COME - 2:54 / Steve Black
(Steve Black & Steve Hutson)
2. TO THE LADIES - 2:44, PD /
(Dorothy O'Donnell)

STEREO
33 1/3 rpm
© 1975

H3012A
SIDE ONE
543N8A

3. REVOLUTIONARY TEA - 2:56, PD /
(Steve Hutson & Dorothy O'Donnell)
4. BANKS OF THE DEE - 3:05, PD /
(Dorothy O'Donnell)
5. BANKS OF THE DEE (Parody) - 2:32, PD /
(Steve Hutson)
6. THE IRISMAN'S EPISTLE - 2:29, PD /
(Steve Black)
7. BATTLE OF POINT PLEASANT - 2:45 /
Dorothy O'Donnell (Dorothy)

*THE COMMITTEE
OF CORRESPONDENCE*

1. FISH AND TEA - 3:45, PD / Steve Hutson
(Steve Black & Dorothy) [
2. SIR PETER PARKER - 4:20, PD / Steve Hutson
(Steve Black & Dorothy)

STEREO
33 1/3 rpm
©1975

H3012B
SIDE TWO
543N8B

3. RIFLEMEN OF BENNINGTON - 2:58, PD /
(Steve Black)
4. THE BALLAD OF ANDRE - 3:49, PD /
(Dorothy O'Donnell)
5. PAUL JONES VICTORY - 4:05, PD /
(Steve Black)

**IT'S GOSPEL TIME
THE SONS OF THE BIRDS**

MCA RECORDS

**SBLP-215
(LRS 11356)**

Side 1

- 1. SONS OF THE BIRDS THEME - I WANT TO BE READY (3:40)**
(F. Wright)
- 2. GOD'S BEEN GOOD TO ME (2:17)**
(Traditional)
- 3. SOMEBODY BIGGER THAN YOU AND I (3:09)**
(Johnny Lange-Hy Heath-Sonny Burke) Bulls-eye Music, Inc. (BMI)
- 4. HOW GREAT THOU ART (4:35)**
(Traditional)
- 5. GOD SHALL WIPE ALL TEARS AWAY (2:28)**
(Traditional)

**All selections except (3) published by Duchess
Music Corp. (MCA) (BMI)**

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IT'S GOSPEL TIME
THE SONS OF THE BIRDS

MCA RECORDS

SBLP-215
(LRS 11357)

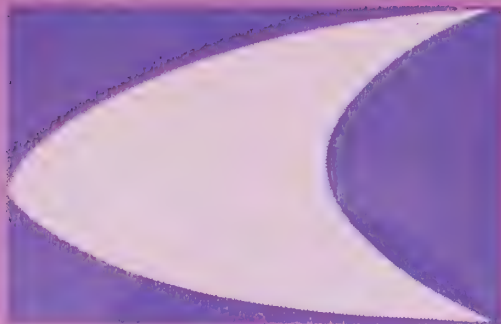
Side 2

- 1. CHRISTIAN LIFE (3:07)**
(J. Williams)
- 2. LORD HAVE MERCY (2:14)**
(J. Walker)
- 3. NOTHING BUT THE BLOOD (3:19)**
(Traditional)
- 4. BORN AGAIN (1:54)**
(D. Love) Venice Music, Inc. (BMI)
- 5. IN THAT SWEET HOME (3:42)**
(Traditional)

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STEREO

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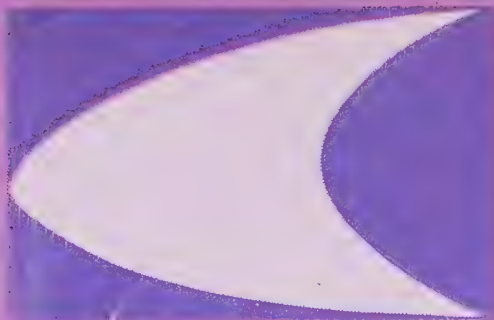
THE BROTHER JOE MAY STORY

BRO. JOE MAY

1. THE MASTER IS ON OUR SIDE—2:13
2. MOTHER BOWED AND PRAYED FOR ME—2:38
3. WHEN THE LORD GETS READY
(You've Got To Move)—2:32
4. HUSH, SOMEBODY'S CALLING MY NAME—2:18
5. WILLING TO RUN—2:23
6. MY CONVERSION—2:12
7. WORKING ON A BUILDING—2:59

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**NASHBORO
RECORDS**



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STEREO

NB 27116-B

(NB 72116-B)

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Shannon Williams

SIDE 2

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**THE BROTHER JOE MAY STORY
BRO. JOE MAY**

1. WHAT IS THIS—3:50
2. COME AND GO TO THAT LAND—2:52
3. I'M GONNA LIVE THE LIFE I SING ABOUT—2:20
4. THE DAY IS PASSED AND GONE—2:45
5. THE OLD SHIP OF ZION—3:28
6. I'VE BEEN DIPPED IN THE WATER—2:19
7. SEARCH ME LORD—2:46

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STEREO

NB 27116-C

(NB 27116-C)

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THE BROTHER JOE MAY STORY

BRO. JOE MAY

1. AMAZING GRACE PART 1—2:19
2. AMAZING GRACE PART 2—2:15
3. ANYBODY WAITING FOR ME—2:57
4. WAKE ME, SHAKE ME—3:10
5. GOING ON A LONG JOURNEY—2:30
6. WALK ON TALK ON—2:47
7. LET ME RISE AGAIN—2:37

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**NASHBORO
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SIDE 4

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STEREO

NB 27116-D

(NB 27116-D)
Produced by
Shannon Williams

THE BROTHER JOE MAY STORY
BRO. JOE MAY

1. PRECIOUS LORD—5:50
2. MOVE ON UP A LITTLE HIGHER—7:15
3. DON'T LET THE DEVIL RIDE—2:25
4. ETERNAL IN HEAVEN—3:48

1011 WOODLAND ST., NASHVILLE, TENN. 37206

33 $\frac{1}{3}$ R.P.M.



STEREO

SIDE 1

CR 21531

XSM 155086

The Voices Of:
Mike McKean
and The Carillon
Singers
Musical
Direction By:
Jim Timmens

A TREASURY OF MOTHER GOOSE

1. THE HOUSE THAT JACK BUILT
2. SIMPLE SIMON
3. OLD KING COLE
4. OLD MOTHER HUBBARD
5. THREE LITTLE KITTENS
6. ONE, TWO, BUCKLE MY SHOE

-J. Timmens-

Music Published By: Fairway Music,
Inc. (ASCAP)



COLUMBIA



MARCAS REG PRINTED IN U.S.

33 1/3 R.P.M.



STEREO
SIDE 2
CR 21531
XSM 155087

The Voices Of:
Mike McKean
and The Carillon
Singers
Musical
Direction By:
Jim Timmens

A TREASURY OF MOTHER GOOSE

1. OLD MOTHER GOOSE
2. SING A SONG OF SIXPENCE
3. LONDON BRIDGE
4. LITTLE BO-PEEP
5. FARMER IN THE DELL
6. JACK SPRAT

-J. Timmens-

Music Published By: Fairway Music,
Inc. (ASCAP)



COLUMBIA



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COLUMBIA

MASTERWORKS

OSCAR LEVANT

PLAYS

POPULAR MODERNS

ML 2018

NONBREAKABLE
(LP 368)

Band No. 1: DE FALLA: FIRE DANCE
(No. 7 from "El Amor Brujo")

Band No. 2: LEGUENA: MALAQUERA
From Suite "Andalucia"

Band No. 3: POULENC: PASTORIELLE

Band No. 4: DEBUSSY: GOLLIWOG'S GAKE
WALK From "Children's
Corner Suite"

Band No. 5: DEBUSSY: MAID WITH THE
FLAXEN HAIR (Prelude
No. 8, Book 1)



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LONG



PLAYING

COLUMBIA

MASTERWORKS

OSCAR LEVANT

PLAYS

POPULAR MODERNS

ML 2018

NONBREKABLE
(LP 369)

Band No. 1: DEBUSSY: CLAIR DE LUNE
From "Suite Bergamasque"

Band No. 2: POULENC: MOUVEMENTS
PERPETUELS 1, 2, 3

Band No. 3: DE FALLA: MILLER'S DANCE
(No. 2 from "The Three-Cornered Hat")

Band No. 4: ALBENIZ: TANGO IN D MAJOR

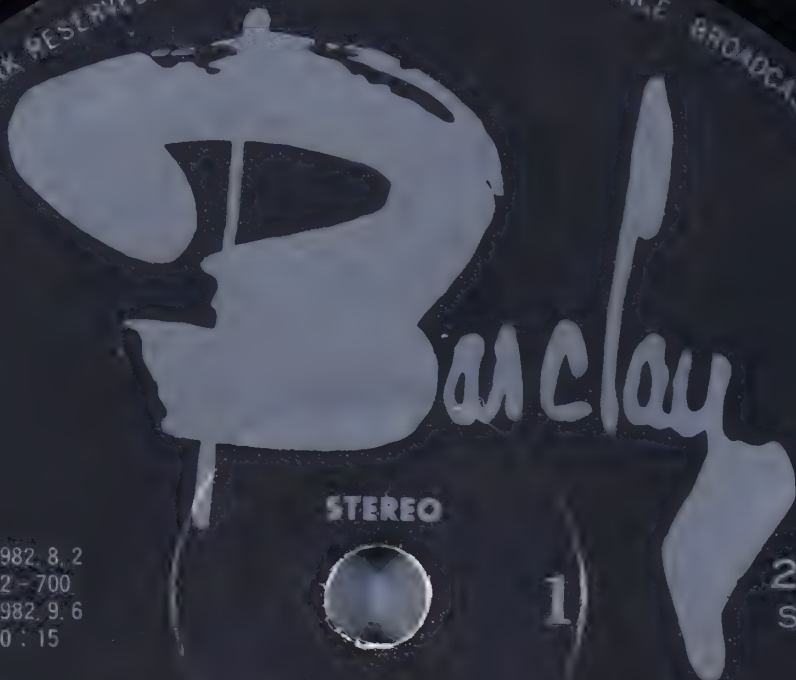
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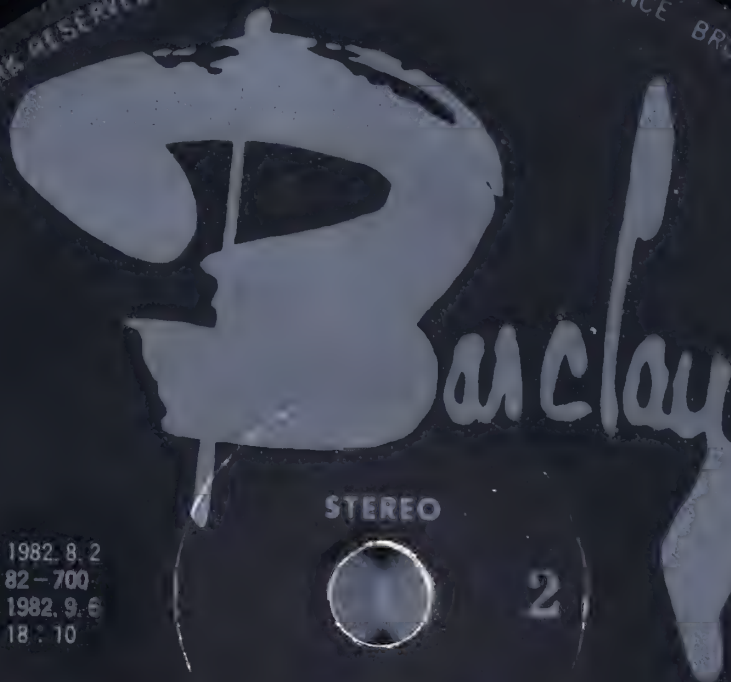
DANIELLE LICARI
CONCERTO POUR UNE VOIX

1. Concerto Pour Une Voix (Saint-Preux) 3 : 59
2. Les Parapluis De Cherbourg (M. Legrand) 2 : 55
3. Tristesse De Chopin (Chopin) 2 : 51
4. Gymnopedie (Satie) 3 : 16
5. Prelude Pour Un Amor (Porte) 2 : 21
6. Tout Autour De La Terre
(C. Dauvisy / R. Vincent) 4 : 22

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DANIELLE LICARI
CONCERTO POUR UNE VOIX

1. L'Allegro Du Grand Siecle (Marcello) 2 : 32
2. Mary-Ann (C. Gaubert) 2 : 42
3. Adagio D'Albinoni (Albinoni) 3 : 35
4. Au Coeur D'une Chanson (P. Bilal) 2 : 35
5. Melodie Pour Un Automne (P. Porte) 2 : 37
6. Concerto De Tchaikowsky
(Tchaikowsky) 3 : 46

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STEREO

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AUFNAHME MIT POLSKIE NAGRANIA, WARSCHAU (Polen)

Sergei Rachmaninoff

**2. Konzert für Klavier und Orchester
c-moll op.18**

3. Satz: Allegro scherzando

6 Préludes

Nr. 12 C-dur op. 32 Nr. 1 / Nr. 13 b-moll op. 32 Nr. 2

Nr. 3 B-dur op. 23 Nr. 2 / Nr. 5 D-dur op. 23 Nr. 4

Nr. 6 g-moll op. 23 Nr. 5 / Nr. 8 c-moll op. 23 Nr. 7

Svjatoslav Richter, Klavier

Sinfonie-Orchester der Nationalen

Philharmonie Warschau

Dir.: Stanislaw Wislocki

GIANTS OF JAZZ

Bunny Berigan

SIDE ONE

P3 15957 AM 15958

P 15958

TIME
LIFE
RECORDS

33 1/3 RPM

STL-125

1. Them There Eyes—Hal Kemp and His Orchestra
2. Everybody Loves My Baby—The Boswell Sisters
3. Me Minus You—Connee Boswell
4. Is That Religion?—Mildred Bailey with Dorsey Brothers' Orchestra
5. She Reminds Me of You—Paul Hamilton and His Orchestra
6. Troubled—Frankie Trumbauer and His Orchestra
7. In a Little Spanish Town—Glenn Miller and His Orchestra

Band 1 Courtesy of MCA Records, Inc.

Band 6 Courtesy of RCA Records, Inc.

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GIANTS OF JAZZ

Bunny Berigan

SIDE TWO

P3 15957 BM 15958

P 15958

TIME
LIFE
RECORDS

33 1/3 RPM

STL-125

1. Solo Hop—Glenn Miller and His Orchestra
2. Nothin' but the Blues—Gene Gifford and His Orchestra
3. Squareface—Gene Gifford and His Orchestra
4. Sometimes I'm Happy—Benny Goodman and His Orchestra
5. The Buzzard—Bud Freeman and His Windy City Five
6. Tillie's Downtown Now—Bud Freeman and His Windy City Five
7. Keep Smiling at Trouble—Bud Freeman and His Windy City Five

Bands 2-4 Courtesy of RCA Records, Inc.

Bands 5-7 Courtesy of EMI Records, Ltd

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GIANTS OF JAZZ

Bunny Berigan

TIME
LIFE
RECORDS

SIDE THREE

P3 15957 AM 15959

P 15959

33 1/3 RPM

STL-425

1. Willow Tree - Mildred Bailey and Her Alley Cats
2. Honeysuckle Rose - Mildred Bailey and Her Alley Cats
3. You Took Advantage of Me - Bunny Berigan and His Blue Boys
4. Chicken and Waffles - Bunny Berigan and His Blue Boys
5. I'm Coming, Virginia - Bunny Berigan and His Blue Boys
6. Blues - Bunny Berigan and His Blue Boys
7. Let Yourself Go - Bunny Berigan and His Boys

Bands 3-6 Courtesy of EMI Records, Ltd

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GIANTS OF JAZZ

Bunny Berigan

SIDE FOUR

P3 15957 BM 15959

P 15959

TIME
LIFE
RECORDS

33 1/3 RPM

STL-125

1. Swing, Mister Charlie – Bunny Berigan and His Boys
2. I Can't Get Started – Bunny Berigan and His Boys
3. Did I Remember? – Billie Holiday and Her Orchestra
4. One, Two, Button Your Shoe – Billie Holiday and Her Orchestra
5. That Foolish Feeling – Bunny Berigan and His Orchestra
6. Mr. Ghost Goes to Town – Tommy Dorsey and His Orchestra

Band 6 Courtesy of RCA Records, Inc

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GIANTS OF JAZZ

Bunny Berigan

SIDE FIVE

P3 15957 AM 15960

P 15960

TIME
LIFE
RECORDS

33 $\frac{1}{3}$ RPM

STL-J25

1. Blue Lou—Bunny Berigan and His Orchestra
2. Song of India—Tommy Dorsey and His Orchestra
3. Marie—Tommy Dorsey and His Orchestra
4. Mahogany Hall Stomp—Bunny Berigan and His Orchestra
5. I Can't Get Started—Bunny Berigan and His Orchestra
6. The Prisoner's Song—Bunny Berigan and His Orchestra

Bands 2-6 Courtesy of RCA Records, Inc.

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GIANTS OF JAZZ

Bunny Berigan

SIDE SIX

P3 15957 BM 15960

P 15960

TIME
LIFE
RECORDS

33 1/3 RPM

STL-125

1. Mama, I Wanna Make Rhythm – Bunny Berigan and His Orchestra
2. Black Bottom – Bunny Berigan and His Orchestra
3. The Wearin' of the Green – Bunny Berigan and His Orchestra
4. I Cried for You – Bunny Berigan and His Orchestra
5. Jelly Roll Blues – Bunny Berigan and His Orchestra
6. Davenport Blues – Bunny Berigan and His Men
7. Blue Lou – All Star Band

Bands 1-7 Courtesy of RCA Records, Inc.

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A NEW
HIGH FIDELITY
RECORDING
OF THEIR
BIGGEST
HITS

Travis Sugarman

- "A SHANTY IN OLD SHANTY TOWN"
- "DOWN THE LIZZY RIVER"
- "BIGGIE MAMA BLUES"
- "BIG MAN'S BLUES"



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MH 45-149 SQUARE DANCES. DARLING NELLIE GRAY • THE GIRL I LEFT BEHIND ME HINKY-DINKY PARLEZ-VOUS • LITTLE BROWN JUG.

MH 45-153 HONKY TONK PIANO—Featuring "Knuckles" O'Toole. CRAZY OTTO RAG • I WONDER WHO'S KISSING HER NOW • I LOVE YOU TRULY • THE BAND PLAYED ON • BICYCLE BUILT FOR TWO • THE BOWERY • THE SIDEWALKS OF NEW YORK.

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MH 45-177 RAGTIME PIANO—Willie "The Rock" Knox and his orchestra. MAPLELEAF RAG • NEW ORLEANS • SHE'S NOBODY'S SWEETHEART NOW • SWEET SUE.

MH 45-181 ROCK AND ROLL. SEE YOU LATER ALLIGATOR • ROCK AROUND THE CLOCK DIM DIM THE LIGHTS • SHAKE RATTLE AND ROLL.

MH 45-182 ROSALIE ALLEN sings COUNTRY AND WESTERN HITS. HAVE YOU EVER BEEN LONELY • TEARS ON MY PILLOW • WHEN MY BLUE MOON TURNS TO GOLD AGAIN BONAPARTE'S RETREAT.

MH 45-186 THE INK SPOTS QUARTET. DO I WORRY • PAPER DOLL • MAYBE • WE THREE.

MH 45-188 PEANUTS HUCKO AND THE ALL STARS PLAY A TRIBUTE TO BENNY GOODMAN. LET'S DANCE • BUGLE CALL RAG DON'T BE THAT WAY • KING PORTER STOMP.

MH 45-190 POLKA PARTY. JOLLY PETER POLKA SWEDISH RHAPSODY POLKA • KRAKOWIAKI POLKA • TICK TOCK POLKA.

MH 45-192 SONGS FROM TOYLAND. ME AND MY TEDDY BEAR • PINOCCHIO • GINGER-BREAD MAN • PETER PAN.

WALDORF MUSIC HALL RECORDS are produced under the finest technical supervision; however no 33-1/3 RPM Long Playing or 45 RPM Extended Play record will give you perfect performance unless played with proper equipment which is in good condition.

1. The phonograph or turntable must be on a level surface, if a record is played on a turntable that is not level the needle may either skip or stick.

2. No needle is actually permanent. Be sure to use a needle which is specifically made for 33-1/3 and 45 RPM records. Each type of needle has a recommended number of uses. Do not exceed this number if you wish to produce good sound. A needle which has become worn will give you faulty performance and could cause permanent damage to your records.

3. Be sure your records are perfectly clean. Dust or dirt on the record surface may cause the needle to jump or skip out of the grooves and will also cause injury to your records.

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* MEANS "full dynamic range" HIGH FIDELITY RECORDINGS

DECCA
RECORDS
HI-FI

ED 2177 • EXTENDED PLAY 45

Richard Rodgers'

Slaughter on 10th AVENUE

(COMPLETE VERSION)



AS PERFORMED IN THE MUSICAL COMEDY

ON YOUR TOES

ORCHESTRA DIRECTED BY

SALVATORE DELL'ISOLA

Printed in U.S.A.

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THE VERSATILE EARL GRANT • The Nearness Of You •
Dream • Fever • Send For Me **ED 2591**

WAYNE KING IN HI-FI • WAYNE KING And His Orchestra •
Sweet And Lovely • L'amour, Toujours L'amour • I'm A
Dreamer, Aren't We All • By The Sleepy Lagoon **ED 2606**

DANCE TIME IN HI-FI • HOWARD LAN'N And His Orchestra
• Steppin' Out With My Baby • I Love You, Samantha •
Who • Great Guns • Dixie Two-Beat • Emperor Waltz • El
Vivo **ED 2611**

**THE WORLD'S MOST VERSATILE TRUMPETER • RAFAEL
MENDEZ •** Musetta • Dance Of The Comedians • Paper
Doll • Over The Rainbow **ED 2612**

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• When Day Is Done • Nobody's Sweetheart **ED 2613**

RIP IT UP • BILL HALEY And His Comets • Rip It Up • The
Beak "Speaks" • Sway With Me • Forty Cups Of Coffee
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**LOUIS AND THE GOOD BOOK • LOUIS ARMSTRONG with
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Shadrack • Down By The Riverside • Swing Low, Sweet
Chariot **ED 2618**

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The Way • Look To Your Heart • We'll Meet Again • In The
Still Of The Night **ED 2621**

A TOAST TO THE GIRLS • CATERINA VALENTE • Yes, My
Darling Daughter • Secret Love • C'est Si Bon • Side By
Side **ED 2622**

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Jack • Walkin' To School **ED 2623**

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CHARLES SINGERS •** Love And Marriage • The Girl That I
Marry • Love Is A Many-Splendored Thing • Let's Fall In
Love **ED 2624**

BOBBY HELMS • Jacqueline • My Special Angel • Borrowed
Dreams • Schoolboy Crush **ED 2629**

COCKTAILS WITH CAVALLARO • CARMEN CAVALLARO •
Return To Me • Twilight Time • A Very Precious Love • I
Remember It Well **ED 2631**

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(VOLARE) and Other Italian Favorites •** Nel Blu Dipinto Di
Blu • Mariti In Citta • A Pizza C' 'A Pummarola • Ventu
D'Estatì **ED 2633**

EARL GRANT • The Japanese Farewell Song • Midnight
Earl • Honky Tonk • The Next Time You See Me **ED 2634**

THE SWINGIN' ACES • THE FOUR ACES • I'll String Along
With You • I'll Never Say "Never Again" Again • Amapola
• You're Driving Me Crazy **ED 2636**

**TEA FOR TWO CHA CHA • TOMMY DORSEY ORCHESTRA
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Cha Cha Cha For Gia • Patricia • Dansero **ED 2637**

4A

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Made In U.S.A.

B-2115 JUST WALKING IN THE RAIN • ALL OF ME
IN THE CANDLELIGHT • WEAKER THAN WISE

JUST WALKING IN THE RAIN

JOHNNIE RAY



B-2115

JUST WALKING IN THE RAIN

B-2115

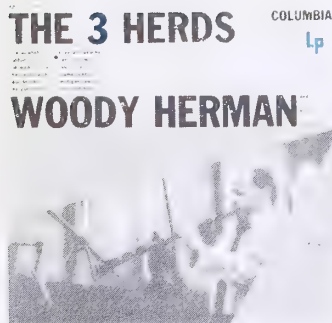
Just Walking in the Rain
All of Me

In the Candlelight
Weaker Than Wise

JOHNNIE RAY

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Turk Murphy And His Jazz Band.
CL 650—Extended Play B-501, B-2009



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BRUBECK TIME
The Dave Brubeck Quartet Featuring Paul Desmond.
CL 622 —Extended Play B-473, B-1946, B-1947

Recorded/Skyline, N.Y.
Engineers/Paul Widcliff, Steve Goldman
Thanks/Lloyd Donnelly, Georg Jinda, Claude Sky
Michel, Philippe, Allen, Yves Martin, Rolf

LC 8080

PBM 8080



ARMADILLO-BOTAFOGO (instrum.)
(4.18)
(Alain Bellaïche)

CHACHA EMOTIONNEL (french vocal)
(4.18)
(Alain Bellaïche)

Featuring:
Georg Wadenius/electric guitar, lead
Tony Smith/drums, timbales, cowbell
Fernando Saunders/bass
Steve Robbins/poly moog, trumpet
Alain Bellaïche/production, guitar, percussions, voc.

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HIGH FIDELITY

45 R.P.M.

EXTENDED PLAY

MH 45-174A

THE INK SPOTS QUARTET
A SHANTY IN OLD SHANTY TOWN

(J. Young-J. Little-J. Siras)

UP THE LAZY RIVER

(S. Carmichael-S. Arodin)

MANUFACTURED BY WALDORF RECORD CORP. HARRISON, N. J. U.S.A.

WALDORF

FDR

FULL DYNAMIC RANGE

Music-Hall

FULL DYNAMIC
RANGE

HIGH FIDELITY

45 R.P.M.

EXTENDED PLAY
MH 45-174B

DINAH WASHINGTON SINGS

BEGGIN' MAMA BLUES

RICH MAN'S BLUES

(T. Lowe)

MANUFACTURED BY WALDORF RECORD CORP. HARRISON, N. J., U.S.A.

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"ON YOUR TOES"

ORCHESTRA

Directed By

SALVATORE

DELL'ISOLA

Instrumental

ED 2177

(S 2074)

Side 1

GEORGE ABBOTT Presents

RICHARD RODGERS'

SLAUGHTER ON TENTH AVENUE—Part 1

As Performed In The Musical Comedy

"On Your Toes"

MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
EXTENDED PLAY 45[®]

"ON YOUR TOES"
ORCHESTRA
Directed By
SALVATORE
DELL'ISOLA

Instrumental

ED 2177
(S 2075)◆

Side 2

GEORGE ABBOTT Presents
RICHARD RODGERS'
SLAUGHTER ON TENTH AVENUE

Concluded
As Performed In The Musical Comedy
"On Your Toes"

COLUMBIA



45 RPM
Side 1

B-2115
(ZEP 39105)

1. JUST WALKING IN THE RAIN -Brang-Riley-
JOHNNIE RAY with RAY CONNIFF &
his Orchestra & Chorus
2. ALL OF ME -Simon-Marks-
JOHNNIE RAY with The
Buddy Cole Quartet

"Columbia" and  Trade Marks Reg. U.S. Pat. Off. Marcos Registrados. Made in U.S.A.

COLUMBIA



45 RPM
Side 2

B-2115
(ZEP 39106)

1. IN THE CANDLELIGHT -Ballard- JOHNNIE RAY
with RAY CONNIFF & his Orch.
2. WEAKER THAN WISE -Gallop-Delugg-
JOHNNIE RAY with RAY CONNIFF
& his Orchestra &
Chorus

"Columbia" and



Trade Marks Reg. U.S. Pat. Off. Marcas Registradas. Made in U.S.A.

FLAME DANCERS

45 Stereo

GEMA

A

PBM 8080

PAU 256 577



KIRLIAN EFFECT
ARMADILLO-BOTAFOGO (4:18)

(comp. + arr.: Alain Bellaïche)

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FLAMELONES

45 Stereo

GEMA

B

PBM 8080

PAU 256 578

LC 8080

KIRLIAN EFFECT
CHACHA EMOTIONNEL (4:18)

(comp. + arr.: Alain Bellaïche)

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**LAZY MAN REGLYPSO
THE ITALS**

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**REGLYPSO VERSION
THE ITALS**

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jammys\$

RECORDS

JAMMYS

Arranged by
Stealie &
Cleavie

Made In
Jamaica

(P) 1987

(C) 1987

Produced &
Arranged by:
Prince Jammys

Phone: 38880

Distributed by:
Dynamic
Sounds

15 Bell Road,
Kgn., 11
923-9138,
923-9168

HAVE FE GET IT
HORACE ANDY

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jammys

RECORDS

JAMMYS

Arranged by:
Stealie &
Cleavie

Made In
Jamaica

VERSION
Eng. Jammys &
Bobby Digital

(P) 1987

(C) 1987

Produced &
Arranged by:
Prince Jammys

Phone: 38880

Distributed by:
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Sounds

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KNG., JAM.
PH: 92-24859

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Queens, New York



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SOME A DEM AGO SHAME
POPPIN/LONDON)
KEITH POPPIN

VP

RECORDS



V.P. MUSIC
p 1977
MADE IN JAMAICA
PROD BY:

DIST BY:
RANBY'S RECORD
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KING JAM
PH 91-24859

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P. RECORDS DIST
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Queens, New York



(212)-291-1058

KEITH POPPIN STYLE VERSION

jammys\$

RECORDS

**J
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M
M
Y
'S**

**Made in
Jamaica**

**Prod. & Arr. by
L. James for
King Jammys
Recording Studio
38 St. Lucia Rd.,
Kingston 11.
Phone: 923-8880
Distributed by
Dynamic
Sounds
15 Bell Road,
Kgn., 11
923-9138
923-9168**

NUH TABLE TALK

(P. Elliott)

Paul Elliott

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J
A
M
M
Y
'
S

jammys\$
RECORDS

Prod. & Arr. by
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King Jammys
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Kingston 11.

Phone: 923-8880

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Kgn., 11

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Made in
Jamaica

VERSION
FI WI ROCK

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STAR★TRAIL

Published by
Tamaljayo Music

ASCAP

Distributed by
SONIC SOUNDS
25 Retirement
Road,
Kingston 5

Tel: 92-61204

SRT 764326

STA 0164

Side One

45rpm

Produced by
R. Bell,

SORRY ALONE NAH HELP

(D. Lara/R. Bell/V. Johnson)

**DERRICK LARA/
TERRY GANZIE**

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STAR★TRAIL

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SONIC SOUNDS
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SRT 76432 6

STA 0164

Side Two

45rpm

Produced by
R. Bell.

VERSION

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Rhythm Guitar



Produced &
Arranged by:
E. Lamont.
Distributed by:
Rhythm Guitar
Music.
36 Brettford
Avenue, Kgn.10

Published by:
Lamont Music
(C)(P)1983
Recorded in
Kingston,
Jamaica, W.I.

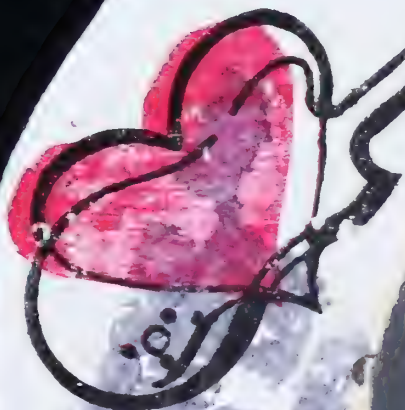
Side 1
Time:
3:00 Min.

AS RIN

COCA-COLA BAD BOY
(E. Lamont)
BINGY BUNNY

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Rhythm Guitar



Published by:
Lamont Music
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Recorded in
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Jamaica, W.I.

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Arranged by:
E. Lamont.
Distributed by:
Rhythm Guitar
Music.
36 Brettford
Avenue, Kgn.10

de 2

Time.
3:00Min.

45 RPM

COKE
(E. Lamont)
ROOTS RADICS

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POWER HOUSE

Produced By
George Phang

Tel: 61204/62036

Sonic Sounds

Side 1

GREETINGS

(L. Roberts)

HALF PINT

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POWER HOUSE

Produced By
George Phang
Tel: 61204/62036
Sonic Sounds

Side 2

VERSION

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January Music
Corp./Chappell
& Co. Inc. (ASCAP)
TIME: 2:38

49

5N-59028
PAR 365-GRE

GLORIA
(Van Morrison)
THEM

MANUFACTURED AND MARKETING BY POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE, NEW YORK, NEW YORK 10019.

CLASSIC RECORDS

TM - P 3020
MONO

SIDE 1

Time: 2:05

Chart Pos.
No. 32
Oct. 1968

TREAT HER RIGHT
(Head)
ROY HEAD

DISTRIBUTED BY SABRE RECORDS, NIAGARA FALLS, CANADA



"BACK TO BACK HIT SERIES"

Stereo

SEND FOR
FREE
CATALOG

Cema
SPECIAL
MARQUETS

COL. 6234

(LS-1-57323)

2:45

TAKE THE MONEY AND RUN

(Steve Miller)

STEVE MILLER

Produced by Steve Miller,
a Haworth Enterprises Production
© 1976 Haworth Enterprises

COLLECTABLE RECORD CORP BOX 35. NARBERTH, PA 19072



Collectables

"BACK TO BACK HIT SERIES"

Stereo

SEND FOR
FREE
CATALOG

Cema
SPECIAL
MARKETS

COL. 6234

(LS-2-57323)

4:25

JET AIRLINER

(Paul Pena)

STEVE MILLER

Produced by Steve Miller for Sailor Productions
© 1977 Sailor Productions

COLLECTABLE RECORD CORP BOX 35, NARBERTH, PA 19072



F-1585
1-39934
Blackwood
Music Inc.
(BMI) 2:54

Production by
Larry Page of
Page One
Records,
England

ANY WAY THAT YOU WANT ME
(C. Taylor)
THE TROGGS



F.1585

1-39935

**Dick James
Music Inc.
(BMI) 2:23**

**Production by
Larry Page of
Page One
Records,
England**

**66-5-4-3-2-1
(R. Presley)
THE TROGGS**

MADE IN ENGLAND

LONDON

EXTENDED PLAY

45 RPM

682 343
BEP.6121

DARK EYES
(Traditional)

I GOT IT BAD
(Ellington; Webster)

TED HEATH AND HIS
MUSIC

UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

MADE IN ENGLAND

LONDON

EXTENDED PLAY

45 RPM

EEF 290
BEP.6121

SOLITUDE

(Lange, Mills, Ellington)

ELOQUENCE

(Keating)

TED HEATH AND HIS
MUSIC

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



"BACK TO BACK HIT SERIES"

COL 3331A

SEND FOR
FREE
CATALOG

GOLD FOREVER
MUSIC, INC.
(BMI)

WANT ADS
(G. Johnson, A. Bond, G. Perry)

HONEY CONE

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA 19072



Collectables

"BACK TO BACK HIT SERIES"

COL 3331B

SEND FOR
FREE
CATALOG

GOLD FOREVER
MUSIC, INC.
(BMI)

STICK UP

(A. Bond, G. Perry, G. Johnson)

HONEY CONE

COLLECTABLE RECORD CORP. BOX 35. NARBERTH, PA 19072

ATLANTIC

**OLDIES
SERIES**
45 R.P.M.

OS 13234

Pub. Countless
Songs, Ltd., BMI

Time: 4:09

© 1980 Polar Music
International AB

VOCAL
ST-A-39223-SP
STEREO

SUPER TROUPER

(Benny Andersson & Bjorn Ulvaeus)

ABBA

Arranged & Produced by Benny Andersson & Bjorn Ulvaeus

Engineered by Michael B. Tretow

A POLAR MUSIC INTERNATIONAL
PRODUCTION

From Atlantic 3806

ATLANTIC

**OLDIES
SERIES**
45 R.P.M.



VOCAL
Time: 4:31
ST-A-39231-SP
STEREO

OS 13234
Pub., Countless
Songs, Ltd., BMI
Recorded & Mixed at
Polar Music Studio,
Stockholm, Sweden
© 1980 Polar Music
International AB

LAY ALL YOUR LOVE ON ME

(Benny Andersson & Bjorn Ulvaeus)

ASBA®

Arranged & Produced by Benny Andersson & Bjorn Ulvaeus
Engineered by Michael B. Tretow
A POLAR MUSIC INTERNATIONAL
PRODUCTION
From Atlantic 3826

**NIGHTINGALE
RECORDS**

N-475
(475 - A)
STEREO

**Birdlike
Music Publ.
BMI
2:25**

"GOD LOVES THIS LAND OF OURS"

(Joseph S. Russo)

BEN ANCONA

**NIGHTINGALE
RECORDS**

N-475
(475 - B)
STEREO

Birdlike
Music Publ.
BMI
3:15

"SENZA PAROLE"
(WITHOUT WORDS)

(Joseph S. Russo)

BEN ANCONA

MICHAEL'S MASS

CSS 86A

STEREO

WHO ARE THE BEAUTIFUL PEOPLE?

Marian Martin

MICHAEL'S MASS

CSS 86B

STEREO

ALL I WANT - I BELIEVE IN YOU
Chorus

WOMEN IN LOVE

(From the United Artists Motion
Picture 'Women In Love')

(Georges Delerue)

Unart Music Corp. BMI



PROMOTION
COPY
NOT FOR SALE
2:47

UA50655

UA 5977



LEROY HOLMES
Orchestra & Chorus

LIBERTY UA INC LOS ANGELES CALIFORNIA

THE MERCENARY

(From the Motion Picture
'The Mercenary')
(Ennio Morricone)
Unart Music Corp. BMI

PROMOTION
COPY
NOT FOR SALE

2:44

UA50655

UA 4042



LEROY HOLMES
Orchestra & Chorus

LIBERTY UA INC LOS ANGELES CALIFORNIA

Trip Oldies

SIDE A

**TR-21
(21-A)**

**KANSAS CITY
WILBUR HARRISON**

A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046 Printed In U.S.A.

Trip Oldies

SIDE B

**TR-21
(21-B)**

**YA YA
LEE DORSEY**

A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046 Printed In U.S.A.



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MADE IN U. S. A.

4X-0127
(F4PW-1902)

45
RPM

LAST LOVE
(Fisher-Jenkins)

Gordon Jenkins with his Orchestra
and Chorus featuring Bob Grabeau



A PRODUCT OF RADIO CORPORATION OF AMERICA
MADE IN U. S. A.

4X-0127
(F4PW-1905)

45
RPM

THEME FOR LOVERS
(Gordon Jenkins)
Gordon Jenkins and
his Orchestra

Trip Oldies

SIDE A

**TR-15
(15-A)**

**MY TRUE STORY
THE JIVE FIVE**

A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, Calif. 90046

Trip Oldies

SIDE B

TR-15
(15-B)

TOSSIN' AND TURNIN'
BOBBY LEWIS

A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, Calif. 90046

era



records

"Back to Back Hits"

SIDE 1
(EUOU 60)

0060
Time 2:08

LA DEE DAH
BILLY & LILLIE

era



records

"Back to Back Hits"

SIDE 2
(EUOU 60)

0060
Time 2:14

WILD WEEKEND
ROCKIN' REBELS

GOLD VAULT

RECORDS, LTD.

**101A
45RPM**

**ZB4-2185
2:53**

TOO CLOSE TO KATHY

MIKE CLIFFORD

GOLD VAULT

RECORDS, LTD.

101B
45RPM

ZB5-2186

2:33

WHAT TO DO WITH LAURIE

MIKE CLIFFORD



ERROL

RECORDS

Produced by
Joe Gibbs and Errol T.
Manufactured
and distributed
in Jamaica
by Joe Gibbs Records
24 Retirement Cres.
Kgn 5

FLOR DUMPLING
BILL A MAN
DILLINGER

RECORDING IS STRICTLY PROHIBITED



ERROL

RECORDS

Produced by
Joe Gibbs and Errol T.
Manufactured
and distributed
in Jamaica
by Joe Gibbs Records
24 Retirement Cres.
Kgn 5

FLOUR DUB

MIGHTY TWO

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SQUADS

**Produced by
E. Baxter &
H. Low**

NEWS CARRIER
(E. Baxter/H. Lewis)
**WELL PLEASED &
SATISFIED**

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TOTAL SOUNDS



NEWS VERSION

54

MANUFACTURED BY TOTAL SOUNDS

6.14 RETIREMENT PD KGN 5.1A W1



ROARING LION

MADE IN JA.
(C) 1998

ROARING LION RECORDS

Prod. & Arr. by:
Colvin Scott
Exec. Prod.
Vereman
Enterprises
Published by:
Vereman Music
Publishers

RECORDS

Dist. by: IMAJ
Music Group
Overseas
1541
Eglington Ave. W
Toronto,
Ontario M6E267
Tel: (416) 783-0909

Jamaica

Haughton Ave.
Kingston 10
Tel: (876) 960-0382

THE LION TEETH
(C. Scott, C. Merridith,
George Miller, Paul Crossdale,
Dean Fraser, Emie Ranglin)



Arrows

RECORDS

Distributed by
Dynamic Sounds
15 Bell Road,
Kgn. 11
Tel: 92-39168

Produced &
Arranged by
P. Linton
(P) (C) 1994
Made In Jamaica

GET UP AND KNOW WHERE YOU STAND
BEENIE MAN

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Arrows

RECORDS

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Kgn. 11
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Produced &
Arranged by
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Made In Jamaica

SOAP SUD

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6 Ballater Avenue
Kingston 10
Tel.: 929-7446

Email:
penthouse@kasnet.com
(P)(C) 2000
Made In Jamaica
Email: gmusic@aol.com
website
germainmusic.com

SIDE A

Prod: by
C&R. McLeod
Pub: by

PEACE AND LOVE

(F. McGregor/C. & R. McLeod)

FREDDIE MCGREGOR

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STINGRAY
RECORDS

Distributed by:
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Kingston 10
Tel.: 929-7446

Email:
penthouse@kasnet
(P)(C) 2000
Made In Jamaica

Email: gmusic@aol.co
website
germainmusic.com

SIDE AA

Prod: by
C&R. McLeod
Pub: by

PREPARE

(K. Lyttle/C. & R. McLeod)

NATURAL BLACK

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Prod. by:
B. Dixon
L. Sterling
(p)(c) 1987
Made in
Jamaica

Dist. by
Tuff Gong
Music Ltd.
220 Marcus
Garvey Dr.,
Kgn. 11.
Ph: 39380 - 4

BLUE BERRY HILL
(Adapted)
YELLOWMAN

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Prod. by:
B. Dixon
L. Sterling
(p)(c) 1987
Made in
Jamaica

Dist. by
Tuff Gong
Music Ltd.
220 Marcus
Garvey Dr.,
Kgn. 11.
Ph: 39380 - 4

VERSION

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jammy\$

RECORDS (C)(P) 1998

J
A
M
M
Y
'S

**Made in
Jamaica**

**Prod. & Arr. by
L. James for
King Jammys
Recording Studio
38 St. Lucia Rd.,
Kingston 11.
Phone: 923-8880
Distributed by
Dynamic
Sounds
15 Bell Road,
Kgn., 11
923-9138
923-9168**

**DAYS OF OLD
(Morgan Heritage)
Morgan Heritage**

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jammy\$

RECORDS

(C)(P) 1998

J
A
M
M
Y
'S

Prod. & Arr. by
L. James for
King Jammys
Recording Studio
38 St. Lucia Rd.,
Kingston 11.
Phone: 923-8880
Distributed by
Dynamic
Sounds
15 Bell Road,
Kgn., 11
923-9138
923-9168

Made in
Jamaica

**VERSION
M16**

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jammy\$

RECORDS

J
A
M
M
Y
'
S

(C) (P) 1997
Prod. & Arr. by:
L. James for
KING JAMMYS
Recording Studio
38 St. Lucia Rd.,
Kingston 11.
Tel: 923-8880

Distributed by:
Dynamic
Sounds
15 Bell Road,
Kgn., 11
923-9138
923-9168

Made in
Jamaica

IT'S A SMALL WORLD
(D. THOMPSON)

Pinchers

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RECORDS

J
A
M
M
Y
'S

Made in
Jamaica

(C) (P) 1997

Prod. & Arr. by:

L. James for

King Jammy's

Recording Studio

38 St. Lucia Rd.,

Kingston 11.

Phone: 923-8880

Distributed by:

Dynamic

Sounds

15 Bell Road,

Kgn., 11

923-9138

923-9168

VERSION
GONE A HELL
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SOFTWINDS LTD.

“JUST STARTING”

(S. Harrison)

MONO

**PROMOTIONAL
COPY**

NOT FOR SALE

Time: 3:40

M-810

From LP-203-H
Softwinds Publishing
© 1973 (ASCAP)
(3024-G)

SCOT HARRISON

Prod. by Marshall Mozzor for
SOFTWINDS LTD.
1551 No. Western
Hollywood, Calif.

SOFTWINDS LTD.

“JUST STARTING”

(S. Harrison)

STEREO

**PROMOTIONAL
COPY**

NOT FOR SALE

Time: 3:40

S-810

From LP-203-H
Softwinds Publishing
© 1973 (ASCAP)
(3024-G)

SCOT HARRISON

Prod. by Marshall Mozzor for
SOFTWINDS LTD.
1551 No. Western
Hollywood, Calif.

Treasure Isle

D.R. ENTERPRISE
B.M.I.

33 Bond St.
Kgn. Ja.

Tel. 25629
27594



WOLVERTON MOUNTAIN

(M. Kilgore, C. King)

ROMAN STEWART

Prod. by Karl Pitterson

Treasure Isle All Stars

PRISM

SIDE A
PFF 307
45 RPM

PROMOTIONAL COPY
NOT FOR SALE

Compatible
Stereo

STOP YOUR TEASING 4:13

(F. Walton, J. Farley, P. Dowse)

(La Greca Pub./Pro Canada/Prismatic Mus.Pub./BMI)

EDITED BY: JOE LA GRECA & ROY THODE
FOR DEE JAY PRODUCTIONS

FROM THE LP

"HYDRO FEATURING LORNA -PLP 1003"

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PRISM RECORDS, INC.

PRISM RECORDS, INC. 636 11TH AVE., NEW YORK, NEW YORK 10036

PRISM

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NOT FOR SALE

SIDE B
PFF 307
45 RPM

Compatible
Stereo

STOP YOUR TEASING 3:10

(F. Walton, J. Farley, P. Dowse)

(La Greca Pub./Pro Canada/Prismatic Mus.Pub./BMI)

EDITED BY: JOE LA GRECA & ROY THODE

PRODUCED BY: JOE LA GRECA & JOE MARANDOLA
FOR DEE JAY PRODUCTIONS

FROM THE L.P.

"HYDRO FEATURING LORNA -PLP 1003"

© & © 1979

PRISM RECORDS, INC.

PRISM RECORDS, INC. 636 11TH AVE., NEW YORK, NEW YORK 10036

HECTOR
Records
DIVISION OF DANCE RECORDS, INC.

H-2971-A

Sesame St. Inc.

45 RPM

ASCAP

SESAME STREET

(Joe Raposo & John Stone, Bruce Hart)

**REPRODUCTION OF THIS RECORD
IS PROHIBITED**

Hector
Records
DIVISION OF DANCE RECORDS, INC.

H-2971-B

Phrase Text

45 RPM

ASCAP

FIFTH OF BEETHOVEN

(Walter Murphy)

**REPRODUCTION OF THIS RECORD
IS PROHIBITED**

DISCO TWIST

(JOHNNIE MENDELL)

**PROMOTIONAL
COPY**

All Inquires

Call

215-788-7178

JAM-1

Time: 3:05

JOHNNIE MENDELL

WITH

AURA

DON'T TELL MARY

(JOHNNIE MENDELL)

**PROMOTIONAL
COPY**

All Inquires
Call

215-788-7178

JAM-2

Time. 3:10

JOHNNIE MENDELL

WITH

AURA

J
A
M
M
Y
S

Made in
Jamaica

jammy\$
RECORDS

(P)(C) 1990

Produced &
Arranged by:

KING

JAMMYS

Phone: 38880

Distributed by:

Dynamic

Sounds

15 Bell Road,

Kgn., 11

923-9138

923-9168

I WANT TO ROCK
FRANKIE PAUL

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jammys\$

RECORDS

J
A
M
M
Y
S

Made in
Jamaica

(P)(C) 1990

Produced &
Arranged by:

KING

JAMMYS

Phone: 38880

Distributed by:

Dynamic
Sounds

15 Bell Road,

Kgn., 11

923-9138

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VERSION

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ROARING LION

RECORDS

ROARING LION RECORDS

Prod. & Arr. by:
Colvin Scott
Exc. Prod.
Vereman
Enterprises
James 3
Publishing
Made in Jamaica
(C) 1999

Dist. overseas by:
IMAJ Music Group
1541 Eglinton Ave.
W Toronto,
Ontario M6E2G7
Tel: (416) 783-0909
Dist. locally by:
Headline Ent.
41 Burlington Ave.
Tel: (876) 960-0382
Fax: (876) 906-3634

BABYLON CLAW

(J. McClaymont, C. Scott, P. Edmund,
C. McClaughlin, W. Bowen, D. Fraser)

Luciano



ROARING LION

RECORDS

ROARING LION RECORDS

Prod. & Arr. by:
Colvin Scott
Exc. Prod.
Vereman
Enterprises
James 3
Publishing
Made in Jamaica
(C) 1999

Prod. overseas by:
IMAJ Music Group
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W Toronto,
Ontario M6E267
Tel: (416) 783-0909
Dist. locally by:
Headline Ent.
41 Burlington Ave.
Tel: (876) 960-0382
Fax: (876) 906-3634

VERSION
M16

EXTERMINATOR

Produced by
Fattis

(C)(P) 1989

SIDE A

Distributed by
Dynamic Sounds
5 Bell Road
Kingston 11
Jamaica W.I.
Phone: 923-9168
923-9138

Made in Jamaica.
West Indies

MASH UP
FLOURGAN/SANCHEZ

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EXTERMINATOR

Produced by
Fattis

(C)(P) 1989

SIDE B

VERSION

Distributed by
Dynamic Sounds
15 Bell Road
Kingston 11
Jamaica W.I.
Phone: 923-9168
923-9138

Made in Jamaica.
West Indies.

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STAR★TRAIL

Published by
Tamaljayo Music

ASCAP

Distributed by
SONIC SOUNDS
25 Retirement
Road,
Kingston 5

Tel: 92-61204

Side One

45rpm

Produced by
R. Bell,

SRT 764302

STA 0142

BEAT DOWN BABYLON

(D. Morgan)

LITTLE DEVON

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STAR★TRAIL

Published by
Tamaljayo Music

ASCAP

Distributed by
SONIC SOUND
25 Retirement
Road,
Kingston 5

Tel: 92-61204

Side Two

45rpm

Produced by
R. Bell,

SRT 764302
STA 0142

VERSION
BURNING BUSH
SLY/ROBBIE LYN

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XTERMINATOR

Produced &
Arranged by
P. BURRELL

(P) (C) 1995

Goldplate Music
Publisher Ltd

Made in Jamaica.
West Indies

SIDE A

EVERY MAN HAS A WAY
BERES HAMMOND—LUCIANO—
TONY REBEL & LOUIE CULTURE

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XTERMINATOR

Produced &
Arranged by
P. BURRELL
(P) (C) 1995

Goldplate Music
Publisher Ltd

Made in Jamaica.
West Indies.

SIDE B

VERSION

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STINGRAY

RECORDS

Distributed by:
Penthouse Records
6 Ballater Avenue
Kingston 10
Tel.: 929-7446

Email:
penthouse@kasnet.com
(P)(C) 2000
Made In Jamaica
Email: gmusic@aol.com
website
germainmusic.com

SIDE A

Prod: by
C&R. McLeod
Pub: by

GOD AND KING

(J. McClymont/C. & R. McLeod)

LUCIANO

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STINGRAY



Distributed by:
Penthouse Records

6 Ballater Avenue

Kingston 10

Tel.: 929-7446

Email:

penthouse@kasnet.com

(P)(C) 2000

Made In Jamaica

Email: gmusic@aol.com

website

germainmusic.com

SIDE B

Prod: by
C&R. McLeod
Pub: by

VERSION

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SURVIVAL

Prod. by
T. Thompson
& D. Browne

Distributed by
Dynamic Sounds
15 Bell Road,
Kgn. 11
Tel: 92-39168

(P) F(C) 1994

Made In
Jamaica

BURNING IN MY HEART & MY SOUL

(Copyright Control)

RICHIE STEPHENS

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SURVIVAL

Prod. by
T. Thompson
& D. Browne

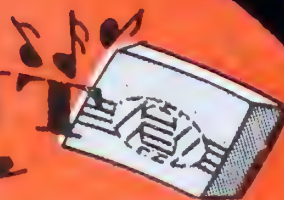
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Dynamic Sounds
15 Bell Road,
Kgn. 11
Tel: 92-39168

(P) (C) 1994
Made In
Jamaica

VERSION

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JAHMENT
records



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SONIC SOUNDS
25 Retirement Rd.
Kingston 5
Tel: 926-1204/
62036

JAH 233516

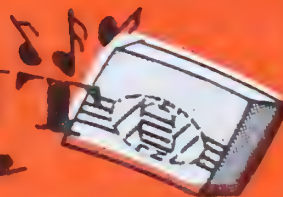
JAH 025

Produced By
Dennis Howard
Made in Jamaica
(P) (C) 1995
Publish by:
Music On Ltd

WORSHIP JAH
(A. Fairclough)
MITCHIGAN

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JAHMENT
records



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25 Retirement Rd.
Kingston 5
Tel: 926-1204/
62036

JAH 233516

JAH 025

Produced By
Dennis Howard
Made in Jamaica
(P) (C) 1995

Publish by:
Music On Ltd

VERSION
SLAM BAM

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Recorded at Music Works Recording Studio



ANCHOR® RECORDS

Prod. by:
Augustus
"Gussie" Clarke

Dist. by
Dynamic
Sound
15 Bell Rd.,
Kgn. 11
Tel: 92-39138/
39168

Side A

TOO MUCH GUN TALK
(J. Fyffe/S. Dunbar /D. Brownie)
LADY G

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Recorded at Music Works Recording Studio

ANCHOR® RECORDS



Prod. by:
Augustus
"Gussie" Clarke

Dist. by
Dynamic
Sound
15 Bell Rd.,
Kgn. 11
Tel: 92-3913
39168

Side B

PAY THE PEOPLE DEM

(J. Fyffe/R. Miller/M. Miller & D. Dennis)

LADY G

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SWIPER
DIGITAL-B



(C) (P) 1996

Produced And
Arranged By
Bobby Digital
For Digital-B
Music
6 Rons Road
Kingston 20
Tel: 92-45634
Dist. By
Digital-B Music
6 Rons Road
Kingston 20
Tel: 924-5634
DB. 034

HEATHEN
(R.N. MARLEY)
COCO TEA

UNAUTHORISED

DIGITAL-B



(C) (P) 1996



Produced and
Arranged by
Bobby Digital
For Digital B
Music

6 Rons Road
Kingston 20
Tel: 02-46634

Dist. By
Digital B Music
6 Rons Road
Kingston 20
Tel: 024 5834

DB. 034

VERSION

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FLASH ANTHEM

Produced by:

**Gordon
'Flash' Lee**

& Carl 'Sinbad'

Dwyer

Mixed by:

Michael 'Cue' Johnson

Distributed by:

Sonic Sounds

Retirement Road

Kingston 5

tel: 926-1204

VERSION 4

ROCKSTONE®

Produced
and Arranged By

RAS KARBI

For

ROCKSTONE

Production

P.O. BOX 517

KINGSTON 10

JAMAICA W.I.

TIME 3:30

SIDE

A

"BABYLON GRAVE STONE"

(RAS KARBI)

RAS KARBI

© 1983

Specia

Thanks To All Country
Cassette Recordings And

people
All Other Countries

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ROCKSTONE®

ROCKSTONES

TIME 3:30

SIDE

B

VERSION

(RAS KARBI)

SLY & ROBBIE

© 1983

Special Thanks To All Country People

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XTERMINATOR

Produced &
Arranged by
P. BURRELL

(P) (C) 1994

Goldplate Music
Publisher Ltd

66 75
SINGLES
JUNE 1994
46/80/5

Made in Jamaica.
West Indies

SIDE A

ONE AWAY TICKET
(J. McInnon / C. Dodd / P. Burrell)
LUCIANO

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XTERMINATOR

Produced &
Arranged by
P. BURRELL

(P) (C) 1994

Goldplate Music
Publisher Ltd

Made in Jamaica
West Indies.

SIDE B

VERSION

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Hot Ice
records
L.I.N.S

Side A

Published by
Quietland Music/
Salaam Remi Music/
Spanky Love Music

Produced by
Salaam Remi
& Hot Ice Crew

Dist. By
Sonic Sound
25 Retirement Rd
Kingston 5
Tel: 92-61204
62036

MSC 327329
HOT 001

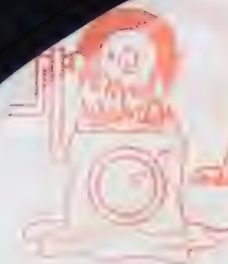
THE RIGHT TYPE

(G. Williams/S. Remi/
E. Sainsbury)

MEGA BANTON

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L.I.N.S



Hot Ice
RECORDS

Published by
Iaam Remi Music C
Dinky Love Music C
Produced by
Iaam Remi
& Hot Ice Crew

Side B

Dist. by
Sonic Sound
25 Retirement Hill
Kingston 5
Tel. 92-61701
82025

MEERIC RIDDIM VERSION

(S. Remi/E. Samsbury)

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SIDE "B"

45 R.P.M.

Produced &
Arranged by
Johnny Cole
8 Little Buckfield

Gre
St. John's
Ocho Rios
Telephone: 974-1053
974-1042

Distributed by
Roof International
Records
8 Little Buckfield
Shop #

Wai
Dehonia
St. John's 974-1053
974-1042
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Made in Jamaica

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STAR★TRAIL

Published by
Tamaljayo Music

ASCAP

Distributed by
SONIC SOUNDS
25 Retirement
Road,
Kingston 5

Tel: 92-61204

SRT 764136

Side Two

45rpm

Produced by

R. Bell,

Mixed by

Andi Carr

JAH JAH IS THE RULER

GARNETT SILK

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STAR★TRAIL

Published by:
Tamaljayo Music
ASCAP

Distributed by
SONIC SOUND
25 Retirement
Road,
Kingston 5
Tel: 926-1204
926-2036

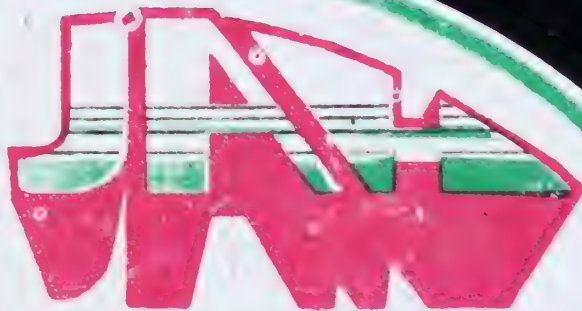
Side Two
45 rpm

Produced by
R. Bell

Mixed by
Barry O'Hare

Version

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GUIDANCE

45 R.P.M

Dist. by

Randy's

Record Mart

17 North Parade

Kingston

Jamaica

Ph: 92-2485

Made in

Jamaica.

Holligan Vagaband

LEROY SMART

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GUIDANCE

45 R.P.M.

Dist. by
Randy's

Record Mart

17 North Parade
Kingston

Jamaica

Ph: 92-24859

Made in
Jamaica.

VERSION

Root Radicks Band

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BELMONT

Records



Produced by
Joe Gibbs and
Errol T.



Phone:
92-22386

Manufactured
in Jamaica by
Joe Gibbs
Records
24 Retirement
Cres.,
Kingston 5.
and distributed
at 20 North
Parade
Globe
Music Pub.

OUT THE LIGHT

DILLINGER E.T.

DILLINGER

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BELMONT

Records

Produced by
Joe Gibbs and
Errol T.

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92-22386

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in Jamaica by
Joe Gibbs
Records
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Cres.,
Kingston 5.
and distributed
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Globe
Music Pub.

HOLD ME TIGHT

JOE GIBBS E.T.

JOE GIBBS & THE PROFESSIONALS

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6 26979-8601-1 9



ROARING LION

RL8601
45 RPM
side A

Produced by: **C. Scott**
Exec. Producer
Vereman Enterprises
Published by:
Vereman Music
Publishers

RECORDS



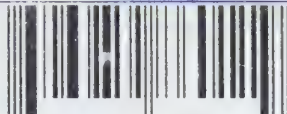
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www.imajmusic.com
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imaj@interlog.com

ZEEKS

(C. Scott/C. Dodds/L. Brown)

Cocoa Tea/Louie Culture

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6 26979-8601-1 9



ROARING LION

RL8601
45 RPM
side AA

Produced by: **C. Scott**
Exec. Producer
Vereman Enterprises
Published by:
Vereman Music
Publishers

RECORDS



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jammys\$

RECORDS

(P) 1987

(C) 1987

**Produced &
Arranged by:
Prince Jammys**

Phone: 38880

**Distributed by:
Dynamic
Sounds**

**15 Bell Road,
Kgn., 11
923-9138,
923-9168**

**Arranged by:
Stealie &
Cleavie**

**Made In
Jamaica**

WEAR YU SIZE

(Lt. Stitchie)

LT. STITCHIE

ALL RIGHTS RESERVED

jammy\$

RECORDS

JAMMYS

Arranged by
Stealie &
Cleavie

Made In
Jamaica



(P) 1987

(C) 1987

Produced &
Arranged by:
Prince Jammys

Phone: 38880

Distributed by:
Dynamic
Sounds

15 Bell Road,
Kgn., 11
923-9138,
923-9168

VERSION
Eng. Jammys &
Bobby Digital

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VP RECORDS
170-03 JAMAICA AVE
QUEENS N.Y. 11432
(Ph.) (212) 291058

(P) 1981
Made in
Jamaica
Writ., Arr.,
Pro. by:
Leroy
Smart
Dist. by:
Solomonic
Records

**SHE LOVE IT
IN THE MORNING**

**Leroy Smart
LEROY SMART**

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(P) 1981
Made in
Jamaica
Writ., Arr.,
Pro. by:
Leroy
Smart
Dist. by:
Solomonic
Records

VERSION
DUB IT IN THE MORNING

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HIGH NOTE

SP 801 A

45 rpm

**High Note
Music Ltd.**

© 1976

MAKE LOVE TO ME IN THE DARK

(Sonya Spence)

SONYA SPENCE & SKY NATION

Dist. Nationally By Beta Records

HIGH NOTE

SP 801 B

45 rpm

**High Note
Music Ltd.**

© 1976

LOVE ME

(Sonya Spence)

SKY NATION

Dist. Nationally By Beta Records

BLEND THEM PRODUCTION



Produced by:
Evert on Williams
& Oniel Russell
Published by:
Blend Dem Music

(P)©1999
Made In
jamaica

Side A

H.I.M. SELASSIE I

(R. Bennett/O. Russell)

DETERMINE

Distributed by:
Blend Dem Prod.
Hayes Corn Peice
Clarendon
Tel.: 986-5190
Fax: 986-5069

Website:
[jamaicamarketplace.
com/blenddem/](http://jamaicamarketplace.com/blenddem/)

email:
blendem@cwjamaica.com

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BLEND THEM PRODUCTION



Produced by:
Evert on Williams
& Oniel Russell
Published by:
Blend Dem Music

(P)©1999
Made In
jamaica

Side B

**STONE COLD
ONIEL RUSSELL**

Distributed by:
Blend Dem Prod.
Hayes Corn Peice
Clarendon
Tel.: 986-5190
Fax: 986-5069

Website:
[jamaicamarketplace.
com/blenddem/](http://jamaicamarketplace.com/blenddem/)

email:
blendem@cwjamaica.com

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Black Zodiac



Side 1

Produced by
JIMBO
Distributed by
Dynamic
Sound

15 Bell Road

Tel: 92-39168
92-39138

Made in
Jamaica
(P) 1982

YO - YO
JOHNNY OSBOURNE

UNAUTHORISED COPYING OF THIS RECORDING IS STRICTLY PROHIBITED

Black Zodiac



Produced by
JIMBO
Distributed by
Dynamic
Sound

15 Bell Road

Tel: 92-39168,
92-39138

Made in
Jamaica
(P) 1982

VERSION

UNAUTHORISED COPYING OF THIS RECORDING IS STRICTLY PROHIBITED

XTERMINATOR

Produced &
Arranged by
P. SURRELL

(P) (C) 1995

Goldplate Music
Publisher Ltd

Made in Jamaica.
West Indies

SIDE A

CRY TO ME
MARCIA GRIFFITHS

UNAUTHORISED
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XTERMINATOR

Produced &
Arranged by
P. BURRELL
(P) (C) 1995

Goldplate Music
Publisher Ltd

Made in Jamaica,
West Indies.

SIDE B

VERSION

UNAUTHORISED COPYING IS STRICTLY PROHIBITED.

EXTERMINATOR

Produced &
Arranged by
P. Burrell
(C) 1988
(P) 1988

Phone:
92-61204
62036

SIDE A

Distributed by
Dynamic Sounds
15 Bell Road
Kingston 11
Jamaica W.I.
Phone: 923-9168
923-9138

Made in Jamaica.
West Indies

ONLY BEGUN
FRANKIE PAUL

UNAUTHORISED COPYING IS STRICTLY PROHIBITED

EXTERMINATOR

Produced &
Arranged by
P. Burnett
(C) 1988
(P) 1988

Phone:
92-61204
62036

SIDE B

Distributed by
Dynamic Sounds
15 Bell Road
Kingston 11
Jamaica W.I.
Phone 923-9168
923-9138

Made in Jamaica.
West Indies.

VERSION

UNAUTHORISED COPYING IS STRICTLY PROHIBITED



Love Promotions

Prod. by
Jimmy Riley &
Tinga Stewart
Pub. by
Janimar Music/
CAPAC

Dist by
Tuff Gong
Int'l
220 Marcus
Garvey Dr.
Kgn 11
Tel: 92-39380-4

LOVE THRONE
(N. Suppria)
SNAGGA PUSS

All Right Reserved



Love Promotions

Prod. by
Jimmy Riley &
Tinga Stewart
Pub. by
Janimar Music/
CAPAC

Dist by
Tuff Gong
Int'l
220 Marcus
Garvey Dr.
Kgn 11
Tel: 92-39380-4

VERSION
BACKED BY NAMI

All Right Reserved

STAR★TRAIL

Published by
Tamaljayo Music

ASCAP
Distributed by:
Star Trail Records

Shop # 17
Washington Plaza
Kingston 20
Tel.: 934-4753-4

Side One

45rpm

Produced by
R. Bell,
Made In
Jamaica

(P)(C) 1999

LEADERS MISTAKE
(P. Elliott)
PAUL ELLIOTT

UNAUTHORISED COPYING OF THIS RECORDING IS STRICTLY PROHIBITED

STAR★TRAIL

Published by
Tamaljayo Music
ASCAP

Distributed by:
Star Trail Records
Shop # 17
Washington Plaza
Kingston 20
Tel.: 934-4753-4

Side Two

45rpm

Produced by
R. Bell,

Made In
Jamaica

(P)(C) 1999

VERSION

UNAUTHORISED COPYING OF THIS RECORDING IS STRICTLY PROHIBITED

DIGITAL-B



(P) (C) 1989

Made In Jamaica

VERSION

Produced by:
B. Dixon
(Bobby Digital)

&

M. Jameison
Arranged by:
Bobby Digital
Sterlin & Cleevie

Dist. by:
Dynamic
Sounds
15 Bell Road,
Kingston 11
923-9138
923-9168

UNAUTHORISED COPYING STRICTLY PROHIBITED



Pub . by
Germain Music

Dist by
Penthouse Dist
Company Ltd.
56 Slipe Rd.
Kgn 5
Tel: 92-97446

SUT 001

REMIX



14 Retirement
Rd.
Kgn. 5

(P) 1981
Made in
Jamaica
Writ., Arr.,
Pro. by:
Leroy
Smart
Dist. by:
Solomonic
Records

STOP CRITICIZING

L. SMART

LEROY SMART

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(P) 1981
Made in
Jamaica
Writ., Arr.,
Pro. by:
Leroy
Smart
Dist. by:
Solomonic
Records

VERSION
L. SMART
ROOTS RADIX BAND

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Side A

**Produced by:
Denroy Morgan
and
Morgan Heritage
Published by:
Denroy Music
ASCAP
Allahson Music**

**Distributed by:
Penthouse
Distributors
6 Ballater Ave.,
Kingston 10
Jamaica, W.I.**

DM.004A

FELLOWSHIP

(D. Morgan, P. Morgan, T. Hibbert)

Toots Hibbert/Morgan Heritage

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Produced by:
Denroy Morgan
and
Morgan Heritage
Published by:
Denroy Music
ASCAP
Side B

Distributed by:
Penthouse
Distributors
6 Ballater Ave.,
Kingston 10
Jamaica, W.I.


DM.004B

WI NUH WANT NO MORE
(S. Jones)
Stevie Culture

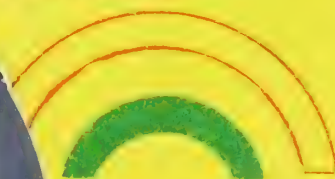
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BLACK STAX

RECORDS



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RESERVED



A RAINBOW
MUSIC

b. 82

S.S. 00.11
Prod. Inc.

Produced &
Arranged by:
L. Hyatt

DUB CONFERENCE
Part II
LEON HYATT



MISTER

Produced by
BLACKBEAR
SINCLAIR

SIDE A

MADE IN JAMAICA
Distributed by
SONIC SOUNDS
25 Retirement Rd.,
Kingston 5
Tel: 61204/62036

TSY - 841142

FALSE PREACHER

(J. Riley & D. Scott)

JIMMY RILEY & SCOTTY

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PRODUCED BY
BLACKSEARD
SINCLAIR

MISTER MIPAY

SIDE B

MADE IN JAMAICA
Contributed by
NIC SOUND
Barrington Rd.
Kingston 5
Tel: 61204/62036

VERSION

SLY Robbie Herbie & Gilly

WOLFE RICHMOND



A
SIDE
STR 59A
STINGRAY ENT. LTD.
Tel:0181 930 0132
Fax:0181 933 1694

LIVE UP
(A. Campbell, C&R. Mcleod)
AL CAMPBELL

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STINGRAY

records



B

SIDE

STR 59B

STINGRAY ENT. LTD.

Tel:0181 930 0132

Fax:0181 933 1694

MUZIK STREET

(C&R. Mcleod)

STINGRAY ALL STARS

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KINGS OF KINGS

(CANADA)

RECOR

LABEL

Produced by:
K. Williams &
Rock Stone Production
Exec. Producer:
C. Levy

(P) (C) 2003

MADE IN JAMAICA

SIDE A

Distributed by:
IN DE STREETZ
The Domes, Unit 3
85 Hagley Park Road
Kingston 11
Tel.: (876) 960-2104
960-8498
Fax.: (876) 929-3767

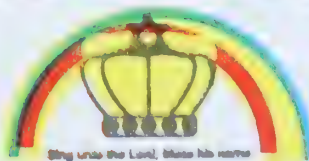
PUSH LADY PUSH

(K. Williams)

BLACK LION

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DUPLICATION OR COPYING ARE VIOLATIONS OF APPLICABLE LAWS



KINGS OF KINGS

(CANADA)

RECORD LABEL

Produced by:
H. Ferguson
Exec Producer:
C. Levy

(P) (C) 2003
MADE IN JAMAICA
SIDE B

Distributed by:
IN DE STREETZ
The Domes, Unit 3
85 Hagley Park Road
Kingston 11
Tel.: (876) 960-2104/
960-8498
Fax.: (876) 929-3767

BABY I LOVE YOU

(E. Ellis)

**GENIE SLICK &
CAPLETON**

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Produced by:
Gordon 'Flash' L
& Carl 'Sinbad'
Dwyer
Mixed by:
Michael 'Cue'
Johnson

FLA187213
FLA0024

Distributed by:
Sonic Sounds
25 Retirement Road
Kingston 5
Tel.: 926-1204

THERE IS A LIGHT

(M. Taylor)

MIKEY GENERAL



Produced by:

**Gordon 'Flash' Lee
& Carl 'Slabad'**

Dywer

Mixed by:

Michael 'Cue' Johnson

Distributed by:

Sonic Sounds

25 Retirement Road

Kingston 5

Tel.: 926-1204

VERSION

BIG

Made in
England

Trojan Music

© 1972

BG 331-A

R

THREE TOPS TIME

(Edwards)

DION AND THE THREE TOPS

Produced by:
RUPIE EDWARDS

PROHIBITED

RECORD

AND

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OF THIS

RECORD

IS

PROHIBITED

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Made in
England

Trojan Music

© 1972

BG 331-B

TOPS (Version)

(Edwards)

UNDERGROUND PEOPLE

Produced by:
RUPIE EDWARDS

PROHIBITED

RECORD

OF THIS

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100 - 0. JAM
LABEL

TEST
COPY

Salassie
KORU - MULLOR

Come My FRIENDS
AL STEWART.

stardust RECORDS

This Side
Stereo
45 RPM
3:27

SR8701A
Produced By:
Scott Lea
Engineered By:
George Louvis &
Scott Lea

HEADTHROB **I'll Never Drink Again** (Scott Lea)

Scott Lea Publishing BMI

© 1987

© 1987 Stardust Records 615 Valley Rd. Upper Montclair, NJ 07043 All Rights Reserved Made In USA

stardust RECORDS

The Other Side
Stereo
45 RPM
3:48

SR8701B
Produced By:
Scott Lea
Engineered By:
George Louvis &
Scott Lea

HEADTHROB I'll Never Drink Again (Throbing Mix)

(Scott Lea)

Scott Lea Publishing BMI

© 1987

© 1987 Stardust Records 615 Valley Rd. Upper Montclair, NJ 07043 All Rights Reserved Made in USA



Crown International Pictures

Copyright '77

OCT 19 1977

45 RPM

THE VAN

CUT 1 — 30 SECONDS

CUT 2 — 30 SECONDS

CUT 3 — 30 SECONDS



CALIFORNIA



TAKE A BITE OUT OF CRIME

A MESSAGE from THE Crime Prevention Coalition

© 1979 The Advertising Council, Inc.

CP-281
(CP-281-A)

33 $\frac{1}{3}$ RPM
SIDE 1

- | | |
|--------------|-----|
| 1. "Mystery" | :60 |
| 2. "Song" | :60 |
| 3. "Song" | :30 |
| 4. "Book" | :20 |

Volunteer Agency
Dancer Fitzgerald Sample, Inc.

A Public Service of this Station &
The Advertising Council



CALIFORNIA



TAKE A BITE OUT OF CRIME

A Message from the Crime Prevention Coalition

© 1979 The Advertising Council, Inc.

CP-281
(CP-281-B)

33 $\frac{1}{3}$ RPM
SIDE 2

- | | |
|---------------------|-----|
| 1. "Airport" | :20 |
| 2. "Car" | :10 |
| 3. "Going Shopping" | :10 |

The following spot can be localized:

- | | |
|-------------|-----|
| 4. "Parade" | :30 |
|-------------|-----|

*Also provided is a :04 "intro" by
McGruff, the Crime Dog.*

- | | |
|--------------------|-----|
| 5. "McGruff intro" | :04 |
|--------------------|-----|

Volunteer Agency
Dancer Fitzgerald Sample, Inc.

**A Public Service of this Station &
The Advertising Council**



ACEM

MEGA RECORDS & TAPES, INC. U.S.A.



CHIP CHIP

(J. Barry-C. Crawford-A. Resmick)



PROMO COPY

MONO

MR-203

M3QM-1832

2:15

(Intro Time 0:07)

VIVA MUSIC,
INC. BMI

PATSY SLEDD

Prod. by Larry Rogers

© 1973 Mega Records

AGEM

MEGA RECORDS & TAPES, INC. U.S.A.

CHIP CHIP

(J. Barry-C. Crawford-A. Resmick)

PROMO COPY

STEREO

MR-203

M3QS-1832

2:15

(Intro Time 0:07)

VIVA MUSIC,
INC. BMI

PATSY SLEDD

Prod. by Larry Rogers

© 1973 Mega Records

Revelation Lectures

by Richard Pollard



VOICE OF PROPHECY Lecturer



Revelation Lectures

by Richard Pollard

1 THE 4 MYSTERIOUS HORSEMEN & 7 SEALS



Revelation Lectures

by Richard Pollard

5 DID THE CROSS CHANGE GOD?



Revelation Lectures

by Richard Pollard

2 INVASION FROM OUTER SPACE
Are UFO's real? — Are other worlds inhabited?



Revelation Lectures

by Richard Pollard

6 CHILD ABUSE, HERPES, BURNOUT
KIDS OUT OF CONTROL



Revelation Lectures

by Richard Pollard

3 WHAT IS SIN?
Does it really matter?



Revelation Lectures

by Richard Pollard

7 HEAVEN HELP US
Help Is Only 3 Steps Away



Revelation Lectures

by Richard Pollard

4 THE 7 LAST PLAGUES



Revelation Lectures

by Richard Pollard

8 THE DEVIL IN DEATH ROW
And 1,000 years of nothing.



GRACE CHURCH OF CHRIST
"MORE LIFE IN THE SPIRIT"

5-23-'84

Tape 7

GRACE CHURCH OF CHRIST
"MORE LIFE IN THE SPIRIT"

6/20/'84

Tape 10

GRACE CHURCH OF CHRIST
"MORE LIFE IN THE SPIRIT"

5-30-84

Tape 8

GRACE CHURCH OF CHRIST
"MORE LIFE IN THE SPIRIT"

6/27/'84

Tape 11

GRACE CHURCH OF CHRIST
"MORE LIFE IN THE SPIRIT"

6-6-'84

Tape 9

GRACE CHURCH OF CHRIST
"MORE LIFE IN THE SPIRIT"

7-11-'84

Tape 12

WHOM SHALL HE TEACH KNOWLEDGE?

AND WHOM SHALL HE REVEAL TO

UNDISCOVERED MYSTRIES? THEN THEY

ARE KEPT FROM THE EYES OF ALL

DOWN FROM THE CLOUDS. FOR

THEY MUST BE LONG PRESENT

UNTIL THEY PRESENT LIKE MEN

LIFE. LIFE FOR LIFE. HERE A

LIFE FOR HERE A LITTLE.

ISAIAH 28:9

C. S. LEWIS

NEW EARTH MINISTRIES

1. **THE**
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Daniel 7

C Barnes

DID GOD CREATE THE EARTH
IN SEVEN DAYS ?

CLIFTON BARNES

DOES COLOSSIANS 2:16 MEAN WE DON'T
HAVE TO KEEP THE 7TH DAY SABBATH ?

Clifton Barnes

-HELL- WILL IT BURN FOREVER

CLIFTON BARNES

Revelation 12

C Barnes

Revelation 13

C Barnes

Revelation 14

C Barnes

Saul and the Witch of Endor

C Barnes



**MEDICINES FOR THE SOUL:
AROMATHERAPY
PRACTITIONER'S
AUDIO CASSETTE COURSE**

**By
Hakim G.M. Chishti, N.D.**

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**The Chishti Company
Oxford, New York 13850
U.S.A.**

There are 122,786 Major Reasons why you should buy these elegant fragrances from Attar Bazaar, plus the four usual Minor Ones.

We understand that if you satisfy your customers, they will reward you with repeat purchases. That's what success in the retail business, or any business, is all about. And, candidly, we can help. You can have total confidence in us, for many reasons. First, there are the Four Minor Reasons Why ...

1. Friendly Service

Yes, you can have confidence that you'll receive our famous "We Love You" Service. And this service is quick! We process all orders online with state-of-the-art computers. Your order is instantly printed out on high speed printers and immediately sent to the fulfillment department in the next room. All of our stock is pre-filled, so if your order is received before noon, it goes out in the next UPS pick-up. Plus, we offer all available special and express services.

We will make you happy. We will make you satisfied. It's as simple as that. What we promise is what we deliver. We do not sell through distributors, on purpose, because we want to make sure that you're getting exactly what you need to succeed with our products ... to make money. So you don't have to wonder "if" it's been shipped ... No calling back to check up on orders. And, there's a few more of those "little touches" in service too ... like your 24-hour Fax order line, your 800 Tollfree order line. Free displays, free customer literature, free sampler replacements.

2. Great Selection

Yes, you can have confidence that you'll always get the best selection. Selection to us means "Always in Stock" ... so



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2. Great Selection

Yes, you can have confidence that you'll always get the best selection. Selection to us means "Always in Stock" ... so you don't waste time and accounting on "backorders" and long weeks and months out of stock. And you'll never catch us trying to "dump" slow selling merchandise, and calling it a "sale." Hardly. We only supply you with the best selling, first quality oils. These will sell for you month in, month out, generating steady profits from a very, very small space. Just think of the times people "got sold" merchandise, but realized a few weeks later that they "got stuck", because the promotion faded and distributors went on to "something else." That won't happen with us.

3. Astounding Quality

Yes, you can have confidence in our Quality, because you know and we know that "Quality Sells." ... One of our customers, a medical doctor, recently wrote from Germany ... "Simply the Best, Finest Fragrances, I Believe, in the World." Why? Because we actually did search the whole world, and brought back only the finest ... from Tunis, Pakistan, India, Egypt, France ... and we have rejected over 2,000 scents to produce these famous best selling fragrances. Plus, even more "little extras," like using only high quality bottles (so they don't break), and special expensive Polyseal caps to prevent leakage. We think these are the "touches" that make up quality. And your customers will appreciate our care and concern, too.

4. Priced for Profits

Yes, the price is right, alright. Big 100% margins mean \$200, \$300, \$500 and more in pure, sweet PROFITS, every month ... from only one-half square foot of space! Just think of how many products (you probably even have some now) that just "sit there" ... often for months ... without producing even one penny for you? Well, no more! These Attar Bazaar scents are priced very competitively, considering their quality is on a par with the finest fragrances costing up to hundreds of dollars an ounce. The finest quality does cost a little more. Don't let the one dram bottle fool you, either. They're so powerfully pure, they last up to one year. Your customers will realize that it costs less than a few pennies a day to use fragrances that up until now only the very wealthy and famous could discover or obtain, at any price.

~ Now, please see the back page for the Major Reasons ~



The 122,786 Major Reasons Why ...

Yes, that's how many satisfied customers have purchased over \$1,000,000 of our world-famous Attar/Bazaar fragrances in the past 10 years! Many have had their lives changed dramatically for the better, both physically and spiritually. We believe the following typical samples from the hundreds of unsolicited letters are our richest reward.

Dear Attar Bazaar,

Your oils are Great!!! I've used/tried a lot of different oils, but yours are truly the best I've ever come across. You might want to suggest in your brochure that the massage lotion is also excellent for moisturizing. Keep up the good work!

—Jennifer H.
Phoenix, AZ

Dear Attar Bazaar,

I am so pleased with the quality of your oils. And what a wealth of information. The quality, depth and strong feeling of service is most evident in your information. Thank you again for your service.

—Elayne Martel
Stanford, CA

Dear Friends,

Here's another order. I've been a customer for five years now. You know, I don't even bother trying new products anymore. Nothing can even come close!

—Jack S.
San Francisco, CA

Dear Friends,

This is my second large order. I'll be honest with you. I spent the past six months buying oils from all the other companies, thinking I could find some better than yours. There just isn't anything close. Yours are the BEST, period!

—Valerie Kendrick
Washington, DC

Hello Iman,

I just got your package this morning. I've been through all of the contents. I really just don't have the words to describe how incredibly wonderful your oils are. I just wanted you to know that.

—Vince O'Reilly
Quebec, Canada

Dear Attar Bazaar,

I recently received a gift of your Arabian Wild Rose oil. It continues to haunt me and I would like to order more...You were speaking the truth when you spoke of the purity of your oils.

—Mrs. C.A.
Tucson, AZ

Dear Attar Bazaar,

Thank you for your speedy service and wonderful oils! Please send another Tunisian Amber, Egyptian Musk and French Gardenia.

—Christa
Ontario, Canada

Dear Friends,

I have never enjoyed something so much! The oils are so beneficial, even for animals. My cat loves the oils!

—Pat Donovan
Mt. Sinai, NY

Dear Friends,

I have been a faithful user of your oils for 10 years now ... there are simply no other oils which compare.

—Cere Loeb
Santa Fe, NM

Dear Iman,

Virtually every inquiry to your company is handled with a grace and friendliness worthy of your name.

—Raelia Lyn
Chicago, IL

Dear Attar Bazaar,

Yours are the best-selling products we carry!

—Maria's Garden
Pandora, OH

Dear Attar Bazaar,

Please accept our order for more of your very fine oils...Thank you for your service, sincerity, products, consideration and help.

—S. B.
Amherst, MA

Dear Attar Bazaar,

Your oils arrived today and, as usual, they are simply, absolutely, beautiful!

—Toni Eisman
Jupiter, FL

Dear Folks,

We just love your massage lotion. Sold it out immediately!

—Meadowsweet Herbs
New York City

Dear Dr. Chishti,

I am writing this letter to express my appreciation for the way, as a customer of your company, are treated. We believe in the purity of your products, and that belief I pass on to the staff and customers.

—K. C.
Pittsfield, MA

Dear Dr. Chishti,

This letter has been in my thoughts many times - but here it is on paper. I have been using your attar oils for two years.

I have never used such wonderful oils even though before your attars I had used many pure essential oils. I never have smelled anything so unique and uplifting. Since using the oils I have noticed many subtle changes, and these changes have been both gentle and beautiful. Thank you for your blessings.

—Anne Wellemeayer
Loveland, CO

Dear Attar Bazaar,

Yet another testimonial...My favorite compliment was when a man said 'You smell like a fresh garden.' I was wearing the Arabian Wild Rose.

—Lenore Chudd
Van Nuys, CA

Dear Attar Bazaar,

I recently had the delightful experience of smelling your attar oils. They are almost intoxicating in their sensual beauty...they seem to turn one's mind inward to a more subtle, inner beauty. Thank you for your uplifting products.

—Linda F.
San Francisco, CA

Dear Friends,

Your customer literature is absolutely outstanding. The best I've seen in the business.

—G. E.
Minneapolis, MN



YOUR SMALL-SPACE HI-PROFIT CENTER!

Attar Bazaar ♦ Fragrances of Nature

Proven Sales

Attar Bazaar alcohol-free fragrances are imported directly from Tunis, Lahore, Paris, Delhi, Egypt and other scent capitols of the world. These elegant scents are unparalleled for their beauty and depth of scent. During two years of market research, we reviewed over 2,000 first quality natural perfumes from the world over, and the "top twenty" in the Taj Mahal are the overwhelming favorites.

Free Display & Customer Literature

You receive a lovely handmade oak display board, poly-sealed to keep it looking fresh and appealing (and we replace it free if you need to). Includes our classic Egyptian Musk (our best seller for ten years), famous florals such as Arabian Wild Rose, Tunisian Jasmine, Lily of the Valley, Gardenia and Patchouli, plus the intoxicatingly rich Amber, Frankincense and Myrrh and many more. This attractive display takes up less than one-half of a square foot, yet earns hundreds of dollars a month in profits for many stores! These displays have pulled in profits for stores just like yours for 10 years. Customers can sample these elegant perfumes and read customer literature without tying up your sales people. Oh yes, we give you free display sampler replacements. Just mention which ones you need when you call in your next order.

Highest Quality & Concern

East Indian and North African Attars are natural essential oils and perfume blends that have been regarded as the best on earth for over 1,500 years. They are 100% alcohol-free, and contain no synthetic dilutants or extenders. They are deep, rich and captivating, the type of fragrances 95% of your customers will buy eagerly!

All of our products are cruelty-free, because none ever have been or will be tested on animals. A portion of our profits go to non-profit charities and organizations which help alleviate hunger and poverty worldwide.

Generous Wholesale Discounts!

You make a full 100% markup! Easy re-ordering direct on our Tollfree or FAX numbers. You don't have to deal with out-of-stock distributors. Our first quality bottles have leak-proof polyseal caps. And you get fascinating sales-boosting customer literature. And orders over \$700.00 earn an extra 5% bonus discount, and 10% over \$1,500! Plus frequent specials offer even larger profits on our most popular lines!

National Advertising & Publicity

Attar Bazaar products are specifically recommended by America's leading experts--in the bestselling popular books---*Art of Aromatherapy*, *The Traditional Healer*, *Aromatherapy for Women*, *Book of Sufi Healing*, etc. **Author appearances and workshops** can be arranged IN YOUR STORE. Also available is a mini-course on Aromatherapy, for your sales people to become quick experts on use of oils. **National Advertising** in *East West*, *New Age*, *Whole Life Times*, *Whole Foods*, and many others.

Your Key to Month-in, Month-out Profits!

The Taj Mahal

Our bestselling sales package. You get 4 each one dram bottles (lasts for several months) of our top 20 attars:

Tunisian Amber Tunisian Frankincense
Arabian Wild Rose Tunisian Sandalwood
Egyptian Shalimar White Opium
Tunisian Patchouli Egyptian Musk
African Blue Violet Sherif
Persian Shafayat Tunisian Myrrh
Tunisian Jasmine Mysori Sandal No. 1
African Lily of the Valley French Gardenia
Blue Nile Sudanese Black Rose
Jannat al-Ferdous Tunisian White Musk

You also get our FREE HANDMADE OAK DISPLAY, with a sample of each oil firmly affixed in board, so they can't be shoplifted. Each bottle has its own sampler dipstick.

~ **The Taj Mahal** ~
only \$399.00

Also available--
The Eastern Garden--Same 20 Scents,
With two each of selling stock.
Just \$199.00



It instantly became our best-selling product!

We captured a \$250 "Spa Experience" for you in this 8 ounce bottle.

❖ Aromatherapy Massage Lotions ❖

If you're looking for the absolutely finest massage and moisturizing lotion, this is it! Yes, this tremendous product is the lotion of choice at the famous Center for Rejuvenation in Beverly Hills and the legendary Kriplau Center in Massachusetts, as well as the official massage lotion at the top natural healing college in America. Why?

This classic formula starts with two of the finest skin softeners and conditioners on earth: sweet almond and olive oils. Then we add the healing properties of Vitamin E and apricot kernel oil.

Then three aromatherapy formulas (based upon the original herbal texts of Avicenna, the founder of aromatherapy) are added to adjust specifically for the three applications people request most.

This lotion is perfectly suited for both massage and moisturizing, because it is so pure, that it is almost instantly absorbed into the skin, leaving no greasy film whatsoever.

For the Body

Use this for pre- and post-exercise workouts, health walking, jogging, weight lifting. Or, if you're just full of aches and tensions. You'll really feel the soothing effects of amber, a million year old healing resin. Then we add Otto of Rose (it costs us \$7,000 a pound!) for its unparalleled effect in conditioning the skin. And violet for its moisturizing effects. We also add Mysori Sandalwood, known as "Liquid Gold," because it helps to quiet, soothe and balance all of the metabolic actions of the body.

For the Mind

In today's stress-filled world, full of complex decisions and mental pressures, this amazing formula helps create a tranquil state of mind. It contains oils of jasmine to boost your "mental energy" while dissolving clouds of frustration, depression and confusion. Plus patchouli to focus attention and improve memory, myrrh to resolve emotional conflicts, and Otto of Rose, for its ability to kindle the most pleasant memories and positive attitude.

Just pour a capful in a steaming hot bath, and relax for ten to fifteen minutes. You'll be amazed at how revitalized you feel, mind alert, confidence boosted, feeling like you're ready to start the day all over again.

For the Soul

This is the biggest seller of all our products—most likely because today people seek a spiritual basis to, and want a higher meaning in life. To be used before meditation, attending religious and spiritual activities, this blend opens the heart to a compassionate Love, and generates a feeling of service to humanity. The unique aromatherapy formula is based upon the healing practices of the mystics of India, and contains amber, frankincense, henna flowers, jasmine, rose, and sandalwood.



❖ Aromatherapy Massage Lotion blends
❖ Available in 8 ounce and 4 ounce poly bottles.

Guaranteed to Sell! ... You Can't Lose!

***Purchase either of our two main selections, put
the beautiful oils out and let your customers try
them for 30 days. If they don't sell, send them
back, and we'll give you your money back!***

***Call Right Now!
1-800-344-7172***

***And Receive A "Special Gift Bonus"
Worth up to \$100
On Your First Order!***

❖ ❖ ❖



Aromatherapy Certificate

Yes, when you enroll in the course you'll receive this handsome certificate personalized with your name, suitable for framing, from the respected American Institute of Unani Medicine. If you are a practitioner, you will be proud of this addition to your credentials.

Compare at \$300, \$400 or More!

If you were to attend a seminar or school to obtain this kind of information, it very likely would cost \$300, \$400 or even more. But I am able to make to make a limited number of the complete courses available at a cost of only \$150.00, plus \$10 for shipping & handling due to the large size of the materials. Your total cost for the Course and all materials is just \$160.00! But you must order promptly, because this offer is good only while supplies last, no exceptions! Don't be disappointed, Order Right Now!

SPECIAL FREE BONUS !!! MAKE BIG MONEY WITH HIGH-PROFIT WORKSHOPS & SEMINARS!

When you order the Course you'll also receive my SPECIAL REPORT on "How To Make Up To \$1,000 A Day & More With Health Workshops & Seminars, ABSOLUTELY FREE! This "insider" report contains all you need to know to bring people to your programs on any health topics—the most popular seminar fields today! Many people have used the same methods in this Special Report, and earned up to several thousand dollars in ONE DAY! This Special Report will be sent only as long as supplies last. Value of this Report is \$25.00.

To Obtain the Course

Fill out the information on the enclosed "Order Form." Be sure to print clearly your name *exactly as you want it on your Certificate* in the special place provided. Mail in the enclosed envelope immediately.

**FOR FASTER SERVICE, CALL IN
YOUR CHARGE CARD ORDER NOW!
607-843-6011 * VISA/MC ACCEPTED
Or Use Enclosed Envelope!**

SPECIAL NOTICE: Programs can be arranged for natural foods stores, health products companies, schools and organizations featuring Dr. Hakim Chishti, highlighting and utilizing company products and nutritional information. Please call Hakim Chishti at 1-607-843-6011 so we can discuss which programs you'd like to present and when you'd like to do so. Audiences around America consistently give top marks to these programs. And we can prove it!

"I received the Aromatherapy Course 2 weeks ago and am delighted with it. The oils are the best quality oils I've seen and used. The Course has shown me many other uses attars and essential oils have besides being used only as a fragrance."

E.L. Bey, East Orange, NJ

**Free! Special Report: How to
Make \$1,000 IN ONE DAY & LOTS MORE!
With High-Profit Workshops & Seminars !**



*These profound healing "secrets" ...
Can become your keys to Success!*

Announcing...

The Aromatherapy Practitioner Course

by Hakim G.M. Chishti, N.D.

Everyone wants to be loved and healthy, to be appreciated and to enjoy happiness. For centuries, the traditional healers of the East and India have known that natural plant oils provide a powerful key to unlock creativity, resolve emotional problems, develop spiritual powers and enhance natural beauty. Now, with this tremendous course, you will possess this profound and fascinating knowledge, and be able to share it with your family, clients and friends.

This Original Aromatherapy Course has been developed by Hakim G.M. Chishti, N.D., following fifteen years of worldwide research and first-hand study with healing masters in Afghanistan, Pakistan and India. The course information is not technical or scientific, but rather provides *practical, immediately useful techniques* for using plant oils.

Whether you are a physician, massage therapist, interested lay person or student, you'll be able to put the information to work the day you receive the course, and for many years to come. If you already are a practicing Aromatherapist, you'll find this course provides the dimension to your work you've been looking for, concentrating on the emotional and spiritual realms—the very aspect of health and healing people most need today.

From The Chishti Company
The Fragrance People!
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The Chishti Co. ~ P.O. Box 897 ~ Oxford, NY 13830

"This letter has been in my thoughts many times...I took the Aromatherapy Course, even though before the course I had used many pure essential oils, I have never smelled anything so unique and uplifting as the oils that came with the Course. I have noticed many changes since using the oils, and these changes have been both gentle and beautiful. I do thank you for your blessings.

—Ann Wellemeyer, Loveland, CO

A few words about who we are and what we do...

Dr. Hakim Chishti, a naturopathic physician and Director of the American Institute of Unani Medicine, is well-known in the natural health community. The author of 12 books from major publishers such as McGraw Hill, Grosset & Dunlap, and Dell Publishing, he is a former Fulbright Research Scholar who has personally studied for more than 20 years with the leading traditional healers in Afghanistan, Pakistan and India. Dr. Chishti is a popular workshop presenter, and has appeared at such significant health forums as Omega Institute, the National Health Federation, The Open Center of New York and the Islamic Society of North America.

Powerful secrets of this ancient art revealed!

These are the true "power" techniques that will seem practically miraculous when you use them. You'll discover the reason why all plants and herbs operate on a special principle according to their "essence." And by understanding how each floral fragrance works on the spiritual planes, you'll create an aura of confidence, harmony and love most people can barely imagine. Hundreds have taken this course, including medical doctors, chiropractors, massage therapists, and lay people. Their praise is unqualified and unanimous. Even if you consider yourself an "expert" in natural healing, you will truly be astonished at the priceless insights in this course. This is definitely knowledge that is found nowhere else!

A few Highlights of this Amazing Course!

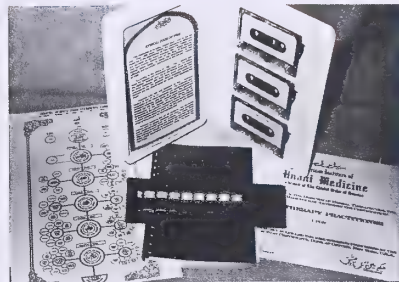
Improve Moods and Control Emotions—Learn Ancient Master "Secret Knowledge" of Mental and Emotional Properties of Oils. Special application points to instantly adjust moods, lessen depression, focus concentration, and create attitude of confidence.

Stations of the Soul—Identify stages of spiritual growth and discover which diseases are caused by imbalance of the soul—and how to correct them! Learn how to correct Stations of Egotism, Heart, Soul, Divine Secrets and Divine Unity. Plus details of the most powerful spiritual oils.

Use the "Scents of the Prophets"—Amber, Frankincense, Myrrh, Rose, Sandalwood, Jasmine and many more, to attune the mind and emotions for dispelling evil and bad psychic forces, to calm the mind and emotions for meditation and beautiful contemplation.

How to Make Your Own Massage Lotions, Beauty and Hair Care, Salves, Incense, and More Using All Natural Plant Essences. And, how to grade oils, quality and types of manufacture, and proper oils to use to extend expensive oils.

Practical Information complete with Practitioner's Handbook, Audio Cassette Lessons, Aromatherapy Chart and Professional Aromatherapy Kit.



Here is what you get!

- **MEDICINES FOR THE SOUL:** A comprehensive study text in handy spiral binder. Contains step-by-step instructions, diagrams, charts, US & foreign attar sources, properties and actions of dozens of oils. NOT SOLD IN BOOKSTORES. Value \$35.00.
- **AUDIO CASSETTE COURSE:** Three full one hour cassettes featuring detailed instruction by Dr. Hakim G.M. Chishti, author of The Traditional Healer, who trained for many years under revered masters in classic Near Eastern aromatherapy. Comes with high quality vinyl binder case, to keep for years. Value \$65.00.
- **STATIONS OF THE SOUL AROMATHERAPY CHART:** Dr. Chishti developed this exclusive hand-drawn chart of the seven stages of spiritual evolution, which gives the physical, emotional and spiritual imbalances, and provides specific attar oils to use for each. For quick and easy reference, allows you to apply the course principles immediately. Value \$15.00.
- **AROMATHERAPY PRACTITIONER'S CASE:** To provide you with the basic tools you'll need to apply the knowledge of the course immediately, Dr. Chishti has designed a special kit of the "basic nine" attar oils for you to work with—rich, captivating first quality attars of jasmine, sandalwood, amber, frankincense, rose, violet, patchouli, myrrh and Dr. Chishti's personal blend "Shafayat" (the Healer). Supplied to you in a custom-made leatherette kit, with room for your own special blends. Not sold separately, or in stores. ONLY TO COURSE GRADUATES. Attractive custom made leatherette case. Hundreds of applications from these alone. You do not have to buy additional expensive materials. You get everything you need with the course. Value \$125.00.

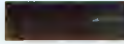
A GENERATION OF GIANTS



- W. A. Criswell
- Vance Havner
- E. V. Hill
- R. G. Lee
- John R. Rice
- Francis Schaeffer

Giants of the Pulpit Preaching the 24
Greatest Sermons Ever Delivered at
Thomas Road Baptist Church

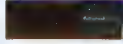
"Old Time Religion" B. R. Lakin
"A Christian Manifesto" Francis Schaeffer



TAPE 1
Side 1

24 Greatest Sermons Preached

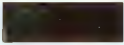
"Payday, Someday"
R. G. Lee



TAPE 2
Side 1

24 Greatest Sermons Preached

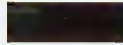
"Christ Is Lord" Lester Roloff
"What Is Christian Education?" W. A. Criswell



TAPE 3
Side 1

24 Greatest Sermons Preached

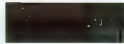
"Lordship Of Jesus Christ" S. M. Lockridge
"Asking And Receiving" John R. Rice



TAPE 4
Side 2

24 Greatest Sermons Preached

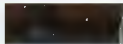
"Giving Living"
Chuck Millhuff



TAPE 5
Side 1

24 Greatest Sermons Preached

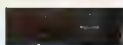
"God's Three Deadlines"
J. Harold Smith



TAPE 6
Side 1

24 Greatest Sermons Preached

"Home Before Dark" Vance Havner
"Who Made God?" B. R. Lakin



TAPE 8
Side 1

24 Greatest Sermons Preached

A GENERATION OF GIANTS





**VOICE OF
PROPHECY**

Revelation Lectures

by Richard Pollard



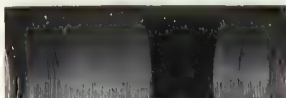
1 THE 4 MYSTERIOUS HORSEMEN & 7 SEALS



**VOICE OF
PROPHECY**

Revelation Lectures

by **Richard Pollard**



2

INVASION FROM OUTER SPACE

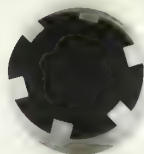
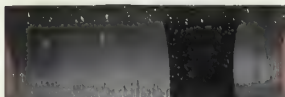
Are UFO's real? — Are other worlds inhabited?



**VOICE OF
PROPHECY**

Revelation Lectures

by **Richard Pollard**



3

WHAT IS SIN?
Does it really matter?



Revelation Lectures

by Richard Pollard



4

THE 7 LAST PLAGUES



**VOICE OF
PROPHECY**

Revelation Lectures

by **Richard Pollard**



5

DID THE CROSS CHANGE GOD?



**VOICE OF
PROPHECY**

Revelation Lectures

by Richard Pollard



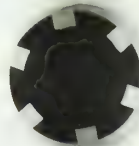
6

**CHILD ABUSE, HERPES, BURNOUT
KIDS OUT OF CONTROL**



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by Richard Pollard



7

HEAVEN HELP US

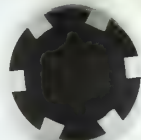
Help Is Only 3 Steps Away



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Revelation Lectures

by **Richard Pollard**



8

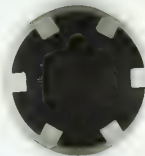
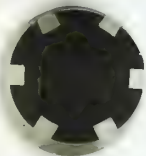
THE DEVIL IN DEATH ROW

And 1,000 years of nothing.



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9

THE ALIEN
Is Jesus Real?



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PROPHECY

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10

ADAM'S MOTHER'S BIRTHDAY



VOICE OF
PROPHECY

Revelation Lectures

by Richard Pollard

11



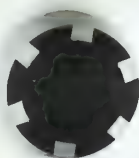
JESUS DIDN'T, THE DISIPLES
COULDN'T, WHO DID IT?



**VOICE OF
PROPHECY**

Revelation Lectures

by **Richard Pollard**



12

**When Catholics, Protestants & Jews
All Meet at the Same Confessional**



Revelation Lectures

by Richard Pollard



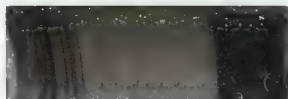
13 Are Speaking in Tongues & the Charismatic
Movement Christian or Devilish?



**VOICE OF
PROPHECY**

Revelation Lectures

by **Richard Pollard**



14

THE ANTI-CHRIST REVEALED

Every man, woman and child must decide



Revelation Lectures

by Richard Pollard



15

WHEN I WAS BURIED ALIVE

And now live to tell the story.



Revelation Lectures

by Richard Pollard



16

PROPHETS OR PSYCHICS?
How to Relate





Revelation Lectures

by Richard Pollard



17

HOW TO LIVE LONGER



**VOICE OF
PROPHECY**

Revelation Lectures

by **Richard Pollard**



18 THE MARK OF THE WOUNDED BEAST

His number is 666 — Who, What, When, Why?



Revelation Lectures

by **Richard Pollard**



19

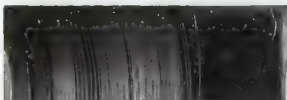
**ELIJAH WILL RETURN IN
OUR GENERATION**



VOICE OF
PROPHECY

Revelation Lectures

by Richard Pollard



20 THE SIN GOD WILL NOT FORGIVE



Revelation Lectures

by Richard Pollard



21 RECAPTURE THE FAITH OF JESUS

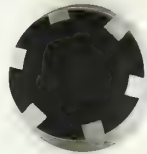
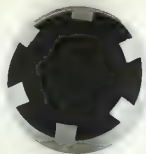


VOICE OF
PROPHECY

Revelation Lectures

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22



THE TRIP THAT LASTS FOREVER.
HOW DO WE GET THE TICKET?



Revelation Lectures

by Richard Pollard



23

HOW TO LIVE FOREVER



**VOICE OF
PROPHECY**

Revelation Lectures

by **Richard Pollard**



24

LIFE'S GREATEST QUESTION

GRACE CHURCH OF CHRIST
"MORE LIFE IN THE SPIRIT"

4/11/84

Tape I

ALAN

HOSANNA

11 00

SIDE A

1. INTRO
2. WORLD WIDE LOVE
3. CATCH THE PLACE A FIRE
4. LIVE THE LIFE YOU LOVE
5. CUT * CLEAR
6. VOLCANO

SIDE B

1. INTERLUDE
2. ALL FOR ME
3. WORDS, POWER, * SOUND
4. SHARP SHOTTER
5. CONQUER THEM
6. HOSANNA
7. SKLOOM SKLOOM

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CENTRAL

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ALL ARTWORK, LAYOUT, AND DESIGN:
MARKSTARR GRAPHX 888-339-7892

11 00

SiZLA

STAY FOCUS

1. PSALM 8 //

WRITER: KING DAVID UNDER THE INSPIRATION OF THE ALMIGHTY

MUSICIANS: S. DUNBAR / R. LYH - STUDIO: ANCHOR RECORDING - RECORDING ENGINEER:
GARFIELD McDONALD - MIXING ENGINEER: GARFIELD McDONALD - PUBLISHER: PUBLIC DOMAIN



2. SOUND THE TRUMPET //

WRITERS: M. COLLINS / D. DENNIS - MUSICIANS: E. SMYTH /

D. DENNIS - INSTRUMENTAL: TIME & SPACE - HARMONY: SIZZLA - STUDIO: ANCHOR RECORDING - RECORDING ENGINEER: ROBERT MURPHY - MIXING ENGINEER: CERRICA "SOLIE" HAMILTON - PUBLISHERS: ZABOGAUBHI MUSIC/ROYALTY NETWORK / DUPLATE MUSIC

3. WE'RE THE ONE'S //

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS - MUSICIANS: S. DUNBAR

D. DENNIS / C. MERIDITH / M. CHIN - HARMONY: SHERIDA / CONNIE - STUDIO: ANCHOR RECORDING - RECORDING ENGINEER: ROBERT MURPHY - MIXING ENGINEER: GARFIELD McDONALD - PUBLISHERS: ZABOGAUBHI MUSIC/ROYALTY NETWORK / DAT / DUPLATE MUSIC

4. THINKING ABOUT YOU //

WRITERS: M. COLLINS / D. DENNIS - MUSICIANS: S. DUNBAR

D. DENNIS / P. SMITH / L. COLEMAN / S. STANLEY - HARMONY: ALTHEA / SHERIDA / CONNIE - STUDIO: ANCHOR RECORDING - RECORDING ENGINEER: ROBERT MURPHY - MIXING ENGINEER: STEVEN STANLEY - MIXING STUDIO: STEVEN STANLEY RECORDING PUBLISHERS: ZABOGAUBHI MUSIC/ROYALTY NETWORK / DUPLATE MUSIC

5. ORIGINAL //

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS - MUSICIANS: S. DUNBAR / D. DENNIS

STUDIO: STEVEN STANLEY RECORDING - RECORDING ENGINEER: GARFIELD McDONALD - MIXING ENGINEER: GARFIELD McDONALD PUBLISHERS: ZABOGAUBHI MUSIC/ROYALTY NETWORK / DAT / DUPLATE MUSIC

6. DON'T //

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS - MUSICIANS: S. DUNBAR / D. DENNIS

STUDIO: ANCHOR RECORDING - RECORDING ENGINEER: DELROY POTTINGER - MIXING ENGINEER: GARFIELD McDONALD PUBLISHERS: ZABOGAUBHI MUSIC/ROYALTY NETWORK / DAT / DUPLATE MUSIC

1. DESTROY THE WICKED //

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS

MUSICIANS: S. DUNBAR / D. DENNIS - STUDIO: STEVEN STANLEY RECORDING - RECORDING ENGINEER: ROBERT MURPHY - MIXING ENGINEER: GARFIELD McDONALD - MIXING STUDIO: ANCHOR RECORDING - PUBLISHERS: ZABOGAUBHI MUSIC/ROYALTY NETWORK / DAT / DUPLATE MUSIC

2. MINE AND ONLY //

WRITERS: M. COLLINS / D. DENNIS - MUSICIANS: D. DENNIS / C. MERIDITH /

R. SMITH - STUDIO: ANCHOR RECORDING - RECORDING ENGINEER: ROBERT MURPHY - MIXING ENGINEER: CERRICA "SOLIE" HAMILTON PUBLISHERS: ZABOGAUBHI MUSIC/ROYALTY NETWORK / DUPLATE MUSIC

3. GIRLFRIEND //

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS - MUSICIANS: S. DUNBAR / D. DENNIS

HARMONY: ALTHEA / SHERIDA / NIKKI - STUDIO: ANCHOR RECORDING - RECORDING ENGINEER: DELROY POTTINGER - MIXING ENGINEER: GARFIELD McDONALD - PUBLISHERS: ZABOGAUBHI MUSIC/ROYALTY NETWORK / DAT / DUPLATE MUSIC

4. WHOLE HEAP A WOMAN //

WRITERS: M. COLLINS / D. DENNIS - MUSICIANS: D. DENNIS

C. MERIDITH / E. SMITH - STUDIO: ANCHOR RECORDING - RECORDING ENGINEER: ROBERT MURPHY - MIXING ENGINEER: ROBERT MURPHY - PUBLISHERS: ZABOGAUBHI MUSIC/ROYALTY NETWORK / DUPLATE MUSIC

5. STAGE SHOW //

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS - MUSICIANS: S. DUNBAR / D. DENNIS

C. MERIDITH / M. CHIN - STUDIO: ANCHOR RECORDING - RECORDING ENGINEER: DELROY POTTINGER - MIXING ENGINEER: GARFIELD McDONALD - PUBLISHERS: ZABOGAUBHI MUSIC/ROYALTY NETWORK / DAT / DUPLATE MUSIC

6. STAY FOCUS //

WRITERS: M. COLLINS / D. DENNIS - MUSICIANS: D. DENNIS / C. MERIDITH / E. SMITH

HARMONY: SIZZLA - STUDIO: ANCHOR RECORDING - RECORDING ENGINEER: ROBERT MURPHY - MIXING ENGINEER: ROBERT MURPHY PUBLISHERS: ZABOGAUBHI MUSIC/ROYALTY NETWORK / DUPLATE MUSIC

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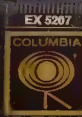
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SIZZLA **STAY FOCUS**



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Yo Se Que Te Amo
I Know I Love You
Roberto Yanés





EX 5191/ES 1891*



EX 5175



EX 5157

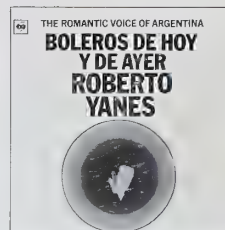
ROBERTO YANES
YO SE QUE TE AMO
I KNOW I LOVE YOU

Side 1

YO SE QUE TE AMO (BMI)
SI TODOS FUESEN COMO TU (BMI)
MIA (BMI)
BEBE (SADAIC)
NO ME ENCONTRARAS (SADAIC)
CREO QUE ES AMOR (BMI)

Side 2

MI GRITO (SADAIC)
VEN A MI (BMI)
ESTA TARDE VI LLOVER (BMI)
CONTIGO APRENDI (BMI)
POBRES BESOS MIOS (BMI)



EX 5141



EX 5133



EX 5004/ES 1704*

*Stereo

COLUMBIA STEREO RECORDS CAN BE PLAYED ON TODAY'S MONO RECORD PLAYERS WITH EXCELLENT RESULTS. THEY WILL LAST AS LONG AS MONO RECORDS PLAYED ON THE SAME EQUIPMENT, YET WILL REVEAL FULL STEREO SOUND WHEN PLAYED ON STEREO RECORD PLAYERS.

STEREO

TIME 2003

2 RECORD SET

*Special
Edition*

TIME
RECORDS

ITALY

CIAO

**HUGO MONTENEGRO
& HIS ORCHESTRA**

**Featuring the accordion
of DOMINIC CORTESE**

RECORD 1

TORNA A SORRENTO
LA DANZA
O MARENARIELLO
VIENI SUL MAR
MATTINATA
FUNICULI FUNICULA
QUEL MAZZOLINI DI FIORE
DRIGO'S SERENADE
NENELLA BELLA
PIEMONTE WALTZ
VIL VOLO DEGLI ANGELI



RECORD 2

AH MARIE
TARANTELLA
LA SERENADE
TOSELLI'S SERENADE
CIRIBIRIBIN
LA ZINGANA
CARNIVAL OF VENICE
TARANTELLA ITALIANISSIMO
LA GUAGLIONGELLA
LA RAGAZZA
NON TI SCORDAR DI ME

*Special
Edition*

2 RECORD SET

TIME
RECORDS

TDS 3003

ITALY - CIAO

HUGO MONTENEGRO & HIS ORCHESTRA Featuring the accordion of **DOMINIC CORTESE**

RECORD 1

TORNA A SORRENTO—LA DANZA: Medley

O MARENARIELLO

VIENI SUL MAR

MATTINATA

FUNICULI FUNICULA

QUEL MAZZOLINI DI FIORE

DRIGO'S SERENADE

NENELLA BELLA

PIEMONTE WALTZ

VIL VOLO DEGLI ANGELI

Probably the most popular type of ethnic music is the music of Italy. Not only is it a favorite of the native Italian but most countries, especially the United States, look upon Italian music as close to the hearts of its own people. Italian opera, movies and the many fine Italian artists and musicians who have performed their music in this country are the main reasons for the immense popularity of Italian music. Hugo Montenegro, the brilliant arranger-conductor and Dominic Cortese, one of the world's finest accordionists are not only consummate musicians but their interpretations of the music of Italy are incomparable. They have compiled a great repertoire of some of the finest Italian melodies, melodies that one never grows tired of hearing—"TORNA A SORRENTO," "NON TI SCORDAR DI ME," "AH MARIE" and "CIRIBIRIBIN." They have complemented these time-worn favorites with new Italian melodies like "NENELLA BELLA," "PIEMONTE WALTZ" and "LA RAGAZZA." This exceptional two record set collection of Italian songs is worthy of the most discerning lover of authentic Italian music.

RECORD 2

AH MARIE—TARANTELLA: Medley

LA SERENADE

TOSELLI'S SERENADE

CIRIBIRIBIN

LA ZINGANA

CARNIVAL OF VENICE

TARANTELLA ITALIANISSIMO

LA GUAGLIONGELLA

LA RAGAZZA

NON TI SCORDAR DI ME

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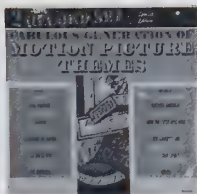
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Production Coordinator	HARRY RINGLER
Album Coordination	ELENA FESTA
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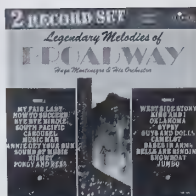
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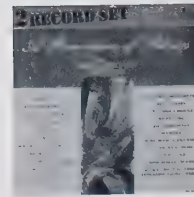
**LEGENDARY MELODIES
OF BROADWAY**
TDM/TDS 3001



ESPAÑA
TDM/TDS 3002



**COUNTRY & WESTERN
GUITAR BONANZA**
TDM/TDS 3004



**A PANORAMA OF
STRINGS**
TDM/TDS 3005

7/6/98

RE-112
STEREO



ECHOES OF A THE MIDDLE YEARS ROCK ERA

BOOK OF LOVE
The Monotones
GET A JOB
The Silhouettes
MAYBE
The Chantels
SECRETLY
Jimmy Rodgers
TEARS ON MY PILLOW
Little Anthony & The Imperials
TEN COMMANDMENTS OF LOVE
The Moonglows
CHARLIE BROWN
The Coasters
HEY LITTLE GIRL
Dee Clark
I Only Have Eyes for You
Flamingos
KANSAS CITY
Wilbur Harrison
POISON IVY
The Coasters
RED RIVER ROCK
Johnny and The Hurricanes
SIXTEEN CANDLES
The Crests
SO FINE
The Fiestas
LET THE LITTLE GIRL DANCE
Billy Bland
STAY
Maurice Williams and The Zodiacs
YOU TALK TOO MUCH
Joe Jones
FUNNY
Maxine Brown
BRISTOL STOMP
The Dovells
PEPPERMINT TWIST
Joey Dee & The Starlighters

○ **ALL TOP 10** ○

ELECTRONICALLY RERECORDED TO SIMULATE STEREO

RE-112



SIDE 1

— 1. BOOK OF LOVE

The Monotones

(Davis-Malone-Patrick) Nom Music Inc. & Arc Music Corp. — BMI) 2:15

— 2. GET A JOB

The Silhouettes

(Silhouettes) (Kay Williams Music — BMI) 2:47

— 3. MAYBE

The Chantels

(Richard Barrett) (Nom Music Inc. — BMI) 2:37

4. SECRETLY

Jimmie Rodgers

(Hoffman-Manning-Markwell) (Planetary Music Publ. Corp. — ASCAP) 2:33

— 5. TEARS ON MY PILLOW

Little Anthony & The Imperials

(Bradford-Lewis) (Glady's Music Inc. & Vanderbilt Music — ASCAP) 2:15

SIDE 2

1. TEN COMMANDMENTS OF LOVE

The Moonglows

(Paul-Woods) (Arc Music Corp. — BMI) 3:56

2. CHARLIE BROWN

The Coasters

(Leiber-Stoller) (Tiger Music Inc. — BMI) 2:10

— 3. HEY LITTLE GIRL

Dee Clark

(Blackwell-Stevenson) (Obie & Conrad Music — BMI) 1:54

4. I ONLY HAVE EYES FOR YOU

Flamingos

(Warren-Dubin) (Remick Music Corp. — ASCAP) 3:14

— 5. KANSAS CITY

Wilber Harrison

(Leiber & Stoller) (Lois Music Co. — BMI) 2:25

SIDE 3

— 1. POISON IVY

The Coasters

(Wile-Pola) (Joy Music, Inc. — ASCAP) 2:43

2. RED RIVER ROCK

Johnny & The Hurricanes

(King-Mack-Mendelsohn) (Wicki Music Inc. — BMI) 2:08

— 3. SIXTEEN CANDLES

The Crests

(Dixon-Kwent) (Coronation Music & January Music — BMI) 2:51

— 4. SO FINE

The Fiestas

(Gribble) (El Dorado Music — BMI) 2:20

— 5. LET THE LITTLE GIRL DANCE

Billy Bland

(Lawrence-Spencer) (Belmar Music & Glover Music — BMI) 2:15

SIDE 4

— 1. STAY

Maurice Williams and The Zodiacs

(M. Williams) (Cheerio Music Co. — BMI) 1:38

— 2. YOU TALK TOO MUCH

Joe Jones

(Jones-Hall) (Nom Music Inc. & Ben Ghazi Ent. Corp. — BMI) 2:33

3. FUNNY

Maxine Brown

(Taylor-Brown) (Maxine Music Inc. — BMI) 2:19

— 4. BRISTOL STOMP

The Dovells

(Mann-Appel) (Kalmann Music Inc. — ASCAP) 2:25

5. PEPPERMINT TWIST

Joey Dee & The Starlighters

(Dee-Glover) (Frost Music Corp. — BMI) 2:00

ELECTRONICALLY RERECORDED TO SIMULATE STEREO

Cover design by ELY BESAEL

MANUFACTURED BY ROULETTE RECORDS INC., 17 WEST 60th ST., NEW YORK, N.Y. 10023

PRINTED IN U.S.A.

THE COOLIES dig.?



SIDE ONE

Scarborough Fair
Bridge Over Troubled Water
The 59th St. Bridge Song (Feelin' Groovy)
I Am A Rock
El Condor Pasa

SIDE TWO

Having My Baby
Cecilia
Homeward Bound
Mrs. Robinson
The Only Living Boy In New York

Clay Harper, vocals
Rob Gal, guitar
Jeb Baldwin, bass
Teddy Murray, guitar
Billy Burton, drums

John Cerreta, keyboard on I Am a Rock

All arrangements by The Coolies.
Recorded by Jeb Baldwin and Rob Gal at Mile 9 Studio, Atlanta, GA.

Cover: Anne Richmond Boston
Photography: Kathryn Kolb
Thanks to Danny Beard, Anne Boston, J.E. Garnett, Nancy Nenad,
Mike Nelson and Tracey Paul

Also available on DB is The Coolies single (DB 80) featuring Sounds of Silence.

Jacket Made In Canada



Clay Harper



Rob Gal



Jeb Baldwin



The Coolies Fan Club
c/o 432 Moreland Ave. N.E.
Atlanta, GA 30307



Teddy Murray



Billy Burton

Whenever something as big and exciting as The Coolies comes along, there's gonna be talk and lots of it. Like so many great artists before them, The Coolies have somehow become shrouded in mystery, giving rise to a whole lot of misconceptions. Questions are being asked. People want answers and they deserve them. Of course I can't "tell all" about the band but I will answer some of the most commonly asked "Coolie questions!"

Q. Who are The Coolies?

A. Five fine young men from Atlanta, GA not too different from you or me except for being blessed with seemingly super-human talent, overwhelming artistic integrity and devastating good looks.

Q. Why do they call themselves The Coolies?

A. Well, the dictionary defines a coolie as "one who does heavy labor for little pay." (I'm surprised there aren't more bands around called The Coolies!)

Q. Why don't The Coolies play original songs?

A. They do! Just ask Paul Simon, he wrote most of 'em!

Q. Do The Coolies like to party?

A. Only in groups of one or more and on certain special occasions, like the drop of a hat.

I hope these questions and their answers have helped you better understand this band, The Coolies. Of course, the real understanding comes from within. Within this record jacket that is. So take out the record, put it on your turntable and dig...dig..?

R. Galfunkel

DB RECS

432 Moreland Ave. N.E. Atlanta, GA 30307
(404) 521-3008

MACBETH THE GREAT



LOVE

BAD, BAD WHISKEY

UGLY WOMAN

BAJAN GIRL

TAKE ME, TAKE ME

JOCKEY

OUTSIDE

EMILY

NORA

CAB CALLOWAY

BUY ME A ZEPPELIN

TURN AROUND GIRL

OH LADY YOU'RE MASHIN' MY TOE

Series 2000

Mac Lonsheim

CALYPSO

HOLIDAY

TIME
RECORDS

S/2144

BAD, BAD WHISKEY
NORA
OH LADY YOU'RE MASHIN' MY TOE
CAB CALLOWAY
UGLY WOMAN
TAKE ME, TAKE ME

OUTSIDE
BUY ME A ZEPPELIN
JOCKEY
BAJAN GIRL
TURN AROUND GIRL
EMILY

Artist & Repertoire.....	PHIL PICONE
Original Recording Engineer.....	FRANK ABBEY
Mastering.....	HAL DIEPOLD
Liner Notes.....	PETER SPARGO
Production Coordinator.....	HARRY RINGLER
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Typography.....	THE COMPOSING ROOM, INC.
Cover Art and Design.....	JACK LONSHAIN
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MACBETH THE GREAT

Calyпсо like any other art form suffers from mediocrity. Many talented artists have to put up with the hacks who perpetrate their banal talents on the public's immature ears. Basically Calyпсо can be best described as a song or a group of songs that are improvised and sung. Usually the tunes smack of similarity and it is the lyrical content that contains the meat of the Calyпсо song. The tunes are improvised as the song unfolds and the lyrics are often based on political, sexual or humorous themes, characterized by wrenched syllable stress, loose rhyme, and journalistic language. As you can see, it is easy for mediocre talents to pass themselves off as Calyпсо singers. The articulate Calyпсо singer creates infectious tunes and his improvised lyrics show off a creative, facile imagination.

Macbeth The Great is one of those Calyпсо singers who can never be accused of mediocrity. His ingratiating voice has earned him the title as "The Daddy Of The Calyпсо." The singers whom he has influenced would read like a who's who. Possessed with a fertile imagination, his style and acute ear for clever rhymes are highly evident on this album. Most of the tunes on this album are considered classics in the calyпсо vein.

"BAD, BAD WHISKEY" is one of those boss tunes that one never grows weary of hearing. It tells the story of Georgie who's alright except when he drinks that whiskey, then he goes off on a bender. "UGLY WOMAN" has a wonderful philosophy that if many men followed there would be less trouble with women. His philosophy expounds the theory that man should marry a woman uglier than he so that no other man would go around and try to steal her. "NORA" is a simple story that goes on every day. Macbeth is a gigolo who seeks freedom from "NORA" so he can go back to his home in Trinidad.

"OH LADY YOU'RE MASHIN' MY TOE" was one of the biggest hits in the Calyпсо field and the title speaks for itself. "OUTSIDE" is a rather pathetic story about a man who escorts his girl home and is allowed to stay but he must stay outside with the wind blowing and the rain coming down. "TAKE ME, TAKE ME" tells of Macbeth's girl who begs and pleads with him to take her but not to tell her mother. "CAB CALLOWAY" is self explanatory. Having seen the film "Stormy Weather" which featured Cab, Macbeth proceeds to tell all about Cab's many talents and goes through several words associated with Cab.

"JOCKEY" is a humorous anecdote about a fellow's girl who is always teasing him, making him beg to the point of utter frustration. The "BAJAN GIRL" is the kind that only works when the rain comes down. She washes her feet, clothes and other things only when the rain comes down. "EMILY" is one of the cleverest Calyпсо songs ever written and a must at every one of Macbeth's performances.

In "BUY ME A ZEPPELIN," Macbeth pleads for one so he can be an explorer like Columbus. Macbeth's theme song is "TURN AROUND GIRL," a saucy ditty about a girl who shakes it and turns the entire nation. To reiterate, it is gratifying to hear a Calyпсо artist like Macbeth The Great whose infections, imagination and taste are incomparable.

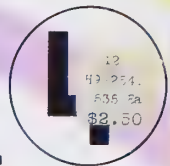
Series 2000

COLUMBIA

"Columbia", "Masterworks", and Trade Marks Reg.



PRL 5016



HARRY JAMES

JUKE BOX JAMBOREE

LITTLE THINGS MEAN A LOT THREE COINS IN THE FOUNTAIN THE TOUCH RUBY SMILE OOP SHOOP
HERNANDO'S HIDEAWAY THE HIGH AND THE MIGHTY O, MEIN PAPA SERENATA I NEED YOU NOW MUSKAT RAMBLE



PRL 5016



Exclusive trade mark
of Columbia Records

HARRY JAMES JUKE BOX JAMBOREE

Little Things Mean a Lot
Hernando's Hideaway
Three Coins in the Fountain
The High and the Mighty
The Touch
O, Mein Papa

Ruby
Serenata
Smile
I Need You Now
Oop Shoop
Muskat Ramble

PRL 5016



Exclusive trade mark
of Columbia Records

■ Assembled here for the delectation of dancers and listeners alike are Harry James' scintillating versions of a dozen of the finest of recent popular hits, decked out in attractive arrangements that feature one of the most expressive trumpets to be heard today. The association of Harry James with dance and popular music is one of the happiest yet, and through his brilliant career with his orchestra, Harry has provided the nation with a constant supply of expert and enlivening performances that remain fresh in the memory.

■ The songs he surveys here are some of the finest of recent compositions, ranging through ballads and novelties that have caught the public's fancy. The wide range of public taste is mirrored in the burlesque tango from "The Pajama Game" called *Hernando's Hideaway*; the gift for discovery in the backward glance to an old Charlie Chaplin movie, "Modern Times," which brought forth *Smile*; the welcome revival of the jazz standard *Muskat Ramble* is another facet, and, of course, there are the attractive melodies of the ballads, such as *Three Coins in the Fountain*, *The High and the Mighty*, and *Ruby*, all of them derived from the movies.

■ The unifying force in this pleasantly diverse program is the James trumpet, which has been soaring high and free, sweet and hot, through fine popular music for some time now. Harry's career began when his precocious trumpet studies won him a seat in the bandstand of the Mighty Haag Circus, of which his parents were members. Competing with the roar

of lions and the antics of clowns, Harry had a chance to learn ensemble work at an early age, and to explore on his own the possibilities of his instrument. When the family retired and settled down in Texas, he continued his studies, and played with various local orchestras on weekends and holidays. Bit by bit his fame spread, coming to the attention of Benny Goodman, who signed Harry to play with his incomparable orchestra of the late Thirties.

■ Harry stayed with this remarkable group until 1939, when he left to organize his own group. There were giants in swing in those days, and even a name as powerful as his had become had some difficulty in establishing itself. But after a year or so, there was a new giant in the lists, for Harry and his sturdy men were making some of the finest records of the day (and this, for that matter) and providing dancers and listeners with superlative music, superlatively played. There has been no variation in that pattern ever since, for Harry's group has continued to boast some of the finest players in the music world, and the music in this collection offers further proof. Here are fine popular songs, here is fine popular trumpet, here, in short, is fine music in today's invigorating idiom.

■ Harry James is represented on Columbia Records by a series of splendid recordings including all of his most famous numbers. Among the many collections you will enjoy are:

ALL-TIME FAVORITES: Ciriibiribin • Sleepy Lagoon • One O'Clock Jump • Two O'Clock Jump • You Made Me Love You • Music Makers • Flight of the Bumble Bee • Concerto for Trumpet. "Lp" CL 6009 • Extended Play Set B-117 • 78 rpm Set C-117

TRUMPET TIME: I'll Get By • My Silent Love • Ain't Misbehavin' • Strictly Instrumental • Trumpet Rhapsody • I'm Always Chasing Rainbows • I'm Beginning to See the Light. "Lp" CL 6044 • Extended Play Set B-182

HARRY JAMES DANCE PARADE: Flash • Back Beat Boogie • Feet Draggin' Blues • Cross Country Jump • Record Session • Sharp as a Tack • Jeffrie's Blues • Crazy Rhythm. "Lp" CL 6088 • Extended Play Set B-277

DANCE DATE WITH HARRY JAMES: Sweet Jenny Lou • These Foolish Things • New Two O'Clock Jump • Big John's Special • Deep Purple • Squatty Roo. "Lp" CL 6138

ONE NIGHT STAND: Ultra • Blues from "An American in Paris" • Mam Bongo • Memphis Blues • The Flight of the Bumble Bee • There They Go • Jackpot Blues • You Go to my Head • Don't Stop • Feet Draggin' Blues • Back Beat Boogie. "Lp" CL 522 • Extended Play Sets B-385 and B-390.

TRUMPET AFTER MIDNIGHT: Autumn Leaves • Judy • The Moon of Manakora • How Deep Is the Ocean • Symphony • Moanin' Low • If I Loved You • I Had the Craziest Dream • Theme for Cynthia •

Lush Life • Bess, You Is My Woman • I Never Knew. "Lp" CL 553 • Extended Play Set B-410 (abridged).

YOUNG MAN WITH A HORN with DORIS DAY: I May Be Wrong • The Man I Love • The Very Thought of You • Pretty Baby • Melancholy Rhapsody • Would I Love You • Too Marvelous for Words • Get Happy • I Only Have Eyes for You • Limehouse Blues • With a Song in My Heart • Lullaby of Broadway. "Lp" CL 582 • abridged: "Lp" CL 6106 • Extended Play Set B-198 • 78 rpm Set C-198

HOLLYWOOD'S BEST with ROSEMARY CLOONEY: You'll Never Know • On the Acheison, Topeka and the Santa Fe • Ruby • It Might as Well Be Spring • Come On-a My House • Over the Rainbow • Sweet Lelani • The Continental • Stella by Starlight • When You Wish Upon a Star • Red Garters • In the Cool, Cool, Cool of the Evening. "Lp" CL 585 • abridged: "Lp" CL 6224 • Extended Play Set B-319

LITTLE THINGS MEAN A LOT *Lindeman-Stutz*
HERNANDO'S HIDEAWAY *Adler-Ross*
THREE COINS IN THE FOUNTAIN *Cahn-Styne*
THE HIGH AND THE MIGHTY *Washington-Tiomkin*
THE TOUCH *Weiner*
O, MEIN PAPA *Burkhard*
RUBY *Parish-Rosenheld*
SERENATA *L. Anderson*
SMILE *Turac-Parsons-Chaplin*
I NEED YOU NOW *Crane-A. Jacobs*
OOP SHOOP *Gunter-Taylor*
MUSKAT RAMBLE *Gilbert-Ory*

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COLUMBIA 33 1/3



RECORDS

George Shearing

piano solo



MY SHIP

MY SHIP

George Shearing

piano solo



Side 1

1. My Ship — 4'58
(Gershwin/Weill)
2. Yesterdays — 2'52
(Kern/Harbach)
3. Happy Days Are Here Again — 2'38
(Yellen/Ager)
4. When I Fall In Love — 4'04
(Young/Heyman)
5. Londonderry Air — 2'17
(Trad.)
6. April In Paris — 5'13
(Harburg/Duke)

Side 2

1. The Entertainer — 2'45
(Scott Joplin)
2. Tenderly — 3'18
(Gross)
3. How Deep Is The Ocean — 3'16
(Berlin)
4. Autumn In New York — 3'08
(Duke/Gebeling)
5. Greensleeves — 5'23
(Trad.)
6. Send In The Clowns — 4'31
(Sondheim)

PRODUCED BY
HANS GEORG BRUNNER-SCHWER
Recorded June 25th 1974, Villingen,
by Hans Georg Brunner-Schwer in his
private studio
Cover Photo: Baldhard Falk

The opportunity to produce a solo record has always exerted a peculiar fascination over many Jazz musicians, be it to attain new dimensions of musical freedom or to make a statement as clearly defined as possible about one's own position as an artist.

Although it is the pianists who constitute the bulk of soloists owing to the specific qualities of their instrument — just think of recent productions with Oscar Peterson, Mal Waldron, Dollar Brand, and Stan Kenton — the remarkable solo performances by, among others, Albert Mangelsdorff and Joe Pass must also be remembered.

George SHEARING, too, has always shown his preference for piano solos. His very first LP which he produced with his trio for MPS, his new exclusive producer and distributor, has been positively reviewed by international critics. To quote Burnett James who wrote in the issue of November 1974 in JAZZ JOURNAL, the renowned British magazine: "It's a stimulating and highly enjoyable album, at its best a display of piano playing of real quality and with a ready range and variety". But who is this George Shearing who herewith presents his latest and, at the same time, third MPS production and who, at the beginning of the Fifties, cast his spell over both fans and musicians with his "Cool for the People"?

GEORGE ALBERT SHEARING, born in London in 1919 and blind from birth, was educated at the well-known Linden Lodge School and took piano lessons at an early age. As his interest in jazz grew, he soon preferred the music of Fats Waller and Teddy Wilson. Leonard Feather heard him playing during a Jam Session at the Lon-

don RHYTHM CLUB in 1937 and arranged the first record productions with him, later organizing his emigration to the U. S. A.

First of all, however, Shearing worked as a pianist and, occasionally, as an accordion player in Claude Bampton's band, an orchestra of blind musicians, and later he joined Bert Ambrose with whom he stayed two years. In the polls organized by the famous MELODYMAKER he was consistently voted England's number one Jazz pianist. During that time, Shearing produced many records for the Decca label which shows his love he had for the Boogie.

After the war — in December 1946 — he went to the United States for an initial period of three months, settling there for good at the end of 1947. At that time, Shearing's style was obviously influenced by Bebop which is proved by the recordings he did for SAVOY (they had already produced five numbers during his first stay in the United States in February 1947) and for DECCA in 1948. Shearing's fans of many years' standing will remember with pleasure tunes like "The Man from Minton's", "Consternation", and "To be and not to bop".

At that time, Shearing concentrated his activities above all on 52nd Street in Manhattan where he used to jam with many well-known American musicians, later performing at the THREE DEUCES with his own trio, including Oscar Pettiford, bass, and J. C. Heard, drums. In 1949, he signed a contract to play at the newly opened CLIQUE CLUB on Broadway with his Quartet which included clarinetist Buddy DeFranco.

February 8th, 1949, was to become a

fateful date for George Albert Shearing. For that day, Leonard Feather, who was mentioned before, had arranged a recording session with the Quartet for the relatively young but progressive label DISCOVERY. However, Buddy DeFranco had to cancel at the last minute due to his contractual commitment to CAPITOL. Without a moment's hesitation the lady vibraphonist, Marjorie Hyams, and guitarist, Chuck Wayne, were engaged as "substitutes". Together with bass player, John Levy, and the drummer, Deniz Best, they created the SHEARING SOUND overnight.

Inspired by Milt Budner's way of playing, Shearing had developed his own style in which flowing single tones alternate in a slightly protracted manner (rubato) with block chords (the so-called locked-hands technique). Moreover, the numbers played in 1949 by the Quintet is its unmistakable sound which best suited the newly emerging Cool Jazz era, being quickly and successfully adopted by numerous combos throughout the world (e.g., by Johnnie Hecker Quintet in Germany and/or Putte Wickman Sextet in Sweden).

In the Fifties, the George Shearing Quintet was carried from one triumph to the next. In an abundance of takes, full of excellently arranged real Jazz, Shearing appeared not only as a swinging pianist but also as a skilful composer. These included Shearing's first hit "September in the Rain", and later "Lullaby of Birdland" first produced for MGM (1949-1954), and subsequently for CAPITOL (1955-1969). At the same time, he proved to have a wise hand in choosing his "sidemen". Among the musicians who

gained international attention through their association with him were, among others, the vibraphonists, Don Elliott, Joe Roland, Cal Tjader, Emil Richards, and Gary Burton, as well as the guitarists, Dick Garcia, Jean "Toots" Thielemans, and the conga player, Armando Peraza.

Frustrated by the one-sided and essentially non-jazz-orientated business policy on the part of his record company with whom he had co-operated for many years, Shearing did what Stan Kenton and the Four Freshmen did in the late Sixties: he founded his own record company (SHEBA RECORDS) operating on a mail-order service system. His very first production published was a solo album, entitled "Out of this World", which was soon followed by a second one, "Music to hear", both of which showing quite clearly the influences of contemporary music.

The Shearing fan will be grateful to Hans Georg Brunner-Schwer, manager of the MPS company that, in our time of reconsideration of the melodic and of the softer sounds, this LP has been produced. Kurt Weill's MY SHIP, originally composed for the production "Lady in the Dark", is almost of symbolic character as the title of the present record. On the following numbers Shearing not only demonstrates the possibilities of the sounds of his instrument (supported by an outstanding recording technique) but also reveals both his subtle feeling for Jazz and his unsurpassed affinity to concert music (Debussy, Ravel etc.).

Whereas in MY SHIP the theme, enveloped by cascading sounds, has a far-eastern flavour, YESTERDAYS — one of the finest tunes on this LP — is played straight and at the same time really swings. HAP-

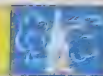
PY DAYS, on the other hand, shows a rather thoughtful Shearing, who, however, becomes merely eventually when he leads into Horst Jankowski's "Walk in the Black Forest". WHEN I FALL IN LOVE again is full of Shearing's feeling for Jazz, and in LONDONDERY AIR, too, the expert senses the typical touch of the master, whereas APRIL IN PARIS is full of surprises to the listener in its musical composition.

IN ENTERTAINER you are invited to listen to the marvellous block chords and the Gerneresque ending. To the true Shearing fan TENDERLY certainly has a touch of nostalgia: the same tune had been recorded as a solo number by Shearing as early as April 1950 (MGM 30247) like "Summertime" which has become famous, too. A comparison of the two takes shows that today's version has become more mature and swinging with time. HOW DEEP IS THE OCEAN and AUTUMN IN NEW YORK, both renowned Jazz standards, are convincingly presented and may be numbered among the best takes of this record. The Jazz waltz, GREENSLEEVES, captivates by the changing colours which Shearing lends to it. Shearing's concert-like version does not neglect its natural beauty as a song. As the closing number of the record, SEND IN THE CLOWNS, holds a surprise in store for the listener: Shearing plays and sings! Well, George, that's MY SHIP, too.

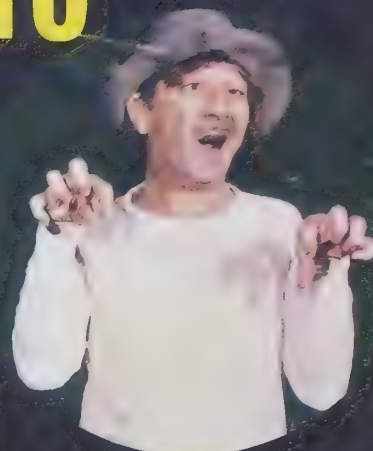
KLAUS SCHOLZ

es un tiro con MONTECRISTO

DISCOS
Fuentes



L.M. 300369



**VOL.
II**



MONTECRISTADAS

es un tiro con MONTECRISTO



LADO A

EL DIENTON
JUEGO DE GOLF
EL LOCO
EL PASTUSO
EL LEGO
EL DENTISTA
EL FILM
LA CARTA
EL BORRACHO
FUMANDO ESPERO
(Parodia)
COCHE VARAO
LOS TRES ANCIANOS
ALCAPONE
UN PAISA EN PARIS
EL BOBO
EL BOQUINETO



PRODUCIDO POR

DISCOS



Fuentes

LA GRABACIÓN COLOMBIANA DE FAMA INTERNACIONAL
MEDELLÍN COLOMBIA

MONTECRISTADAS

VOL.
II



LADO B

EL PAQUETE
EL TARTAMUDO
EL MARIDO
YO TAMBIEN SONE
(Parodia)
LA SIRVIENTA
EL GOTERERO
EL MATRIMONIO
EMPIRE STATE
ESTABA EN MISA
OTRA CARTA
UN MILAGRO



GUILLERMO ZULUAGA (MONTECRISTO)

IMPRESO EN DISCOS FUENTES

MONTECRISTADAS

Vol. 6





LADO - A

LA NIÑA PRECOZ
EL CUBANO
EL CABALLERO
NIÑO MENTIROSO
LA LOCA
EL MEDICO
EL PASTUSO
LA PELIRROJA
LA MACHACA
MACHACA AMANTE
(PARODIA DE AMADA AMANTE)
EL MATRIMONIO
JUANA DE ARCO
LOS NIÑOS
JUZGADO 15
LOCAS CUBANAS
EL CAUDILLO

DISCO 14

14

LADO - B

BOBO FRUTERO
NIÑO BUENO
ANCIANO DE 100 AÑOS
RECIEN CASADOS
NOVIO EXIGENTE
ASTRONAUTAS
LADRONES QUE SE
FUERON (PARODIA A ESPUMAS)
LOS NUDISTAS
LADRON ROBADO
MARIDO CELOSO
LA FUGA
DOCIENTOS PESOS MEN-
SUALES
JESUCRISTO EN NUEVA
YORK

MONOFONICO 300736
STEREO 200736

"DISCO ES CULTURA"

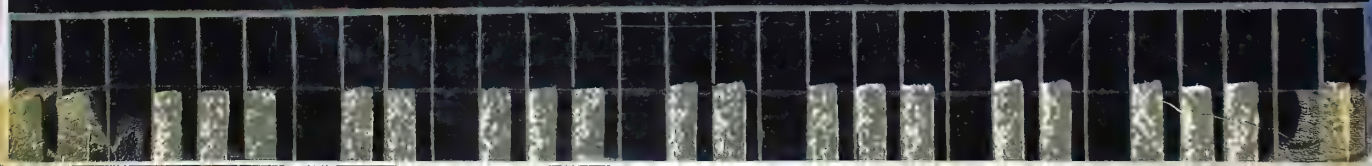
ESTE DISCO ES OBTENIBLE EN CASSETTE Y CARTUCHO DE 8 TRACKS.

SWING LOW-SWEET HEYWOOD



EDDIE
HEYWOOD

at the PIANO and his orchestra



SWING LOW SWEET HEYWOOD

EDDIE HEYWOOD AT THE PIANO AND HIS ORCHESTRA

INSTRUMENTAL

EDDIE HEYWOOD was born to be a piano player. It seemed to be ordained from the beginning. Not only did Eddie Heywood follow in the proverbial paternal footsteps, but he figuratively filled his father's shoes. It happened when Eddie, Jr., was fourteen and his dad, the late well-known jazz pianist, Eddie Heywood, Sr., was leading the pit orchestra in an Atlanta, Georgia, theatre during vaudeville's heyday. The senior Heywood, a graduate of the Boston Conservatory of Music, had been teaching the junior Heywood musical theory, harmony, and composition ever since the lad was seven. By the time young Eddie was fourteen he was allowed to sit next to papa during theatre performances and, once in a while, was given the thrill of being told to slip over to the center of the keyboard and take over where the maestro left off. In this way Eddie got to know the orchestra's entire repertoire by heart and could have duplicated his father's piano style almost without a flaw. It wasn't long before he had the chance to prove it. His dad decided to accept an offer as musical director for a New York revue. He left the Atlanta theatre, but not before arranging to have his talented son take over in his stead. So Eddie Heywood, Jr., on his first professional job at the age of fourteen, became both featured piano soloist and band leader.

Eddie remained in this capacity until the advent of talking pictures forced vaudeville into the background. Realizing that the future of the pit band was definitely limited, he struck out on his own for the greener pastures of New York. Somehow, en route, Eddie got sidetracked and wound up, instead, in New Orleans. It proved a profitable detour for here, in the famed cradle of jazz, he began to learn new things about jazz technique, and of the all-important, spontaneous improvisation which was its core. He haunted the retreats of the jazz "purists"—those early Greats, both Negro and white, whose work formed the basis for the jazz which followed. Eddie listened and learned, and listened some more to these "pure jazz" musicians until he understood the ideas they were struggling to express. And then, when he was ready, he picked up their torch and carried it with him into his bright musical future.

He landed a job as pianist with the Clarence Love band in Kansas City,

Missouri. While Eddie was playing this job, a friend urged the well-known instrumentalist and leader, Benny Carter, to listen to him. Carter came, heard, and hired him. It was through his association with this orchestra that Eddie had his first opportunity to display other than strictly pianistic talent. While with Carter, Eddie met the Empress of Torch, Billie Holiday. Billie was so impressed with Eddie's work that she insisted on having him arrange for her as well as accompany her on several recording dates. The sides made jazz history.

Eddie says that it was through his work on records with Billie Holiday that he was inspired to organize his own unit. His first one was composed of three men. They played dates around Manhattan clubs for a while, picking up a new man here and there as they moved around. Then came their first "big time" offer—from the famous New York nitery, Cafe Society Downtown. Here Eddie won quick recognition. Soon, the one and only Bing Crosby had climbed on the Heywood bandwagon by requesting of Decca executives that Eddie be assigned to make a couple of numbers with him. Bing liked the accompaniment on the sides so well that he asked to have Eddie make eight with him instead of the original two.

From Cafe Society Downtown, Eddie moved to Cafe Society Uptown and then on to the Three Deuces Club for a lengthy stay. His popularity, by this time, was such that his manager decided a cross-country tour was in order. The tour ended in Hollywood where the great little Heywood orchestra accepted an engagement at Billy Berg's supper club. He was such a hit with the movie capital that his engagement lasted for forty-five weeks. When next he returned to Hollywood, less than a year later, he was promptly grabbed by the ultra-ultra Trocadero.

Today, Eddie Heywood is at the peak of his career. His fans are legion and an amazing percentage of his records are already considered collectors' items. Decca feels that this collection, Eddie's second, is representative of the music that has made him, and his closely-knit, expertly molded little orchestra, one of jazzdom's elite.

SELECTIONS INCLUDE:

Side One

- | | |
|--|------------------------------|
| 1. LOCH LOMOND
Fox Trot | |
| 2. THE MAN I LOVE
Fox Trot | George Gershwin-Ira Gershwin |
| 3. HEYWOOD BLUES
Fox Trot | Eddie Heywood |
| 4. JUST YOU, JUST ME
Fox Trot | Raymond Klages-Jesse Greer |
| 5. I DIDN'T KNOW ABOUT THAT
Fox Trot | Duke Ellington-Bob Russell |
| 6. THE MOON WAS YELLOW
(And The Night Was Young)
Rumba | Fred E. Ahlert-Edgar Leslie |

Side Two

- | | |
|---|---------------------------------------|
| 1. ON THE SUNNY SIDE OF THE STREET
Fox Trot | Jimmy McHugh-Dorothy Fields |
| 2. YOU MADE ME LOVE YOU
(I Didn't Want To Do It)
Fox Trot | James V. Monaco-Joe McCarthy |
| 3. COQUETTE
Fox Trot | Johnny Green-Carmen Lombardo-Gus Kahn |
| 4. PEG O' MY HEART
Fox Trot | Fred Fisher-Alfred Bryan |
| 5. BLUE LOU
Fox Trot | Edgar Sampson-Irving Mills |
| 6. JASMINE
Beguine | Eddie Heywood-Willie Stein |



Ted

HEATH



J-LLB 10

at the **LONDON PALLADIUM**

final swing session

THE GREAT LIE • THE BOOGIE BLUES • MY FUNNY VALENTINE • BETWEEN THE DEVIL AND THE DEEP BLUE SEA • THE NEARNESS OF YOU

SHORT STOP • PRELUDE TO PERCUSSION • KING PORTER STOMP

NOLA • AT THE WOODCHOPPERS' BALL • HALLELUJAH • MANHATTAN • I DIDN'T KNOW WHAT TIME IT WAS • LISTEN TO MY MUSIC

TED HEATH AT THE LONDON PALLADIUM, Volume 4 (Final Swing Session)

Side No. 1

The great lie (Andy Gibson; Gab Calloway)
The boogie blues (Gene Krupa)
My funny Valentine (Richard Rodgers; Lorenz Hart)
Between the devil and the deep blue sea (Koehler; Arlen)
The nearness of you (Carmichael; Washington)
Short stop (Shorty Rogers,
Prelude to percussion (Reg Owen)

Side No. 2

King Porter stomp (Jelly Roll Morton)
Nola (Felix Arndt)
At the woodchoppers' ball (Joe Bishop; Woody Herman)
Hallelujah (Yeumans; Robin; Gray)
Manhattan (Richard Rodgers; Lorenz Hart)
I didn't know what time it was (Richard Rodgers; Lorenz Hart)
Listen to my music (Ted Heath)

TED HEATH AND HIS MUSIC

All good things must come to an end sometime and the long series of Ted Heath Swing Sessions which started in 1945 closed with the One Hundred and Ninth concert on August 21st, 1955. The march of events had decreed that the new Independent Television service would be using the London Palladium on Sunday evenings and the Swing Sessions, which had made this famous theatre their home, made way for a weekly variety show. As Decca had already recorded the music at three previous Palladium concerts it was only right that the last in the series should form the subject of a long-playing record.

Memories not only of the past Swing Sessions but also of the Heath band's history were uppermost in the minds of the regular patrons. Since its debut over ten years previously, Ted Heath and his Music had witnessed some exciting musical events. Several of the musicians who had passed through the ranks had become band-leaders themselves; men such as Kenny Baker, Tommy Whittle, Ronnie Scott, Johnny Gray, Jack Parnell and Basil Kirchin. Amongst the American guest artists who made their appearances at past Sessions were Ella Fitzgerald, Ray Brown, Herb Jeffries and the Deep River Boys as well as many new and established British bands, instrumentalists and singers.

Many arrangers had written specifically for the band, inspired by its efficiency and its stimulating appeal. Pianist Tadd Dameron wrote *Lyonia* and re-arranged his previous work *So easy* for Ted Heath. George Shearing scored Tadd's *Lady-bird* while Johnny Dankworth was responsible for the transcription of Denzil Best's *Move*. Ed Finkel composed *Turn on the Heath* and Sy Oliver contributed *Big Ben bounce*. John Lewis sent in some arrangements while he was in Europe with Dizzy Gillespie during 1948 to be added to manuscripts by such local arrangers as Wally Stott, Alan Bristowe and Reg Owen.

In later years the brunt of the staff arranging has fallen to the lot of Johnny Keating although Ted has still commissioned occasional outside composers. At the time of the last Swing Session Stan Kenton arranger Bill Russo was completing his *English Suite* for Ted Heath while earlier in the year Kenny Graham had written the *Australian Suite* in honour of the band's tour of that Continent. In the present album all the arrangements are by Johnny Keating with the exception of *The nearness of you*, *Devil and the deep blue sea* and *Nola* scored by Frank Horrox, Alan Roper and Johnny Hawksworth respectively. Reg Owen wrote the opening ensemble chorus of *Prelude to percussion* while Johnny Hawksworth sketched out the routine for the small group *Hallelujah*.

Side One commences with *The great lie*, a demonstration of the ensemble efficiency in using the chord sequence of *Fine and dandy*. Under the title *The great lie* this tune became associated with tenor saxist Wardell Gray whose death

occurred early in 1955. Gene Krupa's *Boogie blues* has been brought up to date with written-in quotations from *Seven eleven* and *The Champ*. The irresistible Duncan Campbell sings the vocal chorus followed by a fine instrumental solo from Eddie Blair. *My funny Valentine* introduces the only guest artist to play at the last Swing Session. Don Rendell, the best British soloist on his chosen instrument, made this brief appearance with Ted Heath and his Music before officially joining the band as a whole-time member a few weeks after the concert. Don is a completely relaxed and natural jazz musician with the powers to impart a personal quality to a melody even before commencing his improvisations. In both *My funny Valentine* and *I didn't know what time it was* was the actual instrumental sound is immediately distinctive and attractive allied to which his freshness of approach and eschewment of repetition makes these two memorable performances.

Henry Mackenzie's clarinet is featured on *Between the devil and the deep blue sea*, a fluid line moving in front of a brightly scored ensemble. *The nearness of you*, once an alto solo for Les Gilbert in the Heath book, has now become a vehicle for Frank Horrox's delicate piano figurations. The first chorus is played out-of-tempo before Frank's Art Tatum-like bridge passage preludes the entry of bass and drums and the introduction of a regular 4/4 beat. Shorty Rogers' *Short stop* is economic in its use of notes for the theme but makes up for it by its strong rhythmic pulses. The solos come from Henry Mackenzie, Ronnie Verrill and Don Lusher.

Ronnie Verrill's drum feature *Prelude to percussion* closed the first half of the concert and has been included here to bring the first side of the record to an exciting finish. His dexterity with sticks and his naturally alert aptitude stood Ronnie in good stead here for he suffered the misfortune of discovering that his tom-toms had become unseated from their support towards the end of the display. He completed the solo using only side and bass drums and the resultant record stands as proof of his abilities for he maintains an unbroken beat despite the unavoidable catastrophe.

King Porter stomp is a tune by the late Jelly Roll Morton re-arranged for the sixteen men comprising the Ted Heath band. The earliest known version of the tune dates from around about the time of World War One when Morton himself made a player-piano roll of his composition. *Nola* is a bass solo by Johnny Hawksworth enlivened by the insertion of a phrase from *Frankie and Johnny*. Arranger Joe Bishop wrote *Woodchoppers' ball* for Woody Herman in the nineteen-forties and Johnny Keating has re-arranged it here for the Heath men. It is the third twelve-bar chorus number on the LP (the previous ones were *Boogie blues* and *Short stop*) and solos come from Roy Willox, Eddie Blair, Henry Mackenzie and Danny Moss (both latter on tenor and soloing in that order) and finally Don Lusher with Bobby Pratt blowing the high notes in the background.

A small group from within the band made up of Eddie Blair, Roy Willox, Henry Mackenzie (on clarinet), Ronnie Verrill and Johnny Hawksworth play through the short, up-tempo version of *Hallelujah* noteworthy amongst other things for a good muted trumpet solo. Two other members of the brass section are featured on the beautifully played *Manhattan*. The first trumpet to be heard, in the introduction, is that of Bobby Pratt before Bert Ezard comes in to play the melody in the opening chorus. Bert plays with a smaller, more legitimate tone while Bobby contributes the obligato. In the second chorus the roles are reversed and it is Bobby Pratt with his jazz-inflected trumpet tone who takes the solo position. Apart from being as relaxed a version of the tune as you are likely to find, *Manhattan* is interesting as a comparison between two different stylings, two men with the technique necessary to play those octave jumps with perfect intonation and strength of lip.

Don Rendell's second number *I didn't know what time it was*, complete with his brilliant phrasing at double-tempo in the second chorus middle-eight, precedes on record the last number. Ted himself wrote *Listen to my music* and has used it as a signature tune for several years. It is fitting that this familiar melody should have been chosen to round off the evening's proceedings for the lingering phrases of this concert version left audience and musicians alike with a wistful, reflective feeling. The applause gradually swelled to a crescendo, the curtain was finally rung down and the last of the Sunday night Swing Sessions at the London Palladium was over.

Personnel—Bobby Pratt, Duncan Campbell, Bert Ezard, Eddie Blair (trumpets); Wally Smith, Don Lusher, Jimmy Coombes, Les Kenney (trombones); Roy Willox, Les Gilbert (altos); Henry Mackenzie (clarinet, tenor); Danny Moss (tenor); Ken Kiddier (baritone); Frank Horrox (piano); Johnny Hawksworth (bass); Ronnie Verrill (drums);

Don Rendell (tenor) added for *My funny Valentine* and *I didn't know what time it was*.

Recorded at the London Palladium - August 21st, 1955

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Bach



Partita in E minor

Sonata in G minor

Sonata no. 3 in E major

For Violin and Piano

Columbia Masterworks

Isaac Stern, Violin

Alexander Zakin, Piano

ML 4862

BACH

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PARTITA IN E MINOR FOR VIOLIN AND PIANO
SONATA IN G MINOR FOR VIOLIN AND PIANO
SONATA NO. 3 IN E MAJOR FOR VIOLIN AND PIANO

Isaac Stern, Violin; Alexander Zakin, Piano

■ FACTS ABOUT THIS RECORD

Recorded at Columbia's 30th Street Studio, New York City, March 6, 1952 (Sonata in G Minor), August 6, 1952 (Partita in E Minor), and August 6, 1953 (Sonata No. 3).

Johann Sebastian Bach, born Eisenach, March 21, 1685; died Leipzig, July 28, 1750.

Movements of the *Partita in E Minor* are:

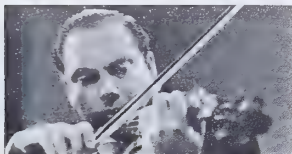
Allegro *Allemande*
Adagio *Gigue*

Movements of the *Sonata in G Minor* are:

Allegro *Allegro*
Adagio

Movements of the *Sonata No. 3* are:

Adagio *Adagio ma non tanto*
Allegro *Allegro*



■ In the minds of the editors of the Bach *Gesellschaft*, there is little reason for the occasional doubts about the complete authenticity of the *G Minor Sonata*. According to the written statement of C. P. E. Bach, the work is genuine, and he points out the great similarity to the Sonata in E-flat Major for Piano and Flute. Both these works were apparently written in Bach's youth, but the voice writing is already very characteristic as are the warm and pleasing melodic lines.

Philipp Spitta confirms this. He mentions "a sonata in G Minor, which in its present form is intended for violin and harpsichord, but which was certainly meant by the composer for the flute; Bach wrote it at the same time as the E-flat Major Sonata, and the construction is identical even in the smallest particular." A footnote further points out the resemblance between the *adagio* theme and the *largo* of the concerto for two violins.

Spitta elsewhere tells us that solo sonatas "with harpsichord accompaniment," at the time of writing the *E Minor Partita*, or Sonata as it is also widely called, were not as yet a thoroughly developed form of art. "One in E Minor is for violin and harpsichord; a prelude of running or *arpeggiato* semiquavers is followed by a lovely *adagio*, an *allemande*, and a *gigue* in the Italian style, on the Corelli pattern."

On this question Albert Schweitzer writes: "In considering the work for a solo instrument with clavier, we must remember the distinction of that day between the obligato clavier and the accompanying clavier. In a sonata with obligato clavier, the latter plays the chief role, several obligato parts being given to it, while the solo instrument has only one. In Bach we do not get a "sonata for violin and clavier" or "sonata for flute and clavier," but "sonata for clavier and violin" and "sonata for clavier and flute." A light is thrown on the way of looking at the matter in that epoch by the fact that a work for clavier and violin, if

the polyphony was in three parts, was called a trio; they counted, that is to say, not the instruments but the obligato parts. By sonata for violin and clavier Bach means a composition in which the clavier only supplies the bass and the figured bass." He adds, "Of Bach's works for obligato clavier and violin we possess a suite in A Major and six sonatas; for violin with accompanying clavier he wrote a sonata (the E Minor Partita recorded here — Ed.) a fugue and four Inventions." We have to remember here that the term *obligato* is used in its original meaning of parts that must not be left out.

The *Sonata No. 3 in E Major* is one of the six sonatas written during the years Bach spent at Cothen (1717-1723), and is much better known than the other two here recorded. Both of the latter Isaac Stern has virtually plucked from the library to bring them once again to the concert stage, particularly the *E Minor Partita*. This last work he has played as a solo encore, with the 'cello taking the bass line, or "thorough bass" which Bach once described as being "the most perfect foundation of music . . . in order to make a well-sounding harmony to the Glory of God and the permissible delectation of the spirit."

■ Isaac Stern was born July 21, 1920, in Kriminiez, Russia, but traded Kriminiez for San Francisco when he was still one year old. Having settled on a country, he chose an instrument — the piano. Two years later he switched to the violin primarily because he was sure he could get better sounds out of it than could the kid next door whose incessant scratchings were beginning to bother him. At ten he entered the San Francisco Conservatory of Music. By this time the kid next door had given up.

At eleven he made his local debut and rapidly proceeded to guest performances with Pierre Monteux and the Los Angeles, Portland, Seattle, Minneapolis and Chicago Orchestras. His only teacher was Naoum Blinder, the San Francisco Symphony's con-

cert master. He has never studied abroad and is the only major violinist whose training is exclusively American.

His New York debut occurred in 1937 and by 1943 he had climbed into the sparsely populated realm of first-flight violinists. His Carnegie Hall concert on January 12 of that year netted him rare reviews. Virgil Thomson tagged him as "one of the world's master fiddle players." This kind of reaction has been echoed in Philadelphia and San Francisco, St. Louis and Dallas, until the world has accepted and welcomed him as one of the major instrumental musicians of our time. For all this, he is as unassuming and hard-working as if that kid next door back in San Francisco were still ahead of him. He takes it seriously, works hard, plays ninety concerts a season, tours, appears with great orchestras, plays festivals and concertizes abroad, but all with an easy, shirt-sleeve off-handedness that would have you believe he's not the perfectionist he is. During the war he and his brilliant accompanist, Alexander Zakin, made USO tours through the Pacific and European Theatres, playing to hundreds of thousands of troops. He has since made a record-breaking world tour that hit every inhabitable part of the globe, excepting a few, ending up as soloist with Sir Thomas Beecham and the Royal Philharmonic.

Often travelling with him is his wife, Vera, a former U.N. employee whom the violinist married in Israel, November 1951. In the rare intervals when one or both of them is not between hotels, they make their home in Manhattan where, when he is not chinning himself on a violin, Mr. Stern is free to pursue his other loves — baseball, photography, politics, chess, binties, or whatever the world offers that intrigues his ready curiosity or his "what-is-that-for?" mind. It's a long way from Kriminiez to Riverside Drive, but if you're Isaac Stern you can be pretty sure you're welcome anywhere in between.

Notes by CHARLES BURR

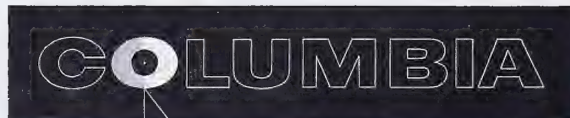
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Edmund Richard's HUDSON RIVER SKETCHES

EXCURSION STEAMER THE CATSKILLS HUDSON VALLEY TWILIGHT STORM KING RIP VAN WINKLE BEAR MOUNTAIN
NEW YORK HARBOR THE PALISADES WEST POINT RIVER IDYLL STONY POINT HYDE PARK

The Composer at the piano



Edmund Richard's Hudson River Sketches



EXCURSION STEAMER

THE CATSKILLS

HUDSON VALLEY TWILIGHT

STORM KING

RIP VAN WINKLE

BEAR MOUNTAIN

NEW YORK HARBOR

THE PALISADES

WEST POINT

RIVER IDYLL

STONY POINT

HYDE PARK



The composer at the piano

This M-G-M High-Fidelity recording has been produced with techniques which insure the finest possible reproduction on high fidelity equipment as well as equipment of standard quality. At each step of processing from the actual recording in the studio or concert hall to the final pressing, every attempt has been made to capture and maintain proper balance and clarity throughout the range of dynamics which can be reproduced through modern recording methods.

One of the great rivers of America is the Hudson, that mighty stream of destiny which flows through New York for most of its course, finally embracing New Jersey on its west bank for the last thirty or so miles of its course to the sea! It is a river of great scenic beauty. It rises in the lower stretches of the Adirondacks Mountains, a thin freshet of a mountain brook at its source. But, in its calm, winding flow, it broadens and deepens at rapid, but almost unnoticed rate. It is not a troubled river, though it runs swiftly toward its destination in the meeting of New York City's harbor with the Atlantic. It never bothers those who live along its banks with turbulent floods. It seems a gentle river of quiet power.

The magnificent scenery which surrounds it begins at its very source in the craggy, forest-covered Adirondacks. As it wends its curving course toward Albany, the capital of the State of New York, the mountains dim slowly into those smooth, lovely glacier-polished knobs of land known as the Catskills. These green, delicate mountains lend the river much of the atmosphere which has caused foreign travelers to call the Hudson "The Rhine of the New World." From Albany down to New York City and back each day during the proper seasons ply excursion steamers. And on the way they pass the mountains and the towns—points of land which make the Hudson a river rich in history and in legend. The storied names tick off in profusion: West Point, the seat of the United States Military Academy; Storm King, one of the majestic mountains of the East, and Bear Mountain, a state park where excursionists find fun on mountain paths, in mountain pools and at a remarkable zoo. In this region, the legend of Rip Van Winkle came to life—and the influence of early Dutch settlers who looked back to the traditions of the merry men of Henrik Hudson with whom Rip played bowls is to be found in many a river town name: Rheinbeck, Fishkill, and so on. Further on one finds the influences of English settlers in names like Haverstraw. There are Tappan, Poughkeepsie, Nyack, Peekskill, and that bustling New York neighbor Yonkers and, in New Jersey, Hoboken and Jersey City, and Weehawken. There is Stony Point, site of one of the great battles of the American Revolution, and Hyde Park, the home of President Franklin D. Roosevelt and now a national shrine, is just one of the great houses to be seen in Orange and Dutchess and Rockland Counties perched high on Catskill crags above the flowing Hudson. Finally, there is broad, deep New York harbor, bounded on the west shore by the impressive Palisades, on the east by Manhattan and Brooklyn, port sites through which pass perhaps more trading ships than in any other port of the world.

All of the magic of the magnificent Hudson has been captured by composer-pianist Edmund Richard in his suite of improvisational piano pieces "HUDSON RIVER SKETCHES." Here you'll find an expression of the quiet gaiety experienced on one of the Hudson's delightful tourist boats in EXCURSION STEAMER. The mellow warmth of THE CATSKILLS and its fun-loving resorts is expressed here musically, as well as the individual might of STORM KING, BEAR MOUNTAIN, and THE PALISADES. The bustle of cosmopolitan NEW YORK HARBOR is evoked and there is just an intimation of the life of visiting sailors to be heard in a clever quotation of a world-renown sailor song. Mr. Richard calls up the legend of RIP VAN WINKLE, sketches deftly the moods of a RIVER IDYLL and of HUDSON VALLEY TWILIGHT. What could be more appropriate for a musical delineation of WEST POINT than martial tempos? They are here, as are the echoed martial rhythms once heard at STONY POINT. In HYDE PARK, Mr. Richard has alluded to the traditional Presidential march "Hail To The Chief," weaving it skillfully into a musical fabric. Mr. Richard himself performs at the piano in these musical sketches.

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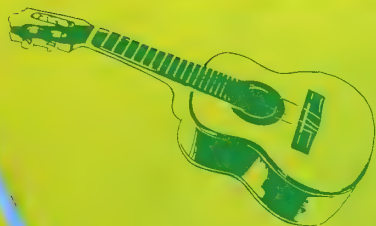
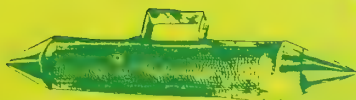
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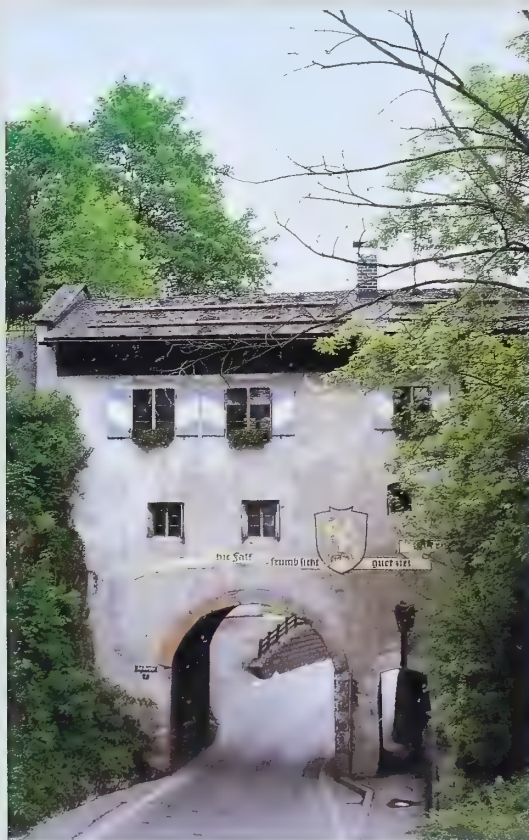
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Inntalchor

*Sommerbilder
in alten und neuen Liedern*



Sommerbilder

*Ein Zyklus mit musikalischen Bildern von Hans-Jürgen Doetsch
für Chor und Orchester, mit Vocal- und Instrumental-Solisten*

Seite A

O Täler weit, o Höhen Felix Mendelssohn-Bartholdy	1:53
Morgenruf Hans-Jürgen Doetsch	0:33
Der Wächter auf dem Türmlein saß Trad. Volkslied	1:13
Lenz Triumphator H.-J. Doetsch, Conrad Ferd. Meyer	1:54
In Demut steh ich vor dir – Choral – Sommermotiv „Wind und Sonne“ – H.-J. Doetsch	1:36
Nun sei begrüßt Robert Schumann, Bearb. : Heinz Gorr	0:37
Einzug des Sommers H.-J. Doetsch	2:39
Der Hirt Trad. Volksweise	4:19
Ich geh durch einen grasgrünen Wald Trad. Volkslied	1:57
Wenn alle Brünlein fließen Trad. Volkslied	1:46
Heideröslein Trad. Volkslied	1:28
Im schönsten Wiesengrunde Trad. Volksweise, Wilhelm Ganzhorn	2:30
Zum Tanze, da geht ein Mädel Trad. Volkslied	1:48
Sonnwendfeier H.-J. Doetsch	2:14

Seite B

Waldandacht Trad. Volkslied, Bearb. : Buchold/Doetsch	1:56
Mit dem Pfeil, dem Bogen Trad. Volkslied	0:59
Aufstand der Kobolde Lied, H.-J. Doetsch	2:29
In einem kühlen Grunde Trad. Volkslied	2:30
Ännchen von Tharau Trad. Volkslied	1:47
Waldesnacht Johannes Brahms, Einleitung : H.-J. Doetsch	2:35
Am Brunnen vor dem Tore Volkslied, Franz Schubert	3:37
Waldwüterich H.-J. Doetsch	3:12
Septembermorgen H.-J. Doetsch, Eduard Mörike	3:07
All mein Gedanken Trad. Volksweise	0:43
Still wie die Nacht Altdeutsches Wiegenlied	3:29

Alle Bearbeitungen der Werke, Arrangements, Orchestrierung und musikalische Leitung: Hans-Jürgen Doetsch

Tennessee Ernie Ford:
Hymns

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One of the most popular daily features on Tennessee Ernie Ford's television show is that quiet moment in which Ernie sings a song of faith. His sincere, warm voice lends itself especially well to the singing of lyrics with a religious message, but it is Ernie's own personal goodness, which his audiences sense as much as his skilled showmanship, that evokes in them such heartfelt response to these sacred songs.

These great songs of hope and faith have come from the hearts and pens of God-fearing men and women everywhere. There is beauty in melody and strength and power in lyric here that can cause the warrior to lay down his sword, the thief to return his plunder and the sinner to seek forgiveness.

So I say to you who may be listening to these recordings, may you find peace and comfort in what they contain, and may you believe, as I do, that there is a definite place in the world today for the great songs of the church. This is my sincere message to you.

Tennessee Ernie Ford

side one

WHO AT MY DOOR IS STANDING
ROCK OF AGES
SOFTLY AND TENDERLY
SWEET HOUR OF PRAYER
MY TASK
LET THE LOWER LIGHTS BE BURNING

side two

THE NINETY AND NINE
THE OLD RUGGED CROSS
WHEN THEY RING THE GOLDEN BELLS
IN THE GARDEN
IVORY PALACES
OTHERS



Two Cigarettes in the Dark

ROBERT FARNON AND HIS ORCHESTRA

LONDON



DANCING IN THE DARK ISN'T IT ROMANTIC
COCKTAILS FOR TWO I'M IN THE MOOD FOR LOVE
TWO CIGARETTES IN THE DARK THE WAY YOU LOOK TONIGHT
THE TOUCH OF YOUR LIPS MOONLIGHT BECOMES YOU
WHERE OR WHEN A DOOR WILL OPEN
BY CANDLELIGHT LOVE WALKED IN
THE VERY THOUGHT OF YOU COME DANCE WITH ME



Two Cigarettes in the Dark

ROBERT FARNON and his Orchestra

If music be the food of love, then we must certainly give love the credit of being the source of nearly all music—at least of the popular kind. Not even that reservation need be made really; Chopin, Tchaikovsky, Mozart all wrote their best under the blessing or otherwise of love affairs as did most poets, artists and composers. And as for Tin Pan Alley, although to look at some of the creators of our present day songs and dances may make you disbelieve it, their whole lives are one long round of thinking, writing and selling love. In Denmark Street the air is thick with love, dingy little offices are warmed by love, and the beer in the local is bought on the proceeds of love. One would think that the theme was getting a little worn, but the world never tires of it. The direct approach of the popular song which treats the subject very realistically, dealing with both its good and bad points, has produced some lyrics and melodies of a very high standard. It is these that make up this excellent selection presented by Robert Farnon.

Evergreens such as the Rodgers-Hart numbers *Isn't it romantic* and *Where or when*, McHugh's *The way you look tonight*, Gershwin's *Love walked in*, Ray Noble's *The very thought of you* and Jerome Kern's *The way you look tonight*, sound good in almost any kind of arrangement, but they are especially well suited by the tasteful arrangements that Robert Farnon supplies. In every case there is a fine, sweeping melody, a natural for the kind of orchestration that typifies the Farnon approach, romantic in itself and therefore bringing the most to titles like *Moonlight becomes you* and *I'm in the mood for love*.

It is strange how the common-or-garden cigarette has become the symbol of a tense, emotional moment in a film or play. At the crucial point the actor lights or stubs out a cigarette. Without wishing, or needing, to advertise the soothing properties of nicotine, have you noticed how the posters always underline the fact that their cigarettes should be smoked by lovers, after the first act, after the bicycle ride, after the swim? It may be merely a symbol of our neurotic existence that everyone has to soothe themselves with smoke, but the idea of 'two cigarettes in the dark' is certainly a romantic one, and one which is entirely modern. Let's imagine that this is after the dance in this case; the young couple have exhausted themselves by trying to make love and dance a quickstep, a tango and a waltz at the same time, so they have gone out into the dark and are sitting on a garden seat. The music wafts out from the ballroom and the young man brings out a box of So-and-So's filter tips; the music wafts, the smoke wafts warmly around, and the cigarettes glow in the dark. Imagine the scene where and when you like, but we still come back to the original point about music and love. This record is therefore aptly titled to suggest the kind of music that you will hear when you play it—soft, sweeping, swaying music that says 'relax'.

In recent years Robert Farnon has been an inspiring figure in British light music, at a time when the light concert orchestra has become as popular as the dance band. A good deal of the credit for this

must go to Robert Farnon whose orchestral ideas blazed the way, not only for his own development but for other orchestras of this kind, such as Mantovani's and Frank Chacksfield's. He has also enlivened the musical scene with some most attractive compositions such as *Portrait of a flirt* and *Jumping bean*, as well as with the orchestral arrangements that have more than amply proved his taste and genius in this field.

Born in Toronto, Canada, Farnon came to England in 1944 as musical director of the Canadian Band of the A.E.F., and through his many broadcasts became known to millions of listeners in the British Isles. After his release from the Army he decided to stay in this country, and immediately his mastery scores began to appear in the libraries of such band-leaders as Ambrose, Ted Heath and Geraldo.

The B.B.C. offered Robert Farnon a great opportunity of earning wider fame in a series entitled "Melody Hour". At the same time he was signed by London as the conductor responsible for directing the accompaniments to such well-known artists as Vera Lynn and Gracie Fields. The film industry has also made good use of Robert Farnon's talents both as an arranger and a conductor. Films such as "Paper Orchids" and "Spring in Park Lane" have allowed cinema audiences to appreciate further his artistry as a musical director.

This selection of Robert Farnon's arrangements played by his orchestra is a typical example of his capabilities, some very good musical reasons why this arranger-composer has earned his popularity and esteem. And, in his turn, Robert Farnon presents solos and sections of his orchestra in their interpretation of well-chosen tunes.

No recording could be more fully representative of Robert Farnon's talents as orchestrator and director, and as such it becomes a valuable memento of his very welcome visit to our shores.

PETER GAMMOND

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EDMUNDO ROS AND HIS ORCHESTRA

LL-1091 ROS ALBUM OF CALYPSOS
Virgin Islands; Brown Skin Gal; One At A Time; Chocolate Whiskey And Vanilla Gin; Opportunity; Talk To Me; Desappointment; Only A Matter Of Mind Over Matter; They Say The Woman Always Pays; It Never Happens To Me; The Queen Of Tango; Happiness; Boys And Girls Like Saturday Night; London Is The Place For Me
EDMUNDO ROS AND HIS ORCHESTRA

LL-1094 AN ALBUM IN WALTZ TIME
I Live For You; Dione; Queen Elizabeth Waltz; For You; Kisses In The Dark; Babette; Little Swiss Waltz; Will You Remember; Our Dream Waltz; Under The Roofs of Paris; The Melba Waltz; Just For A While; Wyoming; Chormaine
MANTOVANI AND HIS ORCHESTRA

LL-1098 SOME ENCHANTED EVENING
Falling In Love With Love; The Man I Love; So In Love; The Desert Song; Why Do I Love You; Body And Soul; Easy To Love; I've Got You Under My Skin; The Night Is Young and You're So Beautiful; All The Things You Are; Some Enchanted Evening; Love For Sale; Lover Come Back To Me; You And The Night And The Music
STANLEY BLACK AND HIS ORCHESTRA

LL-1099 DANCING IN THE DARK
Soft Lights And Sweet Music; Bidin My Time; Just One Of Those Things; Ball Hoi; I Got A Kick Out Of You; Alice Blue Gown; Adios; Dancing In The Dark; April Showers; Why Can't You Behave; Estrellita; Begin The Beguine; My Heart Slood Still; Smoke Gets In Your Eyes
STANLEY BLACK AND HIS ORCHESTRA

LL-1100 CARNIVAL IN THE SUN
El Cumbanchero; Morocco; Jungle Bird; Cactus Polka; Flamingo; Anna; Cascade of Stars; Sugar Leaf Samba; The Breeze And I; Cielito Lindo; Tango; Rustic Samba; Rumba Rhapsody; Pianola
STANLEY BLACK AND HIS ORCHESTRA

LL-1101 FESTIVAL IN COSTA RICA
Mexican Hat Dance; Maria; My Own; Alma Llanera; Condena; Siboney; Malagueña; Andaluza; Linda Chilena; Rumba Tambah; La Comparsa; Jungle Drums; Granada
STANLEY BLACK AND HIS ORCHESTRA

LL-1041 PRESENTING FRANK CHACKSFIELD AND HIS ORCHESTRA
Theme From "Limeghigh"; Limeghigh Incidental Music; A Girl Called Linda; Golden Violins; High Feather; Glorious; Ebb Tide; Waltzing Bugle Boy; Golden Tango; Song of Canterbury; Dancing Princess; The Pied Piper

LL-1053 FLIRTATION WALK
Would You Like To Take A Walk?; Reflections In The Water; It's Always You; Two Little Girls In Blue; Sweet And Lovely; So Do I; Flirtation Walk; By A Waterfall; Can I Forget You; It's Easy To Remember; Flirtation Waltz; Down By The River; My Foolish Heart; I Love A Lassie
ROBERT FARNON AND HIS ORCHESTRA

LL-1062 MUSIC OF NOEL COWARD
A Room With A View; I'll Follow My Secret Heart; Dear Little Cafe; 20th Century Blues; Zigueur; You Were There; Dearest Love; Someday I'll Find You; Take Me; About The Boy; Give Little Lady; Mirabelle Waltz; Sign Me More; I'll See You Again
FRANK CHACKSFIELD AND HIS ORCHESTRA

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RIAA CURVE

FERRANTE & TEICHER

THE PEOPLE'S CHOICE

Dear Ferrante & Teicher,
Please Play:

Hello Dolly!
Everybody Loves Somebody
The Girl From Ipanema

And I Love Her
Call Me Irresponsible
People

Wives and Lovers
Charade

Love Me With All Your Heart
Georgia On My Mind

The Seventh Dawn

The James Bond Theme

UNITED
ARTISTS
RECORDS

Dear Ferrante & Teicher

I am

or mos.
ever since I
I have
that

let you know
wonder records.
my listening
pictures
tubally
is, el
is
do

noted fan
to see you
the town
wonderous
of your albums
forward to your
it will be
out exciting
stimulating music
Your friend
Laura

rely
noted Fans

Dear Ferrante and Teicher
a few lines to let you bot
I enjoy your be
Ever

FERRANTE AND TEICHER - The Peoples Choice



This album by FERRANTE AND TEICHER is indeed THE PEOPLE'S CHOICE. Actually, Arthur Ferrante and Lou Teicher have hit upon the simplest of formulas to delight and enthrall their many, many fans. They have carefully culled through their fan mail and also carefully jotted down the numerous requests made of them during their recent highly successful personal appearance tours. They then edited this long list to include only the great songs of recent vintage, the new standards such as "Hello Dolly!", "Call Me Irresponsible", "The Girl From Ipanema", and "Wives And Lovers". Working hand in hand with Producer Leroy Holmes, Ferrante and Teicher meticulously planned the arrangements and then labored long and hard at the recording sessions. The results speak for themselves! Here are a dozen wonderful fresh, yet familiar, songs, done in typical F & T style — that is, lush, string-filled, dreamy and so very listenable.

Here then is THE PEOPLE'S CHOICE from FERRANTE AND TEICHER, one of the most enjoyable collections ever and certainly one of the most aptly named. . . .

SIDE A

1. HELLO DOLLY

(From the Broadway Musical "Hello Dolly") (J. Herman) Morley Music, Inc. (ASCAP) 2:36

2. CALL ME IRRESPONSIBLE

(From "Pappa's Delicate Condition")
(J. Van Heusen — S. Cahn) Paramount Music Corp. (ASCAP) 3:02

3. AND I LOVE HER

(From the Motion Picture "A Hard Day's Night")
(J. Lennon — P. McCartney) Unart Music Corp. & Maclen Music Inc. (BMI) 2:36

4. CHARADE

(Title Song from the Stanley Donen Production "Charade")
(J. Mercer — H. Mancini) Southdale Music Corp. & Northern Music Corp. (ASCAP) 2:59

5. GIRL FROM IPANEMA

(Jobin — Gimbel — DeMoraes) Duchess Music Corp. (BMI) 2:37

6. PEOPLE

(From the Show "Funny Girl")
(J. Styne — B. Merrill) Chappell & Co. Inc. (ASCAP) 3:40

SIDE B

1. THE SEVENTH DAWN

(From the United Artists Motion Picture "The Seventh Dawn")
(P. F. Webster — R. Ortolani) United Artists Music Co., Inc. (ASCAP) 3:02

2. EVERYBODY LOVES SOMEBODY

(Lane — Coslow — Taylor) Sands Music Corp. (ASCAP) 2:35

3. GEORGIA ON MY MIND

(Carmichael — Gorrell) Peer International (BMI) 3:11

4. WIVES AND LOVERS

(From the Motion Picture "Wives and Lovers")
(B. F. Bacharach — H. David) Famous Music Corp. (ASCAP) 2:47

5. LOVE ME WITH ALL YOUR HEART

(C. Rigual — M. Vaughn — M. Rigual) Peer International (BMI) 3:02

6. THE JAMES BOND THEME

(M. Norman) Unart Music Corp. (BMI) 2:25

Produced By: Leroy Holmes



COLUMBIA



PRL - 5010

HOLIDAY IN ROME LP

MICHEL LEGRAND

and his orchestra

TORNA A SURRIENTO (COME BACK TO SORRENTO)

NON DIMENTICAR (DON'T FORGET)

MATTINATA

GRAZIE DEI FIORI

VIENI, VIENI

FIORIN FIORELLO (IN LOVE)

DICITENNELLO VUIE! (YOU TELL HER)

NEAPOLITAN NIGHTS

LUNA ROSSA (BLUSHING MOON)

O SOLE MIO (MY SUNSHINE)

AVEVA UN BAVERO

MUNASTERIO 'E SANTA CHIARA

VOLA, COLOMBA

LUNA LUNERA

FUNICULI FUNICULA

ADDORMENTARMI COSI

TORNA A SURRIENTO (COME BACK TO SORRENTO)



PRL - 5010



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of Columbia Records

HOLIDAY IN ROME

PRL - 5010



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of Columbia Records

Torna a Surriento
Non Dimenticar
Mattinata
Grazie dei Fiori
Vieni, Vieni

Fiorin Fiorello
Dicitenello Vuie!
Neapolitan Nights
Luna Rossa
O Sole Mio
Aveva un Bavero

Munasterio 'e Santa Chiara
Vola, Colomba
Luna Lunera
Funiculi Funicula
Addormentarmi Così
Torna a Surriento

MICHEL LEGRAND and his Orchestra

In this exquisite melodic tribute to Rome, and to all of Italy, Michel Legrand continues the memorable pattern introduced in his "I Love Paris." With deft musical strokes, he etches a vivid and lingering portrait of the city and its atmosphere, and provides a program of splendid songs, some familiar, some not so well-known, but all contributing to compelling magic of the city.

With "Holiday in Rome," M. Legrand brings together hints of the gorgeous Renaissance cities of northern Italy, songs from the Siren Lands circling about Naples, and, of course, music from the Eternal City itself, that fantastic and beautiful mingling of past and present. Framing his portrait is *Torna a Surriento*, one of the loveliest and perhaps the best-known of all Italian melodies.

Many of these songs are familiar in American adaptations, as well as in their original forms; *Non Dimenticar* became "Don't Forget," *Mattinata* was a success some years ago as "You're Breaking My Heart," radio fans will remember Rudy Vallee singing *Vieni, Vieni*, and, more recently *Fiorin Fiorello* became known as "In Love" and *Dicitenello Vuie!* as "You Tell Her." Then *Luna Rossa* moved into popularity as "Blushing Moon" and *Vola, Colomba* was

successful as an instrumental number. And there is always the dashing *Funiculi Funicula*, so completely successful in mirroring the folk-music of Italy that Richard Strauss incorporated it in the finale of his symphonic poem "Aus Italien," thereby incurring an embarrassing law-suit brought by the composer! Interesting, too, is the predominance of so-called Latin rhythms, the rhumba and the tango, but most interesting of all is the music itself, and the Roman spell it weaves.

The Italy its composers sing here is the Italy of sunlight and sea, of warm, fragrant nights and lovely women. From the very beginning, as *Torna a Surriento* blossoms into its warm-hearted beauty, the spell of the land is upon one. The sparkle of the sun on the Bay of Naples gives way to the play of the same sun falling through the leaves of the trees along Rome's Via Veneto onto the tables of the cafes and across the facades of the great international hotels. Then, beyond the hills of Rome, in the fields and olive groves, Leoncavallo's *Mattinata* floats like some charming pastoral air. Later, while the sun still plays on the white marble of the Victor Emanuel monument, the purple shadows (Imperial purple, and the purple of antiquity) lengthen in the Ro-

man Forum. Still later, the merriment of evening rings out from a street-fair in a hidden piazza. Through these scenes move the superb Roman beauties, their dark eyes flashing like the waters of Rome's famous fountains—Renaissance paintings come to life. And then, through the blue-black Roman night, comes a Neapolitan song of carefree ease and charm.

Rome is kaleidoscopic, and a holiday in Rome even more so. Its colors, its forms shift and change unexpectedly, as if one were finding one of those matchless playthings to the eye. The clean sobriety of Roman ruins, the intoxicating exuberance of the Renaissance creation, the majestic baroque of the churches, and the buoyant spirit of the Italians themselves unite to create an atmosphere that is as heady and stimulating as good Italian wine, and all four may come together in a single square. Rome is the city where pagan gods look across from the Capitoline Hill to the magnificence of St. Peter's and the Vatican City, where a visiting movie star may vie for attention with a Leonardo or a Michael Angelo, where flower-sellers dot the Spanish steps that soar beside the house where Keats lived up to the gleaming facade of the Trinità dei Monti.

The kaleidoscope turns, and the rich suavity of a contemporary Italian ballad reminds one of the glamour of Rome at night; another turn, and an incomparable barcarolle conjures up Naples, and its magnificent Bay. Then, perhaps, the street play of Roman children, those strange combinations of angel and devil. And so the kaleidoscope turns, bringing again and again a variety of images, insinuatingly cool, colorfully romantic, tinkling with mandolins and guitars. The joyous gusto of *Funiculi Funicula* adds the seasoning of Italian humor, another smouldering ballad appears, and then *Torna a Surriento* appears, rounding out the program and offering a call as strong as that of the Sirens (implemented, perhaps, by a coin in the Trevi Fountain).

"Rome," said Luciano Morpurgo, "is the home of the spirit . . . no one can be a stranger in Rome." And so have thousands upon thousands of travelers found, that Rome was in essence a second home. Souvenirs of that home may be found in this collection of Italian music, so sympathetically conducted by Michel Legrand. A holiday in Rome, he has called it, and, by his careful selection of songs and his brilliant arrangements, he has made it a Roman holiday.

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ФИРМА
ГРАМЗАПИСИ

МИХАИЛ РОЖКОВ

DA DA DA DA

1-я сторона

МИХАИЛ РОЖКОВ (балалайка)

В. АНДРЕЕВ
Марш

В. КАЛИНИКОВ
Грустная песенка

В. ДИТЕЛЬ
Вариации
на тему русской народной песни «Коробейники»

Г. ВЕНЯВСКИЙ
Мазурка № 2

РУССКАЯ НАРОДНАЯ ПЕСНЯ
«Заиграй, моя волынка»

СТАРИННЫЙ РОМАНС
«Я встретил вас»

В. АНДРЕЕВ
Вариации
на тему русской народной песни «Светит месяц»

Уральская плясовая (Полонка)

Обработки:
Б. Трояновского (4, 5), М. Рожкова (6), Л. Окаемовой (8)
С. СОРОКИНА, фортепиано (1), Г. МИНЯЕВ, гитара (2, 7),
В. ТИХОНОВ, гусли и В. ГАЛКИН, баян (8)

2-я сторона

Н. РИЗОЛЬ
Русские напевы

А. АЛЯБЬЕВ
Соловей

Б. ТРОЯНОВСКИЙ
Протяжная и Плясовая

В. МОНТИ
Чардаш

М. ФРАДКИН
Песня о любви из к/ф «Простая история»

РУССКАЯ НАРОДНАЯ ПЕСНЯ
«На горе-то калина»

РУССКАЯ ПЛЯСОВАЯ
«Барыня»

Обработка М. Рожкова (2)

Переложения:
А. Доброхотова (4), М. Рожкова и Г. Миняева (5)

С. СОРОКИНА, фортепиано (1, 2, 4), Г. МИНЯЕВ, гитара (3, 5)
В. ТИХОНОВ, гусли и В. ГАЛКИН, баян (6)

Михаил Федорович Рожков вырос на Волге. Музыкой начал увлекаться рано, особенно полюбил он русскую народную песню. Незаурядные способности мальчика обратили на себя внимание педагогов детского дома, где он воспитывался. По их совету Михаил едет в Ленинград и поступает в Музыкальное училище им. Мусоргского.

В 1939 году, после окончания училища Рожков был призван в армию, проходил службу в балалаечном оркестре Центрального Дома Красной Армии. Во время войны был солистом ансамбля Калининского, а затем 1-го Прибалтийского фронтов.

В 1953 году Рожков завершает свое музыкальное образование в институте им. Гнесиных (по классу М. С. Илюхина), одновременно работает в Мосэстраде, выступает в дуэте с гитаристом Г. И. Миняевым. Этот дуэт завоевал большую популярность у многомиллионной аудитории нашей страны, побывал за рубежом — в Японии, США, во многих европейских странах, в Африке.

Пресса единодушно отмечала сильный и красивый звук балалайки Рожкова, его темперамент и виртуозную технику.

Михаил Рожков удостоен звания заслуженного артиста РСФСР и Якутской АССР. Он является лауреатом 1-го Всероссийского конкурса артистов эстрады.

В своем творчестве Рожков продолжает традиции лучших мастеров прошлого — В. Андреева, Б. Трояновского, Н. Осипова. Ему принадлежит ряд обработок и переложений русских песен, песен советских композиторов, произведений классики.

the

FUNKY BUTT JAZZ BAND



THE FUNKY BUTT JAZZ BAND

THE MUSICIANS

Leader J.P. "Pete" Campbell (R) and co-leader B.G. "Gets" Getsinger (L) divide the various leadership duties—promotion, scheduling, practices and personnel—but Pete calls the tunes at performances and kicks them off.

Pete, a resident of Woodbury, CT, traded a tuxedo for his first cornet while in prep school way back when and developed his spare, staccato style listening to Bunk Johnson records. Pete heads his own business in Woodbury and is a founder and long-time officer of the Connecticut Traditional Jazz Club, Inc.

Gets, a resident of Watertown, CT since 1926, bought a second-hand metal clarinet while in high school and learned the rudiments of the fingering from one of his teachers there. He swears there are keys on the thing he still doesn't comprehend. His idols, while learning to play the clarinet were Benny Goodman and Irving Fazola. Gets retired from business in 1982 to concentrate on sculpture and painting.



Bud Getsinger and Pete Campbell

Henry Hall, trombone, lives in Danbury, CT, with his wife, Caroline, and three lively young sons. We like to think Henry's musical mentor was Kid Ory, but he's not saying. A competition chess player when time permits, Henry works as a programmer/analyst for Guideposts Associates in Carmel, N.Y.



Fletcher Cooper, drums, a resident of Litchfield, CT, heads his own electrical contracting business there. Self taught in a traditional style, he discovered jazz and started drumming while in grammar school.

Fletcher shares with Pete the honors as the most knowledgeable "discophile" in the band and can quote personnel, label, and recording dates on most of the traditional jazz classics.



Tony Pasqualoni, string bass, hails from New Haven, CT, and worked in many New Haven "Rock" bands before turning his musical interests toward jazz. A research technician by day, he has studied upright bass for the past seven years and enjoys playing jazz in both electric and acoustic settings.



Ron Fraser, banjo, was born in Blackpool, England, and at one point in his career, led a successful tour of South Africa with his own band. After playing with various bands in England and Europe, Ron played regularly aboard the British luxury ship Queen Elizabeth II with "Shep's Banjo Boys" of British TV fame. Ron met his wife, Ellen aboard the QE II and later settled down with her in Ellen's native Waterbury, CT.



Millianne Butler, banjo, started performing at the tender age of eight in her native Hartford, CT. Active in many different bands and entertainment troupes, most of her childhood was spent practicing for the next show. After earning a degree in classical piano from the Hartt School of Music in Hartford, she resumed her professional career in performing, arranging and teaching. Always a jazz fan, in 1985 Millianne started playing regularly with the FJB, alternating on tenor banjo and piano.



CREDITS: The Town of Woodbury, Connecticut, for the use of the Old Town Hall; **RECORDING ENGINEER,** Glenn Allen; **MASTERING AND EDITING,** Glenn Allen and Pete Campbell; **ALBUM DESIGN,** Gretchen Getsinger; **RELIEF SCULPTURE,** B.G. Getsinger, Jr.; **PHOTOS,** Don Coussey, Georgia Sheron

the FUNKY BUTT JAZZ BAND

C.J.P.C.
GA-1132



A candid close-up taken at a 1986 outdoor concert sponsored by Post College, Waterbury, CT, finds Tony, Pete and Henry giving thoughtful attention to the wind-up of a jazz classic.

This milestone record is dedicated to our wives for their loving encouragement and patience from the beginning

PROGRAM

Digitally Mastered

SIDE A

1. **Fourteenth of July** 3:18 (S. Bechet, Q. Juillet) (F)
2. **Careless Love** 3:20 (W.C. Handy) (F)
3. **Breeze** 4:11 (Sacco, Smith, Lewis) (B)
4. **What a Friend We Have in Jesus** 4:42 (Trad.) (B)
5. **Just a Closer Walk with Thee** 3:54 (Trad.) (F)

SIDE B

1. **Sweet Georgia Brown** 4:10 (Bernie, Casey, Pinkard) (F)
2. **Sweet Lorraine** 4:28 (Burwell, Parrish) (B)
3. **Tin Roof Blues** 4:45 (New Orleans Rhythm Kings) (F)
4. **Willie the Weeper** 3:12 (Melrose, Bloom) (B)
5. **Ain't Gonna Give Nobody None O' My Jelly Roll** 2:26 (C. & S. Williams) (F)

Banjo—Ron Fraser (F), Millianne Butler (B)

THE BAND...The Funky Butt Jazz Band was born on July 14 (Bastille Day), 1973, when Pete Campbell gathered eight barely acquainted musicians at his home in Woodbury, Connecticut, to play traditional jazz music under the general sponsorship of the Connecticut Traditional Jazz Club, Inc. The new band took its name from a dance hall famous in New Orleans during the early days of jazz and in the next several years graduated from a "practice" band playing in the various musicians' homes, into a "performing" band, starting with jazz club picnics and gradually moving into performances before the general public.

Two members of that original group are still playing with the band—Leader Pete Campbell, cornet, and co-leader Gets Getsinger, reeds—and, with trombonist Henry Hall who joined the group in 1977, they make up a front line that has been intact for ten years. Openings over the years have been filled by other skilled musicians, each of whom contributed to the band's increasing popularity at college reunions, company outings, political rallies, club parties, wedding receptions, jazz cruises on Connecticut River steamers, and a wide variety of other events.

THE RECORD...This record was made on December 14, 1986, at the Old Town Hall in Woodbury, Connecticut, an antique auditorium selected not only for its unusually fine acoustics, but because it was large enough to accommodate customers and friends of the band in a Christmas party which continued through the afternoon between "takes". It was a risky business, but thanks to the firm crowd control techniques of our hostesses (band wives) the entire session was up on tape without the interference of even the nicker of an ice cube or an untimely burst of applause.

In recognition of the band's "Bastille Day" birthday, we kicked the session off with Sidney Bechet's "Fourteenth of July", a tune we stole right off his record and love to play. All the others are from our standard repertoire, which is long on blues and spirituals but is generally eclectic. (One of our former band members once told a fan our music was not "New Orleans, "Kansas City" or "Chicago", but eclectic. When asked where "Eclectic" was, he described it as "a little town on the Mississippi between New Orleans and St. Louis.")

This record, like most of our performances these days, was made by six instruments—cornet, trombone, clarinet/soprano sax, drums, string bass and banjo—and we find this an effective combination.

THE FUTURE...Although the FJB began its life, as it should have, playing the ABC's of traditional jazz music—the blues, spirituals and rags originating in and around New Orleans—we soon began broadening our repertoire to include more of the wonderful songs from the Chicago and New York schools, especially. We'll continue to add more tunes to our book, you may be sure, and, perhaps, a vocal here and there. Then, we'll hope to be back soon with another recording of eclectic traditional jazz by the Funky Butt Jazz Band. JPC/BGG

If you'd like to contact the band for any reason, give us a call at one of the numbers below, or write us at P.O. Box 370, Woodbury, CT, 06798

J.P. Campbell (203)263-4321 or 263-3750
B.G. Getsinger (203)274-8412

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HOROWITZ

PLAYS

SCARLATTI





Sonata in D Major, Longo 424
Allegro
Sonata in A Minor, Longo 241
Allegro
Sonata in F Major, Longo 188
Allegro
Sonata in F Minor, Longo 118
Andante moderato
Sonata in G Major, Longo 349
Allegretto
Sonata in D Major, Longo 465
Allegriissimo

HOROWITZ PLAYS SCARLATTI

PRODUCED BY THOMAS FROST AND THOMAS Z. SHEPARD
ASSISTED BY ANDREW KAZDIN

Sonata in E Major, Longo 21
Andante-Allegro-Andante
Sonata in E-Flat Major, Longo 203
Andante cantabile
Sonata in E Minor, Longo 22
Allegro
Sonata in D Major, Longo 164
Allegretto
Sonata in F Minor, Longo 187
Andante cantabile
Sonata in A Major, Longo 391
Presto



"Reader, Whether you be Dilettante or Professor, in these Compositions do not expect any profound Learning, but rather an ingenious jesting with Art, to accommodate you to the Mastery of the Harpsichord. Neither Considerations of Interest, nor Visions of Ambition, but only Obedience moved me to publish them! Perhaps they will be agreeable to you; then all the more gladly will I obey other Commands to favor you with more simple and varied Style. Therefore show yourself more human than critical, and then your Pleasure will increase. To designate to you the Position of the Hands, be advised that by D is indicated the Right, and by M the Left. Live Happily."

With these words, Domenico Scarlatti, in the year 1738, and at the age of fifty-three, launched thirty harpsichord pieces which he entitled *Essercizi*. It is possible that he realized this effort to be the major turning point of his life, but he could not have known that these pieces were destined to grow into a set of 550 sonatas which would stamp his name indelibly into the annals of history as one of the most strikingly original composers of the eighteenth century.

When Vladimir Horowitz first called the above preface to my attention, he said, "I particularly like this sentence: '...show yourself more human than critical, and then your Pleasure will increase.'" And with a twinkle in his eye he added, "I hope my audience will take this advice to heart." It was obvious that Horowitz had approached his latest project with his usual fervor and thoroughness. Volume upon volume of Scarlatti sonatas could be seen piled on top of his piano, as well as countless little cellophane-wrapped envelopes containing microfilms. "You know, it's not so easy to choose twelve sonatas from 550. I want them to be representative of this master's great imagination and daring, and there must be enough contrast to keep continuous interest."

Horowitz had recorded almost twice the number of sonatas for this record in order to arrive at what he finally considered a perfect selection. Continuing his thoughts, he commented, "There is a common misconception regarding Scarlatti which points up the danger of labelling—many think of his music as mostly fast, light, and requiring only articulation and dexterity. That is not so. In his set of 550 sonatas, more are slow than fast, and many are quite poetic, nostalgic and even dreamy, very much in the bel canto style."

Horowitz continued, "As a composer, he comes from nowhere. His freshness and unbelievable daring in the use of harmony and rhythm make him one of the most original composers of his century. He is a master of what we might call *grosse Kleinkunst* (great art in the smaller forms)." And smiling wistfully he interjected in typically Horowitzian humor "which is, of course, preferable to *kleine Grossekunst* (inferior art in the larger forms)."

"His music is down to earth; it has human qualities and sephardic elements. Many composers of his period speak to God. Scarlatti speaks to the people, the children of God. There are instances when he does speak to God, but more often he chooses not to."

Picking up a book from a nearby table, Horowitz continued. "One of the most fascinating aspects of Scarlatti is that the music of this Neapolitan-born composer, who lived most of his adult life in Portugal and Spain, depicts Spanish life so vividly and yet

remains essentially Italian. Look at what my friend Ralph Kirkpatrick wrote in his book *Domenico Scarlatti*." As Horowitz flipped the pages, he commented, "Kirkpatrick is the foremost living authority on Scarlatti, and on this subject, his book is the 'bible.'" Having found the right spot, Horowitz read aloud:

"This music ranges from the courtly to the savage, from a well-nigh saccharine urbanity to an acrid violence. Its gaiety is all the more intense for an undertone of tragedy. Its moments of meditative melancholy are at times overwhelmed by a surge of extrovert operatic passion. Most particularly he has expressed that part of his life which was lived in Spain. There is hardly an aspect of Spanish life, of Spanish popular music and dance, that has not found itself a place in the microcosm that Scarlatti created with his sonatas. . . . He has captured the click of castanets, the strumming of guitars, the thud of muffled drums, the harsh bitter wall of gypsy lament, the overwhelming gaiety of the village band, and above all the very tension of the Spanish dance."¹

Continuing his own thoughts, Horowitz commented on the use of the piano versus harpsichord for playing Scarlatti. "I think that the piano is an entirely different instrument than the harpsichord. When playing Scarlatti, the pianist should follow a moderate course—he should not attempt to imitate a harpsichord too much, neither should he use all the resources of the piano which would destroy the style of the music." Opening the Kirkpatrick book once again, he read the following:

"The imaginary orchestration of harpsichord sound is seldom absent from Scarlatti's thinking. In this imaginary orchestration there are endless possibilities for shift of solo instruments, for changes of accompaniment color, for alternations of groups of instruments of varying sizes and color—in short, for all the resources of the eighteenth-century classical orchestra, strings, woodwind, brass and percussion, as well as the castanets, mandolins and guitars of Mediterranean popular music."

"It goes almost without saying that the imaginary orchestration of Scarlatti sonatas often leaves as much freedom to the player as to the composer. Many are the musical ideas and figurations which lend themselves to a variety of treatment, which leave to the taste and imagination of the player the choice of solo or tutti, of strings or winds, of shifts of instrumental color. It is entirely natural that many a piece is susceptible of being orchestrated in several entirely different ways. Scarlatti's imaginary orchestration forms the opposite pole to the actual limitations of his harpsichord, especially to those of the Spanish harpsichords that embraced a choice of only two solo stops and the third color formed by their combination into a tutti."

"Nothing is more fatal than allowing the musical imagination to be restricted by the limits of two or three colors or by the limitations of any instrument one is using. . . . Scarlatti's harpsichord music is full of effects of color conceived in extra-harpsichord terms. The player of Scarlatti, no matter what the restrictions of his instrument, must be ready at all times to think in terms of imaginary orchestration, of the voice, of the sounds concomitant with the Spanish dance, of the not-strictly musical or of the frankly extra-musical sound effects of which I have spoken in connection with the real-life stimulus that lies, barely concealed or transformed almost beyond recognition, behind so much of Scarlatti's

music. Scarlatti's harpsichord, while supremely itself, is continually menacing a transformation into something else. It can never be taken literally."

Horowitz closed the book and commented, "As you can see, for Scarlatti a piano can be made to bring forth a greater variety of tonal color, which is exactly what is needed for his music." Tointing to Kirkpatrick's book, he added, "Ralph Kirkpatrick, as a friend, gave me the benefit of his enormous knowledge of Scarlatti, lending me many microfilms of Scarlatti manuscripts which helped to correct the frequent mistakes in the Longo Edition."

"I think it is also interesting to note that Verdi loved Scarlatti's music; and Chopin spoke eloquently of him. The statement I am going to read to you is attributed to Chopin by Stephen P. Mizwa in his book *Frederic Chopin*:

"My colleagues, the piano teachers, are dissatisfied that I am teaching Scarlatti to my pupils. But I am surprised that they are so blind. In his music there are exercises in plenty for the fingers and a good deal of lofty spiritual food. He sometimes reaches even Mozart. If I were not afraid of incurring disfavor of many fools, I would play Scarlatti in my concerts. I maintain that there will come a time when Scarlatti will often be played in concerts, and people will appreciate and enjoy him."²

Horowitz put the book down with an expression of satisfaction that Chopin's prophecy had indeed been fulfilled.

THOMAS FROST
Producer,
Columbia Records

The numbers that Alessandro Longo gave to the Scarlatti sonatas were not based on chronology of composition. For the convenience of the reader, here is a cross reference of the sonatas in this recording based on the familiar Longo numbers, together with the chronological order of composition as established by Ralph Kirkpatrick.

Longo Numbers	Chronological Numbers According to Kirkpatrick
424	33
391	39
241	54
465	96
349	146
21	162
22	198
118	466
203	474
187	481
164	491
188	525

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SIDE I SONATA IN D MAJOR, Longo 424
SONATA IN A MINOR, Longo 241
SONATA IN F MAJOR, Longo 188
SONATA IN F MINOR, Longo 118
SONATA IN G MAJOR, Longo 349
SONATA IN D MAJOR, Longo 465

THE SONATAS—PUBLIC DOMAIN—ARE FOLLOWED BY THEIR TIMINGS	
2:45	SIDE II SONATA IN E MAJOR, Longo 21
3:03	SONATA IN E-FLAT MAJOR, Longo 203
2:19	SONATA IN E MINOR, Longo 22
4:52	SONATA IN D MAJOR, Longo 164
2:43	SONATA IN F MINOR, Longo 187
4:17	SONATA IN A MAJOR, Longo 391
21:24	

5:16	
4:37	
2:44	
5:07	
5:06	
2:27	
25:17	

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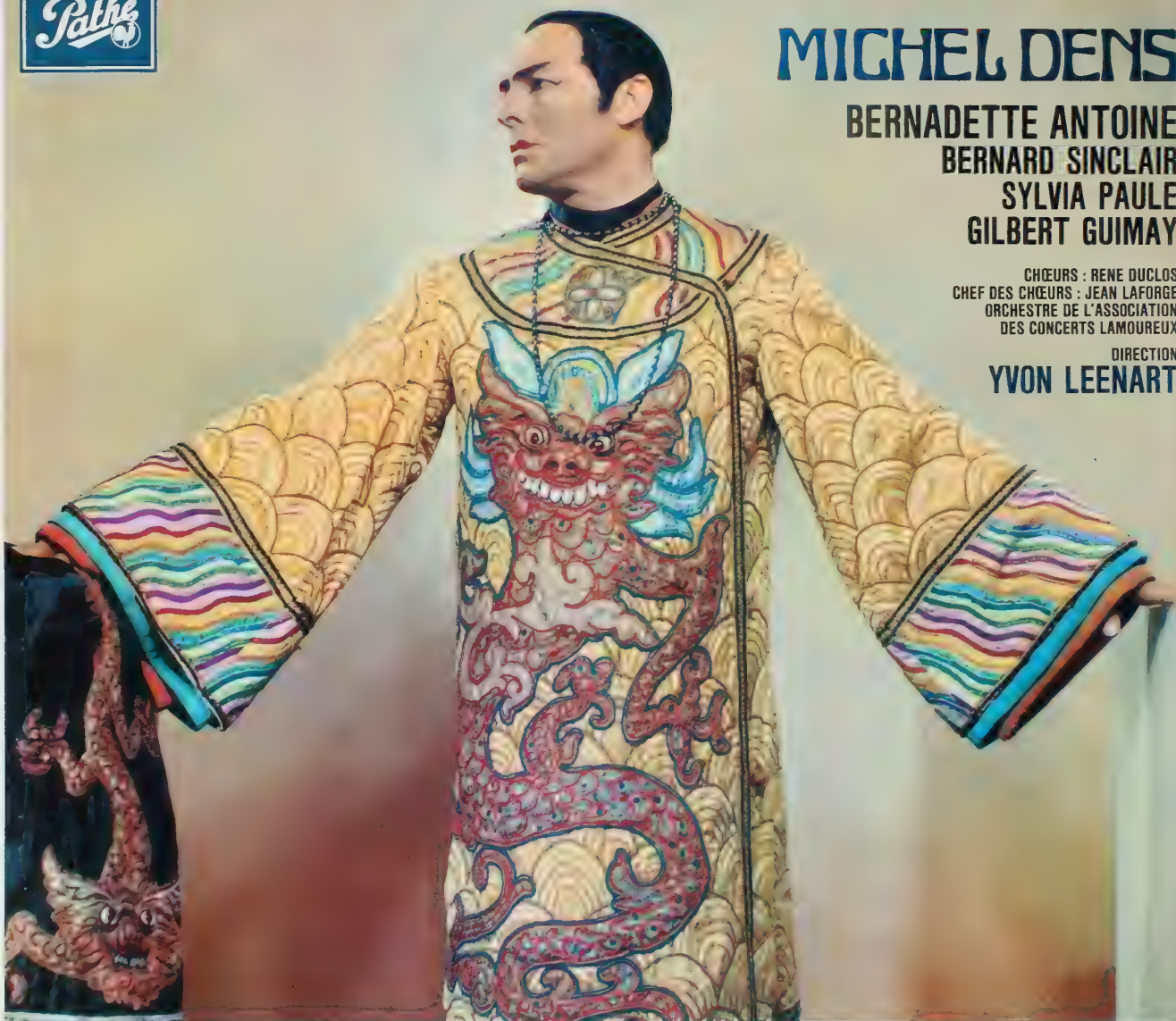
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FRANZ LEHAR

LE PAYS DU SOURIRE

Si la presse à sensation avait existé il y a quarante ans, la genèse du *Pays du Sourire* aurait pu inspirer un titre de ce genre :

« FRANZ LEHAR DOTÉ SON NOUVEAU TRIOMPHE A UNE CRISE DE RHUMATISMES. »

Et s'aurait été vrai !

Mais l'histoire est tout de même un peu plus longue et, pour la raconter, le mieux est de commencer par le commencement : la naissance de Ferenc Lehar, le 30 avril 1870, dans la petite ville hongroise de Komarom (aujourd'hui en territoire tchécoslovaque), sur les bords d'un Danube assurément beau, mais pas souvent bleu.

L'enfant aurait fort bien pu naître ailleurs, car son père, chef de musique dans l'armée hongroise, changeait souvent de garnison. Il fut donc élevé dans une ambiance musicale que prolongèrent ses études à Vienne, puis à Prague. Devenu lui-même chef de musique militaire plus ou moins itinérant, il put étudier à loisir le folklore extrêmement riche et varié des peuples de l'empire austro-hongrois, dont il devait largement s'inspirer par la suite. Quand il quitta l'uniforme, à vingt-cinq ans, pour monter au pupitre du réputé Théâtre « an der Wien », il avait déjà beaucoup composé dans les genres les plus divers, du concerto à l'opéra en passant par le pot-pourri tzigane. Son premier ouvrage lyrique fut d'ailleurs un opéra — *Tajana* —, créé au Théâtre municipal de Leipzig en novembre 1896. Demi-succès, c'est-à-dire échec. Lehar, qui avait entre-temps germé son prénom hongrois, ne s'entêta pas et se résigna à viser moins haut, non sans mettre à profit une science

d'orchestrateur digne d'un symphoniste chevronné. En 1902, il donna au Théâtre an der Wien sa première opérette, *Wiener Frauen*, que suivirent *der Rastelbinder* et *der Göttergatte*. Mais c'est *die lustige Witwe* — la *Veuve joyeuse* — qui devait ouvrir la série triomphale, le 9 décembre 1905 à Dresde, trois semaines exactement plus tard à Vienne, et bientôt dans le monde entier.

A trente-cinq ans, Franz Lehar est un musicien illustre, et qui saura le rester. Sans doute ses opérettes, au nombre d'une trentaine, ne connaîtront-elles pas toutes le prodigieux succès de la *Veuve joyeuse*, le *Comte de Luxembourg*, *Amour tsigane*, *Paganini*, *Frasquita*, le *Tsarévitch* ou le *Pays du Sourire*. Mais il est certain qu'on exigeait beaucoup de son étonnante fécondité, et que le seul déchet (si on peut dire !) de sa production aurait pu faire la fortune de plusieurs autres compositeurs.

On sait que *Phi-Phi*, le chef-d'œuvre de Christiné, fut créé à Paris le 12 novembre 1918, lendemain de l'Armistice et que cette circonstance ne fut pas étrangère à son éblouissante carrière dans les premières des « Années folles ».

Rien de tel ne pouvait se produire à Vienne, capitale d'un empire si complètement vaincu qu'il allait disparaître. Lehar n'en continuait pas moins à écrire, et les théâtres à le jouer : une opérette en 1918, une en 1920, une en 1921, deux en 1922 dont *Frasquita*. Il a repris contact avec son ami Puccini, qui travaille avec sa lenteur coutumière à cette *Turandot* que la mort l'empêchera d'achever. Sans doute cet exemple l'incite-t-il à chercher une nouvelle source d'inspiration dans l'exotisme extrême-oriental. Et, le 9 février 1923, il présente au Théâtre an der Wien *Die gelbe Jacke* (la Tunique jaune), sur un livret de son vieux collaborateur Viktor Leon.

Cette tunique jaune symbolise le haut rang du prince Sou Chong, ambassadeur à Vienne d'une Chine qui n'est pas précisément « populaire ». Sou-Chong aime la jeune comtesse Lisa von Lichtenfels, et Lisa l'aime. Ils partent ensemble pour la Chine, et les ennuis commencent. Mal reçue par la famille de son Chinois de mari, Lisa découvre avec horreur que la tradition oblige tout porteur de tunique jaune à prendre quatre épouses mongoles, qui la relègueront au rang de concubine. Victime de l'incompatibilité de deux civilisations, elle retourne en Europe, où Sou-Chong la suit pour n'en plus revenir. Ne s'agit-il pas d'une opérette, avec dévouement optimiste de rigueur ? Le librettiste avait étendu sa tendre sollicitude à l'ancien soupriant de Lisa, le lieutenant Gustave von Pottenstein, en le précipitant dans les bras de Mi, la gentille sœur du prince.

Bien que très favorablement accueilli par le public et la critique, l'ouvrage n'atteignit pas la centième représentation. Lehar se rattrapa dans les années suivantes avec *Paganini* et le *Tsarévitch*, voire avec *Friederike* qui triomphait à Berlin pendant l'hiver 1928-29 quand son principal interprète, l'illustre ténor Richard Tauber, ressentit les premiers symptômes d'une attaque de rhumatismes qui, en peu de jours, fit de lui un invalide presque complètement paralysé. On put craindre qu'il ne fût, à trente-sept ans, condamné à une retraite définitive. Il guérit pourtant, grâce à des soins énergiques, mais le mal avait laissé des séquelles bien gênantes pour un fringant jeune premier. Comment trouver, pour sa rentrée à la scène, un rôle qui s'accommodât de sa démarche hésitante et de ses gestes étriqués ?

Lehar avait une solution en réserve : Sou Chong. Mais pour mettre toutes les chances de son côté, il remania la partition entière sur la base d'un nouveau livret, de Ludwig Herzer et Fritz Lehner, qui sacrifiait délibérément la sacro-sainte « happy end ». C'est ainsi que, le 17 novembre 1929, les Berlinois acclamèrent au Metropol-Theater cette chose inconcevable : une opérette qui finissait mal. Ils acclamaient aussi, reconnaissants-le, le retour insperé d'un chanteur pour qui Berlin avait tremblé tout autant que Vienne, l'interprète inoubliable d'un air spécialement écrit à son intention : « *Dein ist mein ganzes Herz*... » — « Je t'ai donné mon cœur », qui allait devenir le plus célèbre d'une partition célèbre entre toutes. Le *Pays du Sourire* était bien parti pour faire la tour du monde. La version française d'André Mauprey et Jean Marietti, créée au Théâtre Royal de Gand le 1^{er} avril 1932, fut montée à la

Gaiété-Lyrique de Paris le 15 novembre de la même année.

Ce prodigieux succès, comparable à celui de la *Veuve joyeuse*, devait être le dernier dans la carrière de Franz Lehar. Ni *Schön ist die Welt* en 1930, ni *Giuditta* en 1934 ne devaient, à beaucoup près, l'égaliser. Mais le compositeur n'en continua pas moins à produire des « *musiques* » de films, romances, valse, tangos et même fox-trots j'irai sa mort, survenue le 24 octobre 1948 dans sa somptueuse propriété de Bad Ischl, en Autriche.

Le premier acte du *Pays du Sourire* se déroule chez le comte de Lichtenfels. Celui-ci donne une soirée en l'honneur de sa fille, Lisa, qui vient de remporter une coupe de tennis. Cette sportive n'est pas pour autant un garçon manqué, et le prouve en chantant l'amour sur un air de valse. Parmi les invités de marque qui l'applaudissent figure un jeune officier de marine, Gustave de Pottenstein, qui est aussi son cousin. Très amoureux de Lisa, il profite d'un moment où elle se trouve seule pour lui faire sa déclaration, mais elle l'éconduit gentiment : « *On reste bons amis...* » Gustave croit comprendre qu'elle n'est pas insensible au charme oriental du prince Sou-Chong, l'ambassadeur chinois, et la met en garde contre les dangers d'une telle union. Lisa ne fait qu'en rire.

Mais voici Sou-Chong. Lui aussi aime Lisa, mais ne sait pas encore qu'il est payé de retour. Est-ce le bonheur qui l'attend, ou la souffrance ? Quoi qu'il advienne, il se conformera à l'usage de sa nation : « *Toujours sourire...* » Lisa vient à sa rencontre, et tous deux flirtent devant une tasse de thé « *comme des amoureux* ». Mais les amies de la jeune fille mettent fin à leur tête-à-tête et interrogent le prince sur la façon dont les Chinois font la cour aux dames. Sou-Chong évoque alors « *l'ombre blanche des pommiers en fleurs* ». Il ne lui en faut pas davantage pour achever de conquérir Lisa. Comme il lui fait ses adieux — étant rappelé en Chine pour occuper un poste de premier plan —, elle se déclare prête à le suivre.

Au deuxième acte, nous sommes à Pékin dans le palais du prince, qui revêt solennellement la robe jaune, emblème de sa haute dignité. Lisa est auprès de lui, et lui n'a d'yeux que pour elle : « *Qui dans nos cœurs a fait fleurir l'amour ?* » Mi, la jeune sœur du prince, enchantée de voir une Européenne entrer dans sa famille, exprime en dansant des idées fort à la page : « *Au salon d'une pagode* ». Malheureusement, leur oncle Tchang ne partage nullement ces goûts occidentaux. Resté seul avec Sou-Chong, il lui rappelle qu'il doit épouser quatre princesses chinoises, à lui destinées depuis leur naissance, la « *Princesse blanche* » ne pouvant être qu'une concubine. Le prince résiste, puis cède au nom d'une tradition millénaire, à condition que le quadruple mariage ne soit qu'une formalité.

Cependant, Gustave est aussi à Pékin, à l'occasion d'une mission officielle. Il s'est si bien guéri de son amour pour Lisa qu'il l'a reporté sur Mi, avec beaucoup plus de succès : « *Mon amour et ton amour...* ». D'autre part, il a appris que Sou-Chong allait se marier à la chinoise et en informe sa cousine.

Quand celle-ci se retrouve en présence de son mari, elle lui demande des explications, et ne se satisfait pas de ses protestations d'amour (« *Je t'ai donné mon cœur !* »). Comme il s'obstine dans sa résolution de se conformer aux coutumes ancestrales, elle se révolte : « *Je veux revoir mon beau pays !* » Mais Sou-Chong ne l'entend pas de cette oreille et lui interdit de partir, bien qu'il sente que c'en est fini de son bonheur.

Au troisième acte, dans le gynécée du palais, l'idylle se poursuit entre Mi et Gustave (« *Tsïc, tsïc, tsïc !* »), tandis que Lisa prisonnière se morfond. Elle demande à son cousin d'aider à son évocation, et il accepte de partir avec elle, mais les obstacles sont de taille. Finalement, c'est Mi qui, la mort dans l'âme, leur indique un passage secret.

Peine perdue ! Sou-Chong les surprend. Va-t-il s'enivre. Non. Magnanime, il leur rend la liberté. Il ne lui reste plus qu'à consoler Mi — « *ma petite sœur* » — en lui rappelant, malgré son propre chagrin, qu'il faut « toujours sourire ».

Maurice TASSART

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THE CLANCY BROTHERS AND TOMMY MAKEM GREEN IN THE GREEN



THE MOONSHINER

THE WHISTLING GYPSY

MOUNTAIN DEW

JOHNNY, I HARDLY KNEW YE

IRISH ROVER

ROCKY ROAD TO DUBLIN

THE WEST'S AWAKE

GREEN IN THE GREEN

THE LEAVING OF LIVERPOOL



THE CLANCY BROTHERS AND TOMMY MAKEM GREEN IN THE GREEN

Side 1

THE MOONSHINER

Arranged by

P. Clancy—T. Clancy—W. Clancy—T. Makem

THE WHISTLING GYPSY (ASCAP)

MOUNTAIN DEW

Arranged and Adapted by

P. Clancy—T. Clancy—W. Clancy—T. Makem

JOHNNY, I HARDLY KNEW YE (P.D.)

IRISH ROVER

Arranged and Adapted by

P. Clancy—T. Clancy—W. Clancy—T. Makem

Side 2

ROCKY ROAD TO DUBLIN

Arranged and Adapted by

L. Clancy—P. Clancy—T. Clancy—T. Makem

THE WEST'S AWAKE

Arranged and Adapted by

L. Clancy—P. Clancy—T. Clancy—T. Makem

GREEN IN THE GREEN

Arranged and Adapted by

T. Clancy—P. Clancy—L. Clancy—T. Makem

THE LEAVING OF LIVERPOOL

Arranged and Adapted by

L. Clancy—P. Clancy—T. Clancy—T. Makem

The selections are BMI except where noted.

I have listened to the music of The Clancy Brothers and Tommy Makem in the Florida Everglades, on the shore of Lake Ponchartraine, Louisiana, in Albuquerque, Tucson, on a hilltop near the LBJ Ranch, and in Aguascalientes, Mexico, but never in any place that faintly resembled Ireland.

Yet Makem and the Clancys, appearing here in a reissue of selections from several albums they made in the Sixties, always seemed to make themselves at home in those strange surroundings—and to understand how they did so is to understand their way of communicating something about the special nature of Ireland.

They are, and always were, extremely Irish, with sweaters and everything, so Irish as to pass for an ethnic cliché. They always sing those rowdy, muscular songs you don't hear anywhere else (And why should you? The Clancy Brothers long ago formed the habit of roaming—er, roving—their native sod for authentic folk songs), songs about drinking and brawling and sailing and soldiering, usually against England, and of course becoming involved with the fair sex—songs of "rum, romance and rebellion," some forgotten scribe once wrote, although alliteration nicked the edge of truth: it is whiskey, not rum, that they sing about. That's a difference in alcoholic content of up to 20 per cent. Saints preserve us, as Mr. Keen's assistant used to say, on the face of it you would think you'd have to decorate your den to the specifications of a village pub for such music in its recorded form. On the contrary, it sounds right at home under a Texas sky on the banks of the much-mispronounced Pedernales River.

I happened to hear it there because back in the Sixties my wife and I taped a recording containing some of these very selections, along with a lot of other music, mostly classical, and took the tapes and an old recorder on a Volkswagen camper odyssey across the United States and Mexico. When we happened upon a campground with electrical outlets, we had music.

The Leaving of Liverpool made that trip. It is a classic, one of the handful of songs, out of all those in existence, that I never want to part with, and this arrangement of it is perfect. It isn't even about Ireland; Liverpool, as every Texas schoolboy knew intimately in those days, is decidedly English and was at the time the center of the rebirth of rock music. But a great many Irishmen worked at the Liverpool docks, back when the clipper ships were operating, and it was the 'lads' main docking point for trade with the Americas. The ship the song refers to, in fact, was a Yankee

clipper, named "Davy Crockett." The girl being left behind is probably a Liverpool girl, but the Irish in the man singing the lament dominates the song. The arrangement sounds something like a forerunner to American bluegrass. The contrast between the delicate thread of the instrumental accompaniment and the robust, pub-brawling voices of the singers always grabbed me. The song, as sung here, has withstood my more or less constant exposure to rock in the last few years and is still in style. It complements the better rock arrangements I hear today and shames the others, I suppose it always will.

One other song I want to make special mention of is *The West's Awake*, which demonstrates what can be done with the awesome vocal power of a group like this. Tommy Makem's urgent, angry voice keys it, nothing pretty about the way he sings, thank goodness. The "west" refers to the western province of Connought which, geographically removed from England, was slow to shake off its apathy and join the revolt against English rule. The song chronicles the turn-about, when it comes, making a dramatic gear change near the end, as Connought did, and soaring at the last like a battle cry, which it was.

That's a general picture of war, one of the romantic wars of the somehow less-dangerous past, but to get down to specifics, which are somewhat different, there's the hair-raising *Johnny, I Hardly Knew Ye*, which effectively neutralizes (devalues, if you prefer) its superficial counterpart *When Johnny Comes Marching Home*. Pat and Tom Makem introduced *Mountain Dew* to the Newport Folk Festival way back in 1959, and *Irish Rover*, *Rocky Road to Dublin* (believed to be an old Gaelic pipe tune, originally much slower), and the title song provide insight into other aspects of the traditional Irish outlook.

Ireland, of course, has wielded world-wide influence in every field from literature to politics out of all proportion to its significance as a piece of real estate. The little island, emerald or not, has dismal weather, a paucity of natural resources and soil that sometimes refuses to grow even potatoes, but it has literally charmed the world, for ages. It must have been the people, the spirit of the Irish people—and the spirit of the Irish people is so involved with the folk tradition that there's no separating them. That tradition, and therefore the essence of a great poor little country, is what this recording is about.

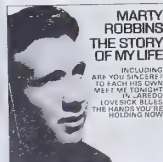
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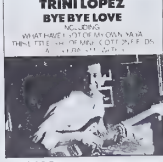
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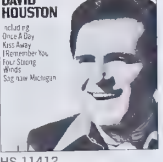
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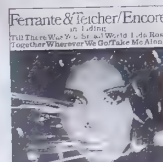
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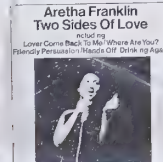
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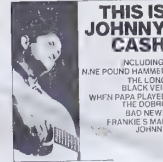
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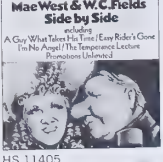
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Walt Disney presents

Disneyland
RECORD
HIGH FIDELITY
ST-3927

BURL IVES - *Chim Chim Cheree*

and other
CHILDREN'S CHOICES



Walt Disney presents



BURL IVES - *Chim Chim Cheree*

and other CHILDREN'S CHOICES

The score of Walt Disney's *MARY POPPINS* by Richard M. Sherman and Robert B. Sherman has already become one of the most recorded scores in Disney motion picture history. Thus it was natural to include some of the numbers from *MARY POPPINS* in this Disneyland album of Burl Ives singing children's choices. "A SPOONFUL OF SUGAR" and "LET'S GO FLY A KITE" were the tunes which Burl had selected from the score, but on the recording date Burl discovered a lead sheet for the song "CHIM CHIM CHEREE" which contained some special lyrics written for the motion picture but not utilized in the film. The following lines intrigued him so much that he decided on the spot to include this song in the LP:

"In my profession
There's many a time
When I embark on a perilous climb
Up where the smoke is all
Billered and curled
Twixt pavement and stars
Is the chimney-sweep world
Gables and rooftops
Become Taj Mahals
And blimey, the chimneys
Are great Chinese walls
The pillars of Hercules
Loom left and right
The Sphinx, the Acropolis,
Coo wot a sight!" *

The other songs in the album are Burl's selection of all time children's favorites such as "WHO'S AFRAID OF THE BIG BAD WOLF", "POLLY WOLLY DOODLE" and the unusual old English folk tune, "ILKEY MOOR BART'AT".

The album was produced by Camarata and recorded in Hollywood at Sunset Sound Recorders with Bruce Botnick and Brian Ross-Myring, engineers.

* © 1963 WONDERLAND MUSIC COMPANY



"BURL IVES AS A CHIMNEY SWEEP"

SIDE ONE

1. CHIM CHIM CHEREE Wonderland Music Co. (2:28)
Richard M. Sherman/Robert B. Sherman
2. SWINGIN' ON A STAR Burke & Van Heusen Inc. (2:59)
Johnny Burke/Jimmy Van Heusen
3. FUNICULI FUNICULA Robbins Music Corp. (2:10)
Luigi Denza/Howard Johnson
4. THE BIG BAD WOLF Bourne Music Inc. (1:45)
Frank Churchill/Ann Ronell
5. POLLY WOLLY DOODLE Wayfarer Music, Inc. (2:03)
Burl Ives
6. LET'S GO FLY A KITE Wonderland Music Co. (1:20)
Richard M. Sherman/Robert B. Sherman

SIDE TWO

1. A SPOONFUL OF SUGAR Wonderland Music Co. (1:58)
Richard M. Sherman/Robert B. Sherman
2. CONSTANTINOPLE Lawrence Wright Music (2:07)
Harry Carlton
3. LAVENDER BLUE Joy Music Inc. (2:15)
Larry Morey/Eliot Daniel
4. MAIRZY DOATS Miller Music Corp. (2:05)
Milton Drake/Al Hoffman/Jerry Livingston
5. THE WORLD BY THE TAIL Wayfarer Music, Inc. (1:15)
6. ILKLEY MOOR BART'AT Wayfarer Music, Inc. (3:21)
Burl Ives

PRINTED IN U.S.A.

This DISNEYLAND Long Playing Microgroove Unbreakable Record can be played only on 33 1/3 RPM instruments. For maximum protection, it should be kept in this protective envelope, away from heat. ©1964 WALT DISNEY PRODUCTIONS

**2 LP
set**



The Wonderful World of
BLUEGRASS

The Wonderful World of BLUEGRASS

Side One

BRINGING MARY HOME - The Country Gentleman (Kaiser Records 1478)
RAMSHACKLE SHACK - The Country Gentleman (Kaiser Records 1478)
PRETTY POLLY - The Maple Brothers (County Records 739)
SPANISH GRASS - Mike Anderson (Flying Fish Records 027)
ATLANTA IS BURNING - The Boys From Indiana (KBA Records 530)
REBEL SOLDIER - The Country Gentleman (Kaiser Records 1478)
LONESOME ROAD BLUES - Larry Richardson (County Records 749)
LETTER EDGED IN BLACK - Jimmie Skinner (Vetco Records 3001)

Side Two

TATER TATE AND ALAN MUNDE - John Hartford (Flying Fish Records 020)
WHEEL HOSS - Kenny Baker with Bill Monroe (County Records 761)
DOWN MY TIME - Tony Rice (KBA Records 529)
FLY AROUND MY PRETTY LITTLE MISS - Chesno Moore (Vetco Records 3011)
MAN OF CONSTANT SORROW - Ralph Stanley (Rebel Records 1514)
THIS HEART OF MINE - New Grass Revival (Flying Fish Records 016)
ROVIN' GAMBLER - Larry Spivey (KBA Records 531)
KATY HILL - Kenny Baker (County Records 750)

Side Three

BLUE PINE, WHITE TAIL BLUES - Bill Clinton (County Records 760)
RIDER - The Country Gentleman (Kaiser Records 1478)
BLACK WALKER - Bill Clinton (County Records 760)
IF I HAD MY LIKE TO HAVE OTHER - The Country Gentleman (Kaiser Records 1478)
KATY DALEY - Ralph Stanley (Rebel Records 1514)
REUBEN - Josh Graves (Vetco Records 3025)
SUNNY SIDE OF THE MOUNTAIN - Country Gazette (Flying Fish Records 027)

Side Four

SMOKY MOUNTAIN MOTHER - Larry Spivey (KBA Records 531)
WHEN THE NOSES BEGIN ACHIN' - The Country Gentleman (Kaiser Records 1478)
MCKINLEY'S BLUES - The Country Gentleman with The Country Gentleman (Kaiser Records 1478)
LONG BOWTIE TIME - The Maple Brothers (County Records 739)
I AM THE KING OF THE HILL - The Country Gentleman (Kaiser Records 1478)
I'M THINKING TONIGHT OF MY BLUE EYES - Earl Taylor (Vetco Records 3017)
PICTURES FROM A MOTHER'S EYES - The Country Gentleman (Kaiser Records 1478)

Bill Clinton
All County
P.O. Box 191
Kaiser Records

Leaving On A Jet Plane

HONEY COME BACK

STEREO

Sears

SPS-496

New World Coming

I'll Never Fall In Love Again / Winter World Of Love

Walking In The Rain / Jingle Jangle

THE PEEPSHOW featuring Jimmy Demitrac

SUGAR, SUGAR *HEY THERE, LONEST GUY*
BREAKING UP IS HARD TO DO





Reading left to right during the recording session is producer "Bugs" Bower, Gerry, John, Joe, Jim. Ken's playing the piano.

1970. The year of the jet. The Boeing 747 captures the public's attention and ushers the world into the decade of the jumbo jet on huge silver wings. As this happens high in the bright blue of the stratosphere, down on the little old earth another event is heralded.

A haunting, lyrical song was moving up the charts with all the grace and speed of a jetliner. The folk trio of Peter, Paul & Mary had done it again, with superb theatrical timing. Their hit "Leaving On A Jet Plane" became the first big hit of the brand-new decade.

It was a song of separation, of lovers parting, of a world changing, for us all. Things are a-changing. Musically America's tastes are maturing to include the whole spectrum of the world's music. We've gone through champagne music, rock-a-billy, hard rock, acid rock, the innovative Beatles and the hip now sounds of the prolific Burt Bacharach. The jet-away hits on this album reflect those changes.

"I'll Never Fall In Love Again"—the big hit by Dionne Warwick from the Bacharach-David Broadway hit "Promises Promises" never sounded better. Englebert's big frosty hit of "Winter World Of Love" gets the royal treatment from our mod, musical minstrels merrily called the The Peep Show. Featuring Jim Demitrick, The Peep Show adds its own theatrical touch to every one of the ten top hits here. The new by Mama Cass, the not so new by The Archies. Listen to our group take the best, and make it better.

SIDE 1	
JINGLE JANGLE	2:43
(Don Kirshner Inc.)	
WINTER WORLD OF LOVE	3:30
(Donna Music Ltd.)	
HONEY COME BACK	2:26
(Jobete Music Co.)	
HEY THERE LONELY GIRL	2:43
(Famous Music Corp.)	
LEAVING ON A JET PLANE	3:26
(Cherry Lane Music Inc.)	

SIDE 2	
SUGAR, SUGAR	3:15
(Don Kirshner Inc.)	
I'LL NEVER FALL IN LOVE	2:36
AGAIN	
(Blue Sea Mus./Jac Mus./E.H. Morris & Co.)	
WALKING IN THE RAIN	2:23
(Screen Gems—Columbia Mus. Inc.)	
BREAKING UP IS HARD TO DO	2:55
(Screen Gems—Columbia Mus. Inc.)	
NEW WORLD COMING	3:14
(Screen Gems—Columbia Mus. Inc.)	

The boys in the band are all New Yorkers. Lead singer Jim Demitrick has performed in many clubs throughout the country, and many groups including The Sneakers and The Sound Solution, 1969 Schaefer Talent Hunt winners. Plays lead guitar, bass & mouth organ.

Background singer Ken Hirsch studied at Juillard, and was also a member of The Sound Solution. This very versatile chap recently had his own television show on Channel 31, New York City. Majoring in music at Queens College, NYC is the inventive drummer—Gerry Kuzniewski, who also doubles on vibes and piano.

Bass guitarist and background singer Joe Politi has performed all over the United States, Canada and Puerto Rico. John Todras—organist, pianist, bass player, cellist and all-round good guy. His talents as a songwriter have been utilized by major recording companies within the last two years. He's presently scoring an original musical comedy by Karl Blumenkranz for performance with the NYC Board of Education and possible video taping. Watch...and listen for it.

Listen to their musical treatment of the beautiful "Honey Come Back" by the supertalent of Jim Webb, currently a chart climber for Glen Campbell. There is no more musical way to soar into the next decade. We don't know what it holds in the future, but we know it's musical directions.

A new world of lyrics and music headed for Hitsville.
Welcome aboard.
We're "Leaving On A Jet Plane".

Recorded at Capitol Studios, N.Y.C.
Recording Engineers: Bob Arnold
Johnny Cuy
Produced by "Bugs" Bower
Executive Producer: Joe Abend

Photo courtesy of
BRANIFF INTERNATIONAL
LOS ANGELES HAWAII MEXICO SOUTH AMERICA

WILKINSON LITTLE CHAIR
DAVE MCENNA
SOLO HANG

NATURAL

featuring: Frank Foster
Danny Nixon
Billy Hari

WILKINSON LITTLE CHAIR

Natural

HONEY DEW RECORDS HD 6615

**HONEY
DEW**

THE WILBUR LITTLE QUARTET

DAVE MCKENNA, SOLO PIANO

NATURAL

HD 6615

PERSONNEL:

The Wilbur Little Quartet (Side A)

Wilbur Little, bass
Frank Foster, tenor saxophone
Danny Mixon, piano
Billy Hart, drums

Dave McKenna, Solo Piano (Side B)

Dave McKenna, piano

SELECTIONS:

Side A

With Love 4:35

(Foster)
Copyright Controlled

Soul Mama 5:39

(Little)
Copyright Controlled

Goodbye 7:40

(Jenkins)
Leeds Music (ASCAP)

Side B

How Deep Is The Ocean 3:11

(Berlin)
Irving Berlin Music (ASCAP)

You're Devastating 2:54

(Kern, Harbach)
T.B. Harms, Music (ASCAP)

I Guess I'll Have To Change My Plan 2:23

(Schwartz, Dietz)
Warner Bros., Inc. (ASCAP)

Without You 2:51

Copyright Controlled

After Today 2:51

(McKenna)
Copyright Controlled

Why Did I Choose You? 3:08

(Martin, Leonard)
Emanuel Music/R.H. Morris

Album design: Bob Muller/Idea Plant Inc.
Photo: Bob Watson
Album coordinator: Arnold Jay Smith

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75 East 55 Street, New York City, N.Y. 10022

Please send for catalog

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Dave McKenna lives and plays, for the most part, in Massachusetts. He is a Boston Red Sox fan, and as such, he adorns the cover of his last solo album, in full uniform, superimposed on Fenway Park. The album is called "Fingers" (Chiaroscuro Records) and fingers is what McKenna is all about.

Dave has made woefully few solo albums and, while that is lamentable to his fans, it is in keeping with his métier. He rarely is seen or heard outside his Cape Cod surroundings, but when he does he turns his listeners out. He has appeared at pubs in New York City such as Bradley's and Michael's Pub, the latter of which he has been recorded at ("Cookin' At Michael's Pub," Halcyon Records). I have seen his concerts at Carnegie Hall and the Church of Heavenly Rest - a special performance with Roland Hanna and Jimmie Rowles.

When he plays with others, either on the same bill, or in tandem with others, to these ears his playing is laid back, almost shy. Dave stands tall and from looking at him one would not consider shyness to be in his makeup. Yet he remains in the background coming forward only when asked to do so. That's a good trait for a sideman, which Dave has been for so long, mostly with his friend, the late Bobby Hackett, in their native habitat, Cape Cod. Perhaps that's the reason we hear less McKenna than we do of the other pianists who have recently jumped into the solo foray.

What McKenna was to Hackett is somewhat akin to what Earl Hines was to Louis Armstrong. Fatha picked up the single lines of Pop's trumpet and translated them to piano. Hackett's lines, while attributable to his idol, Armstrong, were smoother and McKenna reflected that.

McKenna, however, does not neatly fit anywhere; he's his own man and his playing dovetails eras, bypasses styles, covers standards and originals. Listeners and critics alike wonder about voting for him in polls. Consequently, you won't find him listed in any, I'd like to say he has a cult following, but not even the fanatics know where to find him. It remains for recordings such as these to tell about Dave McKenna.

Let's begin with Side B. Balladry is the keynote and Irving Berlin's almost facetious question of *How Deep Is The Ocean?* is no more answered here than it has been throughout the decades. Dave's handling of the evergreen is as perfect as any version by vocalist or otherwise.

Keeping the tempo down, Dave moves to the seldom heard Jerome Kern-Otto Harbach *You're Devastating*. Towards the end of the tune his left hand opens up a bit, playing some slow stride. He expands on that idea in *I Guess I'll Have To Change My Plan*.

The man is a two-fisted piano player. No

finking lines in the right hand while the left plays an occasional chord or fill. Like Erroll Garner, the left hand is the time-keeper and there is a pulse in every McKenna outing, whether uptempo with technique a-sparking, or lyrically rhapsodizing as he does here on *Without You* and on his own *After Today*.

Dave concludes this set beautifully on *Why Did I Choose You?* You can almost cut the pathos in the lyrics with a knife. After all, that's what we want from the music we enjoy - warmth we can touch.

Working in reverse, we arrive at Side A featuring the Wilbur Little Quartet. Little, a bass player who handles his axe in any context, culled an all star group for these recordings. As in "Oil & Vinegar" (HD 6613) Frank Foster, saxophone star with Count Basie and conductor and arranger for his own band, the Loud Minority, arranger and teacher for Jazzmobile and Jazz Interactions and arranger and soloist with the Thad Jones-Mel Lewis Orchestra, is on tenor sax. Danny Mixon, who came from places like Joe Williams, Betty Carter, Joe Lee Wilson, Dee Dee Bridgewater and others, is on piano. Ace pacemaker, Billy Hart is on drums. Billy has been most recently with one of Stan Getz's finest groups.

Everyone gets some room on the selections offered. Foster, the melodic voice of the quartet, opens the soloing on his own *With Love*. It's Little and Hart engaged in some lengthy conversation on Little's *Soul Mama*. The nice line is taken by both bass and tenor.

Gordon Jenkins' tune, the famous Benny Goodman sign off, *Goodbye*, closes out the side. That's Little's arco at the outset. The tempo moves from the traditional very slow to an up Latin-ed, then to a fast 4/4 and back down again. Mixon is the standout on this one, with contributions from the others as well.

Little, a journeyman craftsman, has been most recently heard in groups not under his direction. In fact, this and "Oil & Vinegar" (HD 6613) may be the first such leadership duties for him in this country. He has freelanced with Junior Mance, Rianagran, Barry Harris, Al Haig, Clark Terry, Ellis Larkins and more. His writing has been used by others including Terry, Foster and Elvin Jones. You may hear Wilbur with Elvin on "Skyscrapers Volumes 1-4" (HD 6602-6604).

In jazz there should ideally be no boundaries. One should be able to listen to dixieland as well as bebop as well as avant-garde as well as electronic as well as fusion as well as ... That's why we titled this collection "Natural" because jazz is natural, in the playing as well as the listening. "Jazz is the rhythm of life."

arnold jay smith

THE HONEY DEW JAZZ COLLECTION

HD 6601 Please Don't Let Me Be Misunderstood NINA SIMONE
HD 6602 Skyscrapers/Volumes 1 & 2 ELVIN JONES
HD 6603 Skyscrapers/Volumes 1 & 2 ELVIN JONES
HD 6604 Skyscrapers/Volumes 1 & 2 ELVIN JONES
HD 6605 Skyscrapers/Volumes 1 & 2 ELVIN JONES
HD 6606 Layin' Back With Ben/Volumes 1 & 2 BEN WEBSTER
HD 6607 Layin' Back With Ben/Volumes 1 & 2 BEN WEBSTER
HD 6608 Carol & Ben CAROL SLOANE & BEN WEBSTER
HD 6609 Bebop Is Where It's At/Volumes 1 & 2
DAVE SCHILDKRAUT/TONY FRUSCELLA
HD 6610 Bebop Is Where It's At/Volumes 1 & 2
DAVE SCHILDKRAUT/TONY FRUSCELLA

HD 6611 Shiny Stockings JOE NEWMAN
HD 6612 Way Down Blues JOE NEWMAN
HD 6613 Oil & Vinegar DAVE MCKENNA/WILBUR LITTLE
HD 6614 Hot Location PEE WEE RUSSELL
HD 6615 Natural WILBUR LITTLE/DAVE MCKENNA
HD 6616 Gumbo PEE WEE RUSSELL
HD 6617 Butterfly Aiz/Volumes 1 & 2 BOBBY HACKETT
HD 6618 Butterfly Aiz/Volumes 2 BOBBY HACKETT
HD 6619 Possession, Exorcism, Peace DIZZY REECE
HD 6620 Tin Roof Blues BOBBY HACKETT
HD 6621 Positive Vibes VERA AUER

STEREO

NAT KING COLE



Miss Me
Here's To My Lady
A Fool Was I
I'll Always Be Remembering
You'll See
Back In My Arms
If I Knew
Bend A Little My Way
When It's Summer
Felicia
Marnie

THE BEAUTIFUL BALLADS





a rich treasury of
love songs... never
before available
in an album!

NAT KING COLE THE BEAUTIFUL BALLADS

For more than two decades, the world has enjoyed the unequalled artistry of Nat King Cole's great ballad singing. Nat became a part of all our lives, his warm, caressing voice singing the best songs new and old, in films, on television, in clubs, and in the recordings issued by Capitol Records with dependable frequency throughout the years. Now, listening to still another new compilation of the beautiful ballads Nat performed — a new treasury of his recordings never before available in an album — one realizes afresh, and poignantly, what a miracle was Nat King Cole.

There are many ballad singers, good ones, and as many ways to sing a ballad as there are balladeers. Yet when Nat sings, there seems, ultimately, only one absolutely right way to sing each song — that easy, effortless, ardent, good-humored, romantic, sincere Nat King Cole way. That sure, tasteful, gently masterful, intimately personal way. Nat brought to each song a warmth and magnetism that lifted it into the realm of the almost magical. And every lyric, even the occasionally banal one, he sang with quiet, unforced conviction that compelled belief.

And so it is deeply satisfying to have collected here still another program of love songs by Nat, each with its

own special charm, and the best of them as fine as any he ever recorded. The tunes, the lyrics are frankly sentimental and, as always, their sentimentality is tempered and made a pleasing thing by the honesty and naturalness of Nat. Many fine composers are represented. The sunny, serene "Here's To My Lady" is by Rube Bloom and Johnny Mercer. The lilting "You'll See" is by Gilbert Becaud and Pierre Delanoe, composers of the recent hit "What Now, My Love." "If I Knew" is a familiar favorite from Meredith Willson's Broadway show "The Unsinkable Molly Brown." And "Marnie" is, of course, the haunting title song of the Alfred Hitchcock movie which starred Sean Connery.

Still another beautiful song which lingers long in the memory is the romantically reflective "When It's Summer." Nat himself wrote it in collaboration with the gifted and prolific Johnny Burke. And Nat sings it with the charm and celebrated vocal style we've already spoken of above, in his inimitable way. The beautiful way to sing a beautiful ballad, of a beautiful man who was... and through his magnificent recordings will always be... a beautiful vocal artist.

Produced by DAVID CAVANAUGH

SIDE ONE

FELICIA

Conducted by RALPH CARMICHAEL
(by G. Gilbert & Ulpia Minucci. Sweco Music Corp.)
BMI 2:15

MISS ME

Conducted by LES BAXTER. Arranged by GUS LEVENE
(Gail Ash and Bob Marcus. United Music Corp.)
ASCAP 2:20

MARNIE

Conducted by RALPH CARMICHAEL
(Hermann, Jason and Shayne, Hawaii Music Co., Inc.)
(from the Alfred Hitchcock picture "Marnie")
BMI 2:40

HERE'S TO MY LADY

Conducted by LES BAXTER. Arranged by TONY LAVELLO
(Rube Bloom and Johnny Mercer. Mayfair Music Corp.)
ASCAP 3:00

A FOOL WAS I

Conducted by NELSON RIDDLE
(Roy Alfred and Kurt Adams. Gale and Gayles Inc.)
BMI 2:49

BEND A LITTLE MY WAY

Conducted by NELSON RIDDLE
(Noel Sherman and Dick Wolf. Sweco Music Corp.)
BMI 2:25

SIDE TWO

YOU'LL SEE

Conducted by RALPH CARMICHAEL
(Gilbert Becaud, Pierre Delanoe, Norman Gilbert. Leeds Music.)
ASCAP 2:56

IF I KNEW

Conducted by RALPH CARMICHAEL
(Meredith Willson. Frank Music Corp./Rimmar Corp.)
(from the musical production "The Unsinkable Molly Brown")
ASCAP 2:48

BACK IN MY ARMS

Conducted by NELSON RIDDLE
(Roger Roger and Julie Mandel. Weiss and Barry Inc.)
BMI 3:02

WHEN IT'S SUMMER

Conducted by RALPH CARMICHAEL
(Nat Cole and Johnny Burke. Comet Music Corp.)
ASCAP 2:34

I'LL ALWAYS BE REMEMBERING ("Things")

Conducted by NELSON RIDDLE
(Doc Stanford and Henry Russell. Valando Music Corp.)
ASCAP 2:54

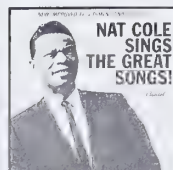
MORE ALBUMS FROM THE CAPITOL COLLECTION OF GREAT RECORDINGS BY NAT KING COLE:



SINCERELY, NAT KING COLE • A great collection of love songs including Coppacino; Baby Blue; You Are My Sweetheart; On Parade; Let Me Tell You, Babe; No Other Heart; Because You Love Me; Let True Love Begin; Silver Bird; Nothing in the World; Take A Fool's Advice. ST 2480



NAT KING COLE SINGS NATURE BOY and other favorites • Richly romantic songs with lush string orchestra accompaniments. Stardust; A Blossom Fell; The Ruby And The Pearl; Tenderly; Autumn Leaves; Lush Life; Paradise; Dinner For One Please; James; Funny; That's All; Nature Boy. ST 2348



THE UNFORGETTABLE NAT KING COLE SINGS THE GREAT SONGS • Fascination; Around The World; An Affair To Remember; You're My Thrill; Farewell To Arms; I Wish I Knew; For The Want Of A Kiss; There's A Cold Mine In The Sky; I Had The Craziest Dream; Happy New Year; Be Still My Heart. ST 2558



LOOKING BACK • Time And The River; World In My Arms; Again; Looking Back; Midnight Flyer; I Must Be Dreaming; Send For Me; If I May; Sweet Bird Of Youth; Just As Much As Ever; Is It Better To Have Loved And Lost. ST 2361



NAT KING COLE AT THE SANDS • His magnificent on-stage performance, recorded in Las Vegas. Balderin; Funny; The Continental; I Wish You Love; You Leave Me Breathless; How Sweetly My Kind Of Love; Surry With The Fridge On Top; Where Or When; Miss Oils Regrets; Joe Turner's Blues. ST 2434



THANK YOU, PRETTY BABY • Title song, plus People; Magic Moment; You Made Me Love You; Make It Last; Brazil Love Song; One Sun; Magic Night; Untied; Unfair; Mr. Wishing Well. ST 2739



D. Wise

This Is **TOMMY OVERSTREET**

Easy Loving

You Do It Again / Kiss An Angel Good Morning
How'd We Ever Get This Way / Take Me Home, Country Roads
Louisville / Is It That Easy / Within This World Of Mine
She's All I Got / If This Is Our Last Time

Ann (Don't Go Bunnin')

This Is TOMMY OVERSTREET

Produced by RICCI MARENO
Assistant Producers—Charlie Black & Jerry Gillespie
Arrangements by Ricci Mareno, Charlie Black & Jerry Gillespie
Vocal accompaniment by the Jordanares
Photography by Aesthetics, Inc

Side 1

Ann (Don't Go Runnin')/ASCAP

Easy Loving/BMI

You Do It Again/ASCAP

Kiss An Angel Good Morning/BMI

How'd We Ever Get This Way/ASCAP

Take Me Home, Country Roads/ASCAP

Side 2

Louisville/ASCAP

Is It That Easy/ASCAP

Within This World Of Mine/ASCAP

She's All I Got/BMI

If This Is Our Last Time/BMI

Dear Tommy,

We have been playing this tape of your new album all afternoon. All I can say is, just keep on singing songs like "Ann (Don't Go Runnin')", "Easy Loving", "Louisville", and the rest of this group, and you'll be in great shape.

With you singing just like a whippoorwill, and using those fine arrangements, you're relating to the whole human race. I'm predicting that after this album is released, you will have several hits going for you.

Don't forget to send a copy to Aunt Blanche, down in Oklahoma. She has always been our Number One Fan.

Wishing you lots of Success,

"Uncle" Gene

Editors Note: For the benefit of the very young, "Uncle" Gene is the Gene Austin who sold over eighty-seven million records and entertained millions of people all over the world. His recording of MY BLUE HEAVEN is one of the all-time classics. As a songwriter, he has also been extremely successful with such credits as LONESOME ROAD and WHEN MY SUGAR WALKS DOWN THE STREET. Gene Austin is actually Tommy Overstreet's cousin; but he is affectionately referred to by Tommy and many of the relatives as "Uncle" Gene.





神鷹唱片
HH-6009

AMERICA



DAISY DANE HALF A POUND OF FURY BILLY TREE OLD VIRGINIA PEOPLE IN THE VALLEY COMPANY MONTY PYTHON THE STORY OF A TEENAGER SMOKE SCREENS THE GODFATHER

Written for and Produced as the title theme for the Universal film of the same name

Produced & Arranged by George Martin; Engineered by Geoff Emerick; Assisted by Tom Anderson; Musicians: Bass, David Dickey; Drums & Percussion, Willie Leacock; Female Singers: Venetta Fields, Clydie King, Jessica Smith; All Other Instruments & Vocals, AMERICA; Recorded January 6th through 30th, 1975, at Record Plants, San Francisco & Los Angeles; Mixed at AIR Studios, London; Special thanks to our friends: Larry Penny, Jim Hoskins, Ken Warnick, Doug (Here) Kenny; Art Direction & Design: Gary Burden for R. Twerk, Co.; Photography: Henry (Snack) Diltz. Venetta Fields appears courtesy of A&M Records. Correspondence, 1500 Crossroads of the World, Hollywood,

Direction: Hartmann & Goodman



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The Greenes



f a m i l y
p r a i s e



Let The Waters Part
More Precious Than Gold
The Teardrop
The First Drop Of Rain
On Deck With The Lord

side two
Let The Waters Part
More Precious Than Gold
The Teardrop
The First Drop Of Rain
On Deck With The Lord

Executive Producer ROGER BENNETT
Produced By ELDRIDGE FOX
Recorded At EAGLE ONE, Cincinnati, OH
Engineered By JIM KRAUSE
Strings Arranged And
Conducted By STEVE W. MAULDIN
Brass Arranged And
Conducted By STEVE W. MAULDIN
Strings: THE CHRIS WILKINSON STRINGS
Brass: TOP BRASS
Brass And Strings Engineer: KEVIN MCMANUS
Re-Mix And Overdubs: OAK VALLEY STUDIOS
Keyboards: JIMMY BURGER
Bass: MIKE SHARPE
Drums: KENNY ROBINSON
Steel: CHUCK RICE
Rhythm Guitars And Dobro: VIC CLAY
Fiddle And Mandolin: BRUCE WATKINS
Lead Guitars: GREG GALBREATH
Percussion And Harmonica: TERRY McMILLAN
Wardrobe Provided By: BELKS, Boone, NC
Art Direction: LOYD BOLDMAN
Photography: KARLA DUDLEY

JOURNEY

9745 Mangham Drive
Cincinnati, Ohio 45219
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TRADITION

The **PERRYS**



The **PERRYS**

THE PERRYS, which consists of Randy Perry, Debbie Perry Johnson, Libby Perry, and Tracey Stuffle, would like to dedicate this album to our fans and friends across the country; to the many radio D.J.'s, gospel promoters, pastors and music directors; the writers of the songs in this album, Christian TV stations, our record company—The Eddie Crook Co., the Perrys' Band—The Golden Nuggets, and most of all, our Lord and Savior for the spirit-filled success of The Perrys and our ministry through songs. We pray that this album will bless and touch many hearts and souls.

In Christ,

George D. Perry, Manager

SIDE A

THERE'S NEVER BEEN
WE'LL TRAVEL ON
JESUS SITS BY THE THRONE
MY MIND'S MADE UP
HE'S LEADING ME ON



SIDE B

HE ONLY SEES THE BLOOD
AFTER THE VICTORY
KEEPING ON
HIS POWER IS ALIVE
I'LL REJOICE (A CAPPELLA)

The Perrys

Rt. 3, Box 3158
Dawsonville, GA 30534
Phone: (404) 265-2643

Produced by EDDIE CROOK

Vocal Arrangements by **Jim Hammill** • Engineer: **Jim Tarbutton** • Photography: **Karla Dudley**
Album Design: **Charles Hooper** • Musicians: **Sonny Garrish**/steel guitar; **Gene Chrisman**/
drums; **Bruce Watkins**/acoustic guitar; **Greg Galbraith**/lead guitar; **Gary Prim, Dirk**
Johnson, Eddie Crook/keyboards; **Jack Ross**/bass



STEREO/MST-4082

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EVEREST*

Something
Old...
and
Something
New!

Doll Dance
Heartaches
Bye Bye Blues
Bells Of St. Mary's
and others

The Sammy Herman Sextet

* A PRODUCT OF BELOCK RECORDING * DIVISION OF BELOCK INSTRUMENT CORPORATION * PHOTODUPLICATION * 5/15/82 * 4 * 1/10/82 * 1000

Something Old and Something New

The Sammy Herman Sextet

Brilliance is the keynote of this album—brilliance of sound due to the unusual instrumentation as well as the superior engineering and brilliance of technique on the part of these expert players.

There's also brilliance of spirit, because an unusual degree of sustained verve and excitement is contained in these performances.

The leader is Sammy Herman, one of the most skillful xylophone soloists in the country. He also plays some vibes, on which he's also fluent, in the album. Billy Dorn is on marimba and fills in on other percussion instruments. Nick Perito is the organist; Ed Safranski is on bass; Bill Gussak, drums; and John Cali, guitar and banjo.

This plangent combination has revived a number of standards—and an original—by approaching the music with a fresh, incisive group sound; crisp, entertaining arrangements; and superior musicianship.

Sammy Herman, for many years a member of the NBC staff, was born in the Bronx. Although he studied piano and drums as a boy, he discovered his main instrument by accident in the high school band. An arrangement of Saint-Saëns' *Dance Macabre* called for a xylophone solo, but no one in the band had—or could play—the instrument. A xylophone was rented, Sam was drafted, and his career began.

The usual early professional apprenticeship involved small dance halls, chop suey rooms, and other casual jobs. Unlike most drummers who played xylophone on the side, Sam specialized on the xylophone and drums were his secondary instrument.

Sam soon was ready for more demanding assignments, and played with Paul Specht's orchestra. He then went into radio, playing scores of major programs—with Paul Whiteman on *The Old Gold Hour*; on Abe Lyman's *Waltz Time* with Frank Munn; and on *Manhattan Merry-Go-*

Round on whose theme he was featured.

Early in his radio career, Sam met Andy Sannella, now an A&R director at Everest and the man responsible for this album. Andy was a prominent player and conductor on the networks, and when he took over the *Lucky Strike* orchestra after B. A. Rolfe left, Sam was in his band. In the years that followed, they played hundreds of shows together.

Sam has also traveled on concert tours and has been guest soloist with many bands. He is a regular performer in the recording studios although this is his first album as a leader.

"We wanted to entertain in this set," says Sam, "and we wanted to create varied moods from the brilliant waltz treatment of *La Golondrina* to the technical strains of *El Relicario*. Andy's suggestions were a tremendous help in determining the pace and the shape of the program."

Sam's sidemen are as impressively experienced as he is. Billy Dorn was a member of the New York Philharmonic, and for a number of years was a percussionist in Toscanini's NBC Symphony. Nick Perito is an excellent accordion player as well as organist, and is also a conductor and arranger.

After a successful jazz career, including a term with Stan Kenton, bassist Ed Safranski became a staff musician at NBC where he remains. Drummer Bill Gussak is also a veteran of exacting staff work and is now free-lancing. John Cali's career is similar to Sam Herman's in that Cali played many of the most important network shows for a number of years. At the time of the recording he was in the orchestra for *Jamaica*.

It's rare that instrumentalists of this amount of technical mastery have been assembled in this kind of album. The result, as noted previously, is collective brilliance.

—Nat Hentoff

Sammy Herman, *Xylophone*
Nick Perito, *Organ*
John Cali, *Guitar*
William Gussak, *Drums*
William Dorn, *Marimba and Vibraphone*
Ed Safranski, *Bass*

TICO TICO
A BUNCH OF ROSES
WHISPERING
MUMMER'S CHA CHA
LA GOLONDRINA
EL RELICARIO
DOLL DANCE
ALABAMY BOUND
RAGGIN' THE SCALES
HEARTACHES
BYE BYE BLUES
THE BELLS OF ST. MARY'S

The master of this recording was recorded on 35mm magnetic film using specially designed Westrex equipment. Standard Westrex 35mm equipment is in use today in the motion picture industry since it is the finest method of capturing and reproducing the widest frequency response with the least amount of distortion. Harry Belock, founder and president of Everest, and an eminent authority on sound, drew upon his rich experience in motion picture recording in his desire to produce the finest sound on records. Realizing the advantages of recording for Stereophonic or Monophonic reproduction on a film 35mm wide, as against one-half inch tape, he ordered the manufacture of specially designed Westrex 35mm equipment for both permanent studio use, and also in portable equipment for location use. Simply stated these advantages are: 1) wider master tracks; 2) thicker base than tape,

eliminating "print through"; 3) greater deposit of magnetic film oxide is better able to accept high intensity signals and to maintain the lowest signal to noise ratio in the industry; 4) sprocket holes in film to allow smoother transport and eliminate "wow & flutter." The use of this advanced equipment, the finest Telefunken & AKG microphones, especially designed stereo-mixing consoles, Belock modified Westrex stereo disc-cutters, and the painstaking care taken in preparation by Everest's engineering staff, has resulted in the recording herein contained. It has unrestricted dynamics, a frequency response from 20 to 20,000 cycles and no audible distortion throughout this entire frequency range. We feel sure that you will be as pleased listening to Everest Sound as we are to be able to produce it for you.
Printed in U.S.A. © T.M. © 1959 Belock Instrument Corp

Recording Engineer: Ed Abele
Recording Director: Aaron Nathanson
Produced and Directed by Andy Sannella
Technical Director: Robert Engler

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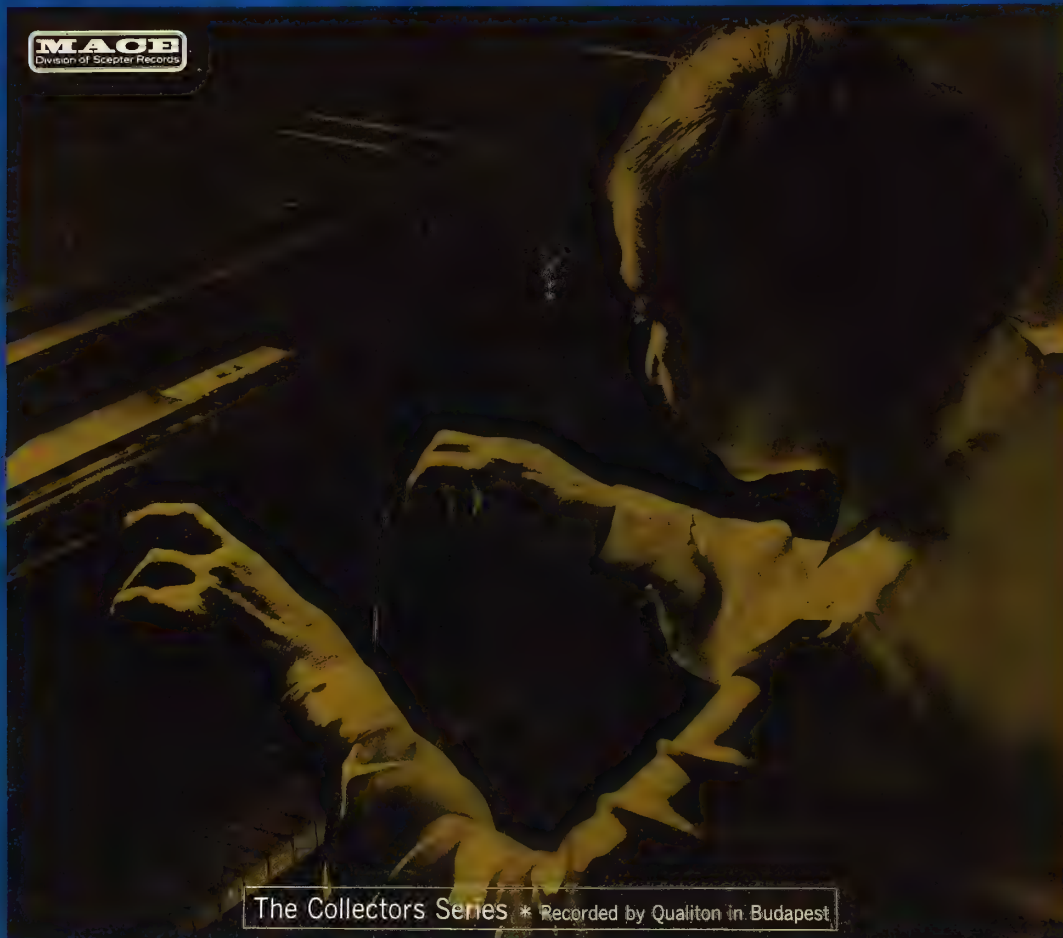
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STEREO

BELA BARTOK / MIKROKOSMOS

DITTA-PASZTORY-BARTOK, PIANO

MACE
Division of Scepter Records



The Collectors Series * Recorded by Qualiton in Budapest

The Collectors Series * Recorded by Qualiton in Budapest

BELA BARTOK / MIKROKOSMOS

Selections

Ditta Pásztory (Mrs. Béla Bartók) piano

Side A *1st Volume* Unison Melodies

Dotted Notes
With alternate hands
Reflection
Village song
Pastorale
Little dance in canon form
Free canon

2nd Volume Staccato, legato

Big fair
In Mixolydian mode
Crescendo — diminuendo
Unison divided
Accents
In Oriental style
Minor sixths
Melody divided

3rd Volume Chord study

Dragon's dance
Hommage a J. S. B.
Scherzo
Melody with interruptions
Merriment
Variations

4th Volume Harmonics

Playsong
Melody in the mist
Wrestling
From the island of Bali
Clashing sounds
Triplets in 9/8 time
Dance in 3/4 time

Side B *5th Volume* Chords together and opposed

Staccato
Village joke
Fourths
Syncopation
Perpetuum mobile
Unison
Merry Andrew

6th Volume Free variations

From the diary of a fly
Ostinato
March
Six dances in Bulgarian rhythm

NEW STAR SERIES



MADE IN GERMANY

MOD. LP - 108

joy bryan
sings

Eva Diana

SIDE A

1. I Was Doin' All Right
(G & I Gershwin)
2. 'Round Midnight
(Monk-Hanighen-Williams)
3. My Shining Hour
(Arlen-Mercer)
4. When the World Was Young
(Mercer-Block)
5. Mississippi Mud
(Barris-Cavanaugh)
6. My Heart Stood Still
(Rodgers & Hart)

The economics of making music for a living often channels an artistic talent into more routine pursuits. Innumerable cases are on record of extraordinary talent being buried in chic night-clubs and watered down musical aggregations all in the interest of heading off the wolf at the door. It will be apparent to the listener that Joy Bryan has been the victim of these pressures.

From her birthplace in Newcastle, Indiana, Joy Bryan has traveled the width and breadth of her native land with the avowed purpose of becoming an interpretive singer. In the clubs at which she worked there was enthusiastic response to her tasty vocalizing, and although success was not assured, she felt the inner satisfaction of doing the kind of work she most enjoyed.

Migrating to California and taking up the added duties of family life produced circumstances which gave her employment as a singer, but, unfortunately, the delicate interpretations which characterize her style were frowned upon and ruled out. An intolerable situation, of course, but singing for a living is not easy to come by, and she resignedly accepted the prevailing circumstances as the lesser of several evils.

Meanwhile, around the Hollywood bistros, several knowing musicians caught the young lady's vocal prowess and marveled at the texture of her subtle tones. When arranger Marty Paich heard her through the suggestion of pianist Jimmy Rowles, he immediately contacted MODE records about the possibility of an LP. So interested was Marty in the completion of this date that he literally had to manufacture time from his other commitments in order to complete the charts heard on this disc. As usual Marty's ingenious hand is in evidence throughout, blending and shading the ensemble to enhance the voice quality while allowing ample room for tasteful improvisation by the all-star AFMers who comprised the band. The listener will note the effective use of "doubles" by Marty in selecting the personnel for the session. Three members of the seven man team used their full collection of horns while the trumpet and rhythm charts were carefully balanced to blend with the predominating sound. Marty's firm conviction in the talent of Joy Bryan is clearly evident in the score.

Incidentally, it's of interest to learn that Joy Bryan has two favorite singers who cover the extremes in singing for her. One is contralto Marian Anderson, the other is the phenomenal Joe Williams who has given a new dimension to blues singing. The tunes she selected for her LP don't reflect either singer, but her intense sincerity is a tribute to both. The program plays as follows:

I Was Doin' All Right—Joy melodizes the first chorus and gives way to an alto half chorus by Herb Geller and the valve trombone of Bob Enevoldsen. Her own interpretations feature the last chorus.

COVER PORTRAIT: Eva Diana

JOY BRYAN SINGS

MOD-LP #108

THE MARTY PAICH SEPTET
featuring

Marty Paich piano
 Bob Enevoldsen clarinet, bass clarinet, valve trombone
 Herb Geller clarinet, alto saxophone
 Ronnie Lang clarinet, baritone and alto saxophone
 Jack Sheldon trumpet
 Red Mitchell bass
 Mel Lewis drums

RECORDED: June/1957 Hollywood, Calif.

'Round Midnight—Monk's great change of pace tune fits the Bryan style perfectly. Note the "crying" backgrounds penned by Marty.

My Shining Hour—Seldom performed at this tempo, the well known melody lends itself to creative intonation. Joy sings the first and third choruses, the second is split by Herb Geller and Jack Sheldon.

When the World Was Young—This great reverie composition is handled beautifully by Joy. Marty and the orchestra lend delicate support.

Mississippi Mud—Genuine "corn" is the prevailing theme here, except in the blowing choruses which feature Herb Geller's alto, Jack Sheldon's trumpet, Ronnie Lang's baritone and Bob Enevoldsen's valve trombone. Joy tells the story lightly and politely.

My Heart Stood Still—This great tune which is adaptable to almost any tempo is given the medium-bounce treatment here. Joy's opening vocal gives way to a split chorus between Jack Sheldon and Bob Enevoldsen. Note the unusual ending Marty employed here.

You're My Everything—Spirited and swinging, Joy leads the way into Ronnie Lang's baritone solo, followed quickly by Jack Sheldon. The familiar tag ending completes the side.

When It's Sleepy Time Down South—This beautiful and familiar standard gets all the soul its authors might have wanted for it. In addition to Joy's soft cooing, note the delicate ensemble blend.

I Could Write a Book—Here's a seldom heard item which Joy selected for the date, and which shows her singing personality off to good advantage.

Swinging On A Star—This lilting melody has caught the fancy of the music trade in recent years, and Joy shares the honors here with the front line. Herb Geller and Bob Enevoldsen have the first interplay of melody and variations. Jack Sheldon and Ronnie Lang on alto perform likewise in a neat arranging device.

What Is There To Say—Long a member of the standard fraternity, this version features Joy's relaxed voicing and Bob Enevoldsen's bass clarinet passages.

Down The Old Ox Road—The collegiate attitude is in evidence from the beginning as Joy recalls one of the happier songs of another generation. Bob Enevoldsen and Herb Geller make brief contributions.

The trombone passage is by Bob Enevoldsen.

It's a well known fact that show business has its ups in equal proportion to its downs. Joy has seen enough of the latter as a professional, especially with the valid talent she displays. From this LP on, her career should point to the sky.

JOE QUINN

ENGR: Dayton Howe

Music Of The Day



MODE RECORDS
 MOD LP #108
Musings of the Blues

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MOD-LP-106—"CAL WITH A HORN"—CLORA BRYANT

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MOD-LP-108—JOY BRYAN SINGS

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HOLLYWOOD, CALIFORNIA

V.S.O.P. # 68 JOY BRYAN SINGS

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 11 Lochness Ct.
 Rockville, MD 20850



DO YOUR DANCE



SIDE ONE

WISHING ON A STAR 3:32

(Billie Calvin)

YOU CAN'T PLEASE EVERYBODY 3:30

(Norman Whitfield)

OOH BOY 4:15

(Norman Whitfield)

DO YOUR DANCE 9:15

(Norman Whitfield, D. Turner)

SIDE TWO

YOU'RE MY WORLD GIRL 3:45

(Norman Whitfield)

LOVE, MORE LOVE 3:18

(Norman Whitfield)

FUNK FACTORY 3:10

(George Kaye)

IT MAKES YOU FEEL LIKE DANCIN' 11:11

(Norman Whitfield)

Arranged & Produced by

Norman Whitfield

Rec'd

Siege Smith, Sieve, Mardlow, Lomard, Jackson

Mastering Engineer

Norman Whitfield, Sieve Smith

Re

Sound

Album

West Hill Music

Columbia
Stereo
CS 9970



"The Stroke Of Genius"

Somewhere, My Love
Scarborough
Fair/Canticle
Up, Up And Away

Charlie Byrd
Plays The
Greatest Hits
Of The 60's

Love Is Blue
Born Free

The Shadow Of
Your Smile

Try To Remember

Michelle

The Girl From
Ipanema

Sunrise, Sunset

A Taste Of Honey



CS 9970

CHARLIE BYRD PLAYS THE GREATEST HITS OF THE 60'S

UP, UP AND AWAY (BM)
SOMEWHERE, MY LOVE (ASCAP)
THE SHADOW OF YOUR SMILE (ASCAP)
TRY TO REMEMBER (ASCAP)
MICHELLE (BM)

Side 1

LOVE IS BLUE (ASCAP)
SCARBOROUGH FAIR/CANTICLE (BM)
BORN FREE (BM)
THE GIRL FROM IPANEMA (BM)
SUNRISE, SUNSET (BM)
A TASTE OF HONEY (ASCAP)

Side 2

spaces in people-to-people communications. It will be a long time before a musician opens a concert or club date with a throwaway line (often uttered while tuning, of course, or perhaps while plugging in the amplifiers): "Let me entertain you with the sounds of my instrument and the love of my fingers for cello, nylon, or steel (as in strings, guitar strings)."

I'm sure Charlie Byrd doesn't say things like that out loud, but his fingers do the walking and his guitar does the talking for him. It makes elegant conversation, full of harmonious contrasts, tension-charged pauses, and lean, giddy solos that get close to you, but never push the point. The Byrd message is a happy hybrid of pop, jazz, classical, and bossa nova, a fusion of the adventurous Abstract and the livable, unpretentious, articulate lyricism of the Present. The doesn't intellectualize or courtous Abstract and the livable, unpretentious, articulate

use you with heavy happenings. The man has tremendous vitality and an endless capacity for creating a blend of passive and aggressive musical give and take. Unlike Byrd can swing at charts and turning them into sensuous, syn-

chronized heartbeats that dance on your ear. Listen to *Try to Remember* from the Off-Broadway production, "The Fantasticks." The meditative, small ensemble styling makes this lovely, pure sound almost like a chamber music outing. So, *rough Fair/Canticle* is an excursion in subtlety, Joe Mack's Fender bass, Bobby Rosenzweig's bell-like percussive effects, Pelly Purdie's drumming, and Romeo Pinque and Mario Darpino's totally new dimensions to this often exercised Simon and Garfunkel favorite. Listen to *Sunrise, Sunset* from "Tid-

der On the Roof." Joe Byrd on bass and Mario Darpino on flute plus the powerful jazz wing of C. Byrd and guitar. The rendition is a very good count, it swings. Take Bobby Scott's *A Taste of Honey*, already a standard. After an abstract, brief introduction, Byrd takes off on a rhythmically adventurous solo with subtle Latin nuances, and another hit becomes a Byrd song forever. And so it goes. If professionalism and the sound of music is what you came for, stop hunting. You have found a nest.

Cover photo: Steve Struss/Manufactured by Columbia Records/CBS, Inc. (S) W Copyright © New York, N.Y.: Columbia Records, Inc. Printed in U.S.A. L-1000-A stereo record can be played on today's mono record players with excellent results. They will last as long as mono records played on the same equipment, yet will reveal full stereo sound when played on stereo record players.



CS 9747



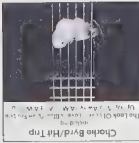
CS 9641



CS 9593



CS 9667



CS 9672



The Moving Spirit of The
All Saints Choir

Directed by Bill Cummings

All Saints Choir

BILL CUMMINGS, Director

LARRY BARBER, Asst. Director

About us: Who are we? Quite simply, we are part of a community of Catholic christians who live in Northwest Baltimore -- a community of black and white people who come together each week to worship the Lord in the most joyful way they can, in a small but spirit-filled church known as ALL SAINTS.

Our birth as a choir occurred in July of 1973. Prior to that time, the liturgical celebrations of our community had been accompanied only by the traditional hymns usually associated with the organ, and those hymns, not so traditional, usually associated with guitars. Our choir, and its' special variety of music sprang from a desire by the leadership of the community to move beyond those forms of musical expression toward a sound which would encompass both 'gospel' and 'contemporary' melodies. It was a need felt by many of our people.

With this goal in mind, a group of forty people began the practice sessions which lasted several months, anxiously awaiting that Sunday afternoon in July, which would be our introduction to many of our community. That afternoon finally did arrive and the response of our people was overwhelming. The smiles and joy of that day have remained in our church ever since.

In the two years that we have been together, we have grown from a choir of forty to a choir of seventy-five. During this time we have been invited to assist in various liturgical celebrations in many areas of Maryland, Delaware, and the District of Columbia. We have also shared in the worship experiences of many of our protestant brothers and sisters, inside and outside of Maryland.

About our music: A potpourri, to say the least! We can be found singing anything from the beautiful traditional 'Jesu, Joy of Man's Desiring' to a vibrant contemporary version of 'Sunshiny Day'. The man behind this variety, and our constant driving-force and inspiration is our director, Mr. William Cummings II. This album cover could not contain our feelings about this man's time, talent and patience which he has shared so generously with us. We are proud that most of the songs are written and arranged by Mr. Cummings.

About this record: Through this album we hope to leave a little of ourselves with the many friends we have made in and out of Baltimore; i.e. those people who have given us so much support and love. We hope and pray that these songs will continually 'move their spirits' to praise our God at all times and in all places.

WILLIAM WALLACE CUMMINGS II, born January 2, in a small town in South Carolina called Florence. Born into a family of six children. Bill Cummings started playing the guitar at first, then at the age of 9 years old, turned to the wonderful instrument, the piano.

After studying music during his school years he entered MORGAN STATE COLLEGE. There he studied with the late Mrs. Diggs an excellent music teacher. Mr. Cummings is presently a music teacher in the Baltimore City Public School System. He also writes music for different organizations. He has written two Cantatas and hundreds of compositions.

He loves his work and his choirs, especially,-- ALL SAINTS.

B.C.

SIDE ONE

1. I GOTTA KEEP MOVING from Don't Bother Me
I Can't Cope (lead: Bill Cummings)
2. WHAT THIS WORLD IS COMING TO- Words and
Music by B. Cummings
(lead: Charles Richardson and Lorna Brice)
3. SPEAK OH LORD - Words and Music by
B. Cummings (lead: Shirley Baker)
4. AMAZING GRACE - Taken from Old Irish Tune
Arr. Dottie Rambo and Cummings
(lead: Bill Cummings)
5. GLORY HALLELUJAH - Arr. Cummings

1. JESU, JOY OF MAN'S DESIRING - J. S. Bach
2. HOLY, HOLY, HOLY - Arr. Cummings
3. THE LORD'S PRAYER - Arr. Cummings
4. LAMB OF GOD - Arr. Cummings
FROM OUR MASS
5. GIVE THANKS TO GOD - By B. Cummings
(lead: Bill Cummings)
6. WHAT THIS OLD WORLD NEEDS
By B. Cummings
(lead: Brenda Adams & John Clark)
7. I KNOW THAT HE'S MY SAVIOUR
By B. Cummings
(lead: Bill Cummings)
8. PRAISE HIM - Edward Hawkins, Arr. Cummings
(lead: Catherine Dorsey)

MEMBERS

WILLIAM CUMMINGS, II - Director

LARRY BARBER - Assistant Director

Reginald Allen	Debbie Cash	Michelle Jones	Judy Severe
Naomi Armstrong	Shirley Chance	Patricia Jones	Duane Smith
Alvin Baker	Marie Dixon	Pamela Kearney	Sarah Speaks
Colette Baker	Margaret Dorsey	Dorothy Lawson	Timothy Spence
Linda Bishop	Marjorie Dorsey	Floyd Lawson	Sylvia Teal
Romona Bishop	Jane Gibbs	Dorothy Locust	Paulette Thompson
Vicky Bishop	Nancy Gibbs	Lamont McKay	Vivian Utsey
Theresa Booker	Donna Gibson	Jeanne Mitcho	Carolyn Wainwright
Pheola Bowens	Bonnie Giles	Michael Newton	Michael Washington
Rhonda Brice	Joseph Griffin	Herman Odom	Bobette Watts
Sarah Brooks	Rosalie Griffin	Sandra Payne	Julie Woods
Barbara Brown	Yolanda Graves	Keith Pennick	Michelle Woods
Glennetta Brown	Warren Hart	Henrietta Peterkin	Mabel Wooten
Michael Burke	Rosanne Ishmael	Catherine Proctor	Marlyn Wooten
	Cornelia Jones	Angie Ringgold	Helen Wyche

MUSICIANS

Velma Jones - Piano, Clavinet
Joe Detilipo - Drums
Greg Topolski - Guitar
Bruce Smith - Bass
David Brown - Congo
Bill Cummings - Piano, Clavinet, Organ

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* Special Thanks To: Sylvia Teal, Assistant Business Manager

Engineers: Jim Gallagher and Michael Hutchinson

* Recorded at Sigma Sounds Studios



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ΚΑΤΕΡΙΝΑ ΝΙΤΣΟΠΟΥΛΟΥ



BLUE ANGEL



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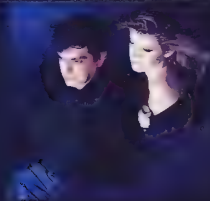
S I D E 1

1. Awakening 3:00
2. Blue Angel 4:15
3. Distance 3:01
4. Isolation 2:25
5. Fast 4:20 (Instrumental)

S I D E 2

1. Dreams 2:28
2. The Plains 3:51
3. Out There 4:40 (Instrumental)
4. Human Trampoline 3:13
5. Endless Dance 3:42

Μουσική - Ενορχήστρωση: Κώστας Χατζόπουλος
Στίχοι - Τραγούδι: Κατερίνα Νικουτσάκη
Παραγωγή: Παναγιώτης Κοντοστελλάκης και Κώστας Χατζόπουλος



Όλα τα όργανα παίχτηκαν
από τον Κώστα Χατζόπουλο εκτός από:
Σαξόφωνο από τον David Lynch και
Ηλεκτρική κιθάρα από τον Γιάννη Εμμετσόγλου

Ευχαριστώ πολύ τους μουσικούς:
Γιάννη Εμμετσόγλου και David Lynch
καθώς και τον Βαγγέλη Κατσούλη για την άριστη συνεργασία.

Η ηχογράφηση, η προέγερση και το Remixing
έγιναν στο STUDIO "SPECTRUM"
από τον Βαγγέλη Κατσούλη.
Transfer: Δημήτρης Νικολάου (GPI)

Οι δημιουργοί αναγνωρίζουν τη δεύτερη εκτέλεση και την ενόχλη διασκευή των τραγουδιών του άλμπουμ χωρίς την γραπτή άδεια τους.
Σε αντίθεση περίπτωση θα θεωρηθεί ως παραποίηση έργου που διώκεται από το ΝΟΜΟ ΠΕΡΙ ΠΝΕΥΜΑΤΙΚΗΣ ΙΔΙΟΚΤΗΣΙΑΣ.

Φωτογραφίες: Ντίνος Λιμαντάκουλος
Σχεδίαση: Γεώργιος Πετρόπουλος Νικόλαος
Φύλλο: AKMH
ΕΚΤΥΠΩΣΗ: Ορφανός - Σκαλτσάς



BLUE ANGEL

Awakening

There are days when everybody's asleep
at the house
When the house looks dark from outside
And then, it's the only time
that she quietly awakens
She's awake now and she's ready to run free
I follow her down the stairs, into the kitchen
She stays there arranging tea sets onto the table
She silently repeats her rituals, with care,
pouring her porcelain dreams into the cup
She's obsessed with repetitions
Patterns in cyclic motion
And she hopes for secret paths to lead her out.
She rotates about her image
Tries mirrors to escape
And the hopes for secret paths to lead her out
She's my surrendered wilderness
She's awake now and she's ready to run free.

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

Distance

It's not the distance
that attracts me to you
It's not the blurry window
that I see you through
It's not the cold out
that makes my waiting longer
But all those memories of you.
Friends have tried to talk me
out of you
They tried to tell me it wasn't real
But the turquoise promises of flights
that never happened, are still alive in me.
Sitting alone, in the favourite café of mine
watching the people go by
and travel in time
Pieces of turquoise wishes, floating in time.....

Μουσική: Κωνσταντ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

BLUE ANGEL

Shadows
over the ruins of this old city
I've been driven here
by a strange necessity
Reflections and echoes
in my mind
Old underground routes
that lead me to you.
Routes of an ancient past
I came to find you.
Blue Angel
Blue Angel
in the empty streets.
Free to fly in all directions
All the world transparent in your eyes
You see our small lives
full of lies and accusations.
Oh, Blue Angel
I think I heard you cry
Cries of a broken heart
Blue Angel
Blue Angel
Blue Angel with the broken heart

Μουσική: Κωνσταντ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

Isolation

You're building up a model
to support your radical conclusions
You burst into the room
Hot waves of pure illusions.

Contracting clouds of speculations
into the circle of my frustrations

Receiving pulses, from your distant planet
But soon the signal is lost
Soon the signal is lost
Becoming isolated again
Becoming isolated again

It's only fair to say
that your hypothesis has been consistent
But this cannot give me
a clue about my own existence.
You're making it hard to understand
Cause all you care, is the role I play
in your binary system operations
Becoming isolated again
Becoming isolated again.

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

DREAMS

It's morning
and the light slips in
Tries to get in
through my closed eyelids
Pure gold stars dissolving my dreams.
Golden dreams
I'm not ready
to open the blinds
I wrap myself around
my intimate fantasies
And dream, dream...
Another indulgence
into the whims
of my soliloquy
Golden dreams
I've been seduced
and captivated
into the endless labyrinth of dreams.

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

Human Trampoline

Sometimes I see her
out there alone
with tear drops in her eyes
And then, I think of her as rain.
But some other dark times
I see her thriving in her terrifying web
And then, I think of her as pain.
Oh, she pulls me in
Under the shadow of her veil
and leads me down
Down into her liquid depths.
There's another character
appearing in my story
I think of him as prince.
And in the smallest hours
He initiates the actions in mystified ways
He opens every door.

Oh, he pulls me out
Out of my fairy tale
and leads me up
Up into his daring heights.

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

The Plains

The soil is dry
under the afternoon sun
I saw the eagle fly
over the sandy plains
His eyes were bright and deep
in a restless quest
He reached for the bounds
of the terrain.
I have been waiting for too long now
Waiting for an omen or a sign
to redeem me from the vow
that binds me inside
Inside the walls of my landscape
Take me on your tranquil wings and fly
And as we move along the curved design
I can feel the breeze
Oh, I can feel the breeze
transcending out of time...

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

Endless Dance

Time has finally come
to play with all our cards
Luck is on the side of those
who dare to run with the flow.
I want to free you
I want to free you and me
from the bonds of all circumstance.
I'm going to wait for you
I'm going to wait for you
when everything
everything's changing
So come on and dance with me
Come on and dance with me
Get in...
I'm going to wait for you
I'm going to wait for you
when everything
everything's changing
So come on and dance with me
Come on and dance with me
Get in...

Μουσική: Κ. Χατζόπουλος
Στίχοι: Κατερίνα Ντισσπούλου

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The Chromatic Scale Test Record

*the only Test Record that plays notes
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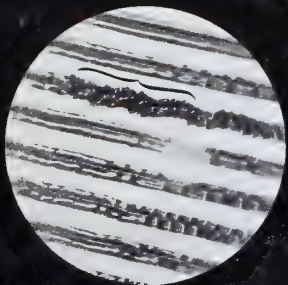
The Chromatic Scale Test Record

The only test record based on:

{ true musical pitch rather than mathematical frequencies
established characteristic of the human ear

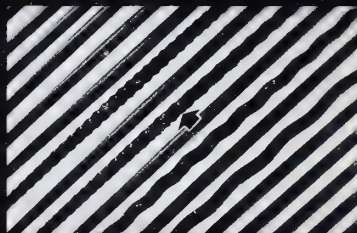
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illustrated booklet inside

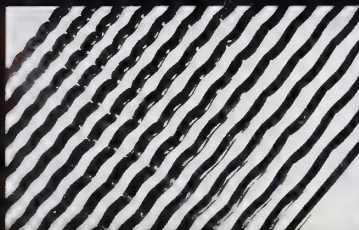


the single strike of a castanet (from
Fiesta Flamenca); compare with length
of tone burst. A good example of a
basically transient element of music.

the beginning of one of the
tone bursts; these are difficult
hurdles for some speakers . . .



the change point in one of the
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note doubling of pitch



two diatonic octaves in
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WAVE YOUR HANDS TO ME

WAVE YOUR HANDS TO ME

WAVE YOUR HANDS TO ME

WAVE YOUR HANDS TO ME

WAVE YOUR HANDS TO ME

WAVE YOUR HANDS TO ME

WAVE YOUR HANDS TO ME

WAVE YOUR HANDS TO ME

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WAVE YOUR HANDS TO ME

WAVE YOUR HANDS TO ME

WAVE YOUR HANDS TO ME

HEE
HAW

GOWBORG



QUARTET

"LIVE FROM THE OPRYLAND STUDIOS"

"MEDLEY"
"HOME ON THE RANGE"

OH GIVE ME A LAND
WHERE THE BRIGHT DIAMOND SAND
FLOWS LEISURELY DOWN THE STREAM
WHERE THE GRACEFUL WHITE SWAN
DOES LINGER ALONG
LIKE A MAID IN A HEAVENLY DREAM

CHORUS

HOME HOME ON THE RANGE
WHERE THE DEER AND THE ANTELOPE PLAY
WHERE SELDOM IS HEARD
A DISCOURAGING WORD
AND THE SKIES ARE NOT CLOUDY DAY

"COOL WATER"

ALL DAY I'VE FACED THE BARREN WASTE
WITHOUT THE TASTE OF WATER
COOL WATER (WATER)
OLD DAY I'VE WITH THROATS BURNED DRY
AND SOULS THAT CRY FOR WATER (WATER)
COOL (WATER) CLEAR (WATER) WATER
(COOL WATER)

CHORUS

KEEP A MOVIN' DAN
DON'T YOU LISTEN TO HIM DAN
HE'S A DEVIL NOT A MAN
AND HE SPREADS THE BURNING SAND
WITH WATER (WATER)

DAN CAN'T YOU SEE THAT BIG GREEN TREE
WHERE THE WATERS TURNIN' FREE
AND IT'S WAITIN' THERE FOR YOU AND ME
WATER (WATER)
COOL (WATER) CLEAR (WATER) WATER
(COOL WATER)
COOL CLEAR WATER

THERE'S A PLACE I KNOW

WHERE NO MAN CAN GO
WHERE THE SHADOWS HAVE ALL THE ROOM
'TIS RIDIN' FREE ON THAT OLD UP
HUNNIN' A SOUTHERN TUNE
WHEN A MAN CAME ALONG
MADE ME HUSH MY SONG
PUT ME OFF AWAY FROM THERE
(REPEAT CHORUS)

HOO-OO HOO-TLE EE TEE
CH COOH CH-ONEE TEE (REPEAT 3 TIMES)
HIE OH OH LAY TEE, H-IEE OH LAY TEE
HIE OH OH LAY TEE

**"(THE STORY BEHIND)
THE RED RIVER VALLEY"**

FROM THIS VALLEY THEY SAY YOU ARE GOING
WE WILL MISS YOUR BRIGHT EYES
AND SWEET SMILE
FOR THEY SAY YOU ARE TAKING THE SUNSHINE
THAT HAS BRIGHTENED OUR PATHWAY AWHILE

(TALK)

LONG AGO ON THE FAR REACHES OF THE
WESTERN PLAINS THERE WAS FOUND IN
THE MEAGER BELONGINGS OF AN OLD
COWBOY A LETTER DATED SEPTEMBER THE
FOURTH, EIGHTEEN NINETY TWO, IT READ,
DEAR MOLLY,

I WAS SO SORRY TO HEAR THAT YOU ARE LEAVING
OUR VALLEY FOR THE MORE INTERESTING LIFE OF
THE CITY WE SURE WILL MISS YOU, YOUR
BRIGHT EYES, YOUR SWEET SMILE, WHY IT'S
ALMOST AS IF THE LIGHTS BEING TAKEN FROM OUR
LIVES, THE SUNSHINE THAT'S BRIGHTENED OUR
PATHWAY FOR AWHILE

IM HOPING YOU MIGHT RECONSIDER BEFORE YOU
REALLY SAY GOOD-BYE BECAUSE I STILL BELIEVE
THAT WE COULD HAVE A GOOD LIFE RIGHT HERE
IN THE RED RIVER VALLEY, YOU AND I,
BUT I'VE ALREADY WAITED A LONG TIME FOR
THOSE SWEET WORDS THAT YOU NEVER WOULD SAY,
AND NOW MY KID HOPES HAVE ALL BUT VANISHED
FOR MOLLY IT SEEMS THAT YOU'VE DETERMINED
TO GO YOUR WAY

SOMEHOW I'M JUST HOPING THAT THESE WORDS
THAT I NEVER WAS ABLE TO SAY WILL REACH
YOU IN TIME, BECAUSE I'VE NO OTHER DREAM
IN LIFE BUT THAT YOUR LOVE MIGHT BE MINE.

MY PRAYER NOW HOLLY IS THAT YOU WON'T
FORGET ME EVEN THOUGH YOU MIGHT BID US
ADIEU, AND THAT YOU'LL ALWAYS REMEMBER
THE RED RIVER VALLEY AND THE COWBOY THAT
LOVED YOU SO TRUE.

THIS LETTER WAS STAMPED RETURN TO SENDER.

JUST REMEMBER THAT RED RIVER VALLEY
AND THAT COWBOY THAT LOVED YOU SO TRUE

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"TUMBLING TUMBLEWEEDS"

SEE THEM TUMBLING DOWN
PLOGG NUR THEIR LOVE, TO THE GROUND
LONELY BUT FREE I'LL BE FOUND
DRIFTING ALONG IN THE
TUMBLING TUMBLEWEEDS

CARES OF THE PAST ARE BEHIND
NOWHERE TO GO BUT I'LL FIND
JUST WHERE THE TRAIL WILL WIND
DRIFTING ALONG WITH THE
TUMBLING TUMBLEWEEDS

CHORUS

I KNOW WHEN NIGHT HAS GONE
THAT A NEW WORLD'S BORN AT DAWN
I'LL KEEP ROLLING ALONG
DEEP IN MY HEART IS A SONG
HERE ON THE RANGE I BELONG
DRIFTING ALONG WITH THE
TUMBLING TUMBLEWEEDS

(REPEAT CHORUS)

TAG: DRIFTING ALONG WITH THE
TUMBLING TUMBLEWEEDS

"HAPPY ROVIN' COWBOY"

CHORUS
HEAR MY SONG AS I RIDE ALONG
IM JUST A HAPPY ROVIN' COWBOY
HERDING THE DARK CLOUDS OUT OF THE SKY
KEEPIN' THE HEAVENS BLUE

I AIN'T GOT A WIFE TO BOTHER MY LIFE
IM JUST A HAPPY ROVIN' COWBOY
LET ME MAKE MY BED
WHERE THE WINDMILLS PROMISE
BENEATH THE SKY ABOVE
"AWAY OUT THERE"
(REPEAT CHORUS)

I AIN'T GOT A DIME

JUST A SPENDIN' MY 1 ME
IM JUST A HAPPY ROVIN' COWBOY
WE RIDE THAT LONG TRAIL DOWN TO THE END
WHERE THE SKIES ARE ALWAYS BLUE

HIE OH OH LO OH ON TL YAY TEE
HIE OH OH LO OH ON TL YAY TEE
HEE OH OH LO OH ON TUTTLE OH OH OH
HIDDLE OH OH LOO TEE HIDDLE AY EE TEE

"COWBOY CAMP MEETING"

I SAW THE LIGHT
I GOT THE WORD
I KNOW THAT IT'S RIGHT
NOW HAVE YOUR HEARD

IM GONNA RIDE
(RIDE EM COWBOY CAMP MEETING)
RIDE (RIDE EM COWBOY CAMP MEETING)
RIDE (RIDE EM COWBOY CAMP MEETING)
RIDE ON THE GOLDEN RANGE
UP IN THE SKY (WAY UP IN THE SKY)
UP IN THE SKY (WAY UP IN THE SKY)
HALLLLELUJAH BROTHER
(RIDE EM COWBOY CAMP MEETING)
WAY UP IN THE SKY

(TALK)

BROTHER BUFFALO BILLY AND SISTER LON
GONNA BE THERE BROTHER LIKE ME AND YOU
AND OLD JAT CARSON WHY HE WILL TOO
WAY UP IN THE SKY

THEY'RE GONNA RIDE
(RIDE EM COWBOY CAMP MEETING)
RIDE (RIDE EM COWBOY CAMP MEETING)
RIDE (RIDE EM COWBOY CAMP MEETING)
RIDE ON THE GOLDEN RANGE
UP IN THE SKY (WAY UP IN THE SKY)
UP IN THE SKY (WAY UP IN THE SKY)
HALLLLELUJAH BROTHER
(RIDE EM COWBOY CAMP MEETING)
WAY UP IN THE SKY

(TALK)

GATHER ROUND ME CHILDREN GET YOUR BIBLES OUT
GET YOUR PRAYER BOOKS READY GONNA TELL YOU
ABOUT
HOW TO LOVE ONE ANOTHER 'TIL YOU ALMOST SHOUT
START LIVIN' BY THE BOOK OF LIFE

HALLLLELUJAH HALLLLELUJAH HALLLLELUJAH (HALLLLELUJAH)
HALLLLELUJAH UJAH BROTHER
TELL ME BOUT TH'S BOOK 'OF LIFE

"COWBOY CAMP MEETING" - CONT'D**(TALK)**

THERE'S A MATTHEW, TIMOTHY, JUDE AND JOHN
ZEPHANIA, ZACHARIAH AND PHILAMON
THEY ALL GOT THE WORD BUT YOU GOTTA READ ON
ABOUT GOLGATHY AND THE BOOK OF LIFE
HALLLLELUJAH (HALLLLELUJAH) HALLLLELUJAH (HALLLLELUJAH)
HALLLLELUJAH UJAH BROTHER
TELL ME 'BOUT GOLGATHY TOO

(TALK)

LITTLE DAVID SLEW THAT GIANT SO TALL
PROVED MIGHT WAS RIGHT FOR BIG AND SMALL
HELL PLAY HIS HARP AS I RECALL
WAY UP IN THE SKY

HE'S GONNA PLAY

(PLAY AT THE COWBOY CAMP MEETING)
(PLAY AT THE COWBOY CAMP MEETING)
(PLAY AT THE COWBOY CAMP MEETING)
(PLAY ON THE GOLDEN RANGE)
UP IN THE SKY (WAY UP IN THE SKY)
UP IN THE SKY (WAY UP IN THE SKY)
HALLLLELUJAH BROTHER
(PLAY AT THE COWBOY CAMP MEETING)
WAY UP IN THE SKY

(PLAY AT THE COWBOY CAMP MEETING)
WAY UP IN THE SKY
(PLAY AT THE COWBOY CAMP MEETING)
WAY UP IN THE SKY
(PLAY AT THE COWBOY CAMP MEETING)
WAY UP IN THE SKY
AWAY (AWAY) UP IN (AWAY) UP IN THE SKY
WAY UP IN THE SKY

SIDE B**"THE TIMBER TRAIL"**

TIMBER-TIMBER-TIMBER-TIMBER-TIMBER
O ER THE MOUNTAINS HIGH (TIMBER) (TIMBER)
DOWN THE CANYON WIND

LET ME ROM AND RIDE
RIDE THROUGH TIMBER
WHEN THE DAY IS DONE
TIMBER (TIMBER) (TIMBER)
BY THE CAMPFIRES GLEAM
LET ME LIE AND DREAM
DREAM OF TIMBER

TALL TIMBERS CALLING (TIMBER)
AND THE ECHOES RING
ALL NATURE SINGS A SONG
ALONG THE TIMBER TRAIL
BLUE SHADOWS FALLING (TIMBER)
DOWN THE CANYON'S VALE
AND THE WHISPER NO PIES
ENTWINE ALONG THE TIMBER TRAIL

HIGH IN THE SKY ABOVE

THE LOVE SONGS OF THE TREES
WILL BLEND AND WEND ITS WAY
OUT ON THE BREEZE
TALL TIMBERS CALLING (TIMBER)
AND THE ECHOES RING
ALL NATURE SINGS A SONG
ALONG THE TIMBER TRAIL

HIGH IN THE SKY ABOVE

THE LOVE SONGS OF THE TREES
WILL BLEND AND WEND ITS WAY
OUT ON THE BREEZE
TALL TIMBERS CALLING (TIMBER)
AND THE ECHOES RING
ALL NATURE SINGS A SONG
ALONG THE TIMBER TRAIL

THE TIMBER TRAIL

TIMBER-TIMBER-TIMBER-TIMBER-TIMBER

"CHANT OF THE WANDERER"

AH-OH (THE RIPPLING RILLS, THE CATARACT
SPILLS, THE WHIPPOORWILL TRILLS)
AH-OH (THE RIPPLING RILLS, THE CATARACT
SPILLS, THE WHIPPOORWILL TRILLS)

TAKE A LOOK AT THE SKY

WHERE THE WHIPPOORWILL TRILLS
AND THE MOUNTAINS GO HIGH
AND THE CATARACT SPILLS
TAKE A LOOK AT THE FALLS
AND THE RIPPLING RILLS
HEAR THE WANDERLUST CALL
OF THE WHISPERING HILLS
THE RIPPLING RILLS, THE CATARACT
SPILLS, THE WHIPPOORWILL TRILLS

AH-OH (THE RIPPLING RILLS, THE CATARACT
SPILLS, THE WHIPPOORWILL TRILLS)
AH-OH (THE RIPPLING RILLS, THE CATARACT
SPILLS, THE WHIPPOORWILL TRILLS)

"CHANT OF THE WANDERER" - CONT'D

LET ME LIVE ON THE RANGE
WHERE THE TUMBLEWEEDS ROLL
WHERE THE SLEVER SINGS CHARGE
WHERE THE PRAIRIE WINDS BLOW
LET THE WANDERER SING
WHERE THE WANDERERS GO
LET HIS MELODY RING
FOR HE'S HAPPY I KNOW
THE WANDERER'S GO, THE PRAIRIE WINDS BLOW,
THE TUMBLEWEEDS ROLL

AH-OH (THE WANDERER'S GO, THE PRAIRIE
WINDS BLOW, THE TUMBLEWEEDS ROLL)
AH-OH (THE WANDERER'S GO, THE PRAIRIE
WINDS BLOW, THE TUMBLEWEEDS ROLL)

"TEXAS (THE HOME OF MY HEART)"

TEXAS (WHERE THE WIND BLOWS FREE)
TEXAS (LONESTAR MEMORY)
TEXAS-TEXAS

THERE'S A LAND DEAR TO ME

THAT I LONG TO SEE
IT'S THE PLACE WHERE MY MEMORIES START
WHERE THE SOTT PRAIRIE BREEZE
ROLLS AN OLD TUMBLEWEED
IN TEXAS THE HOME OF MY HEART

WELL I USED TO RIDE MY PONY CROSS THE VALLEY
WHERE THE RED MAN MOVED THROUGH HISTORY LONG
AGO
NOW A THOUSAND DERRICKS LOOM AROUND THE
LANDSCAPE
WHERE NOW THAT BLACK OIL ROLLS AND FLOWS

THERE'S A GIRL I ONCE LOVED

THAT I OFTEN THINK OF
THOUGH SHE SAID LONG AGO WE MUST PART
IT'S A SAD MEMORY BUT I STILL LONG TO BE
IN TEXAS THE HOME OF MY HEART

TEXAS HAS A PAST TO BE REMEMBERED

LIKE THE GALLANT BOYS THAT
FOUGHT AT THE ALAMO
SAM HOUSTON GATHERED UP THE BOYS OF TEXAS
AND PLACED THEIR NAMES IN HISTORY LONG AGO

DO THE DANCE HALLS STILL RING

WITH THAT GOOD OLD WESTERN SWING
THAT'S WHERE I LONG TO GO
WHERE THE STARS ARE SO NEAR
ON A NIGHT BRIGHT AND CLEAR
IN THE LAND WHERE THE OLD RED RIVER FLOWS

ON THE GIRLS ARE ALL SO BEAUTIFUL IN TEXAS
AND YOUR FRIENDS WILL GREET YOU
WITH A HOW YOU ALL
AND THE KIDS ARE ALL A CUT ABOVE THE AVERAGE
THERE'S REALLY NOTHING BAD I CAN RECALL

THERE'S A LAND DEAR TO ME

THAT I LONG TO SEE
THE PLACE WHERE MY MEMORIES START
HOW MY LOVELY HEART YEARS
THAT SOMEDAY O RETURN
TO TEXAS THE HOME OF MY HEART

TEXAS (WHERE THE WIND BLOWS FREE)

TEXAS (LONESTAR MEMORY)
TEXAS-TEXAS
THAT'S WHERE I'LL BE WHERE THE WIND BLOWS
FREE IN A LONESTAR MEMORY (TEXAS)

"OKLAHOMA HILLS"

MANY MONTHS HAVE COME AND GONE
SINCE I WANDERED FROM MY HOME
IN THOSE OKLAHOMA HILLS WHERE I WAS BORN
THROUGH A PACE OF LIFE HAS TURNED
AND A LESSON I HAVE LEARNED
IN THOSE OKLAHOMA HILLS I STILL BELONG

"OKLAHOMA HILLS" - CONT'D

CHORUS
WAY DOWN YONDER IN THE INDIAN NATION
I RODE MY PONY ON THE RESERVATION
IN THE OKLAHOMA HILLS WHERE I WAS BORN
WAY DOWN YONDER IN THE INDIAN NATION
A COWBOY'S LIFE IS MY OCCUPATION
IN THE OKLAHOMA HILLS WHERE I WAS BORN

AS I TURN LIFE A PAGE
TO THE LAND OF THE GREAT OSAGE
IN THOSE OKLAHOMA HILLS WHERE I WAS BORN
WHERE THE BLACK ROLLS AND FLOWS
AND THE SLOW WHITE COTTON GROWS
IN THOSE OKLAHOMA HILLS WHERE I WAS BORN

(REPEAT CHORUS)

AS I BIT HERE TODAY MANY MILES I AM AWAY
TEXAS (WHERE THE WIND BLOWS FREE)
THE LAND OF THE SOTT PRAIRIE BREEZE
PLAY THE GENTLE PRAIRIE BREEZE
IN THOSE OKLAHOMA HILLS WHERE I WAS BORN

(REPEAT CHORUS)

OH LO OOH-OO-OO-TEE
OH LO OOH-OO-OO-TEE
OH LO OOH-OO-OO-TEE
OH LO OOH-OO-OO-TEE

LET ME FOLLOW THE TRAIL

WHERE THE BUFFALO ROAM
LET A SILVER CLOUD SAIL
WHERE THE SETTING SUN SHONE
LET THE GOOD WOLF WAIL
IN A BROKEN HEART TONE
LET IT STORM LET IT GALE
STILL THE PRAIRIE'S MY HOME
THE BROKEN HEART TONE, THE SETTING SUN
SHINE, THE BUFFALO ROAM

AH-OH (THE BROKEN HEART TONE, THE SETTING

SUN SHONE, THE BUFFALO ROAM)
AH-OH (THE BROKEN HEART TONE, THE SETTING
SUN SHONE, THE BUFFALO ROAM)
AH-OH (THE BROKEN HEART TONE, THE SETTING
SUN SHONE, THE BUFFALO ROAM)
THE PRAIRIE'S MY HOME

"THE COWBOY'S PRAYER"

(TALK)
THIS IS A SONG ABOUT A REAL AMERICAN COWBOY

LAST NIGHT AS I LAY ON THE PRAIRIE
AND LOOKED AT THE STARS IN THE SKY
I WONDERED IF EVER A COWBOY
WOULD DRIFT TO THAT SWEET BY AND BY

ROLL ON, ROLL ON,
ROLL ON LITTLE DOODIE ROLL ON, ROLL ON
ROLL ON, ROLL ON
ROLL ON LITTLE DOODIE ROLL ON

(TALK)

LORD I'VE NEVER LIVED WHERE CHURCHES I'VE
LOVED CATERED BETTER-AT IT STOOD
THAT DAY YOU FINISHED IT SO LONG AGO AND
LOOKED UPON YOUR WORK AND CALLED IT GOOD
OH I KNOW THAT OTHERS FOUND YOU
IN THE LIGHT THAT SHED DOWN THROUGH
THICK WINDOW PANS

BUT I SEEM TO FEEL YOU NEAR TONIGHT IN THIS
DREAM WHITE STARLIGHT OUT HERE ON THE PLAINS
LET ME LIVE MY LIFE LORD JUST AS I'VE BEGUN
OUT HERE UNDER THE WESTERN STARS
AND MAKE ME A PARTNER OF THE WIND AND THE SUN
AND I WON'T ASK FOR A LIFE THAT'S "OFF AND HIGH"
LET ME BE EASY LORD ON THE MOUNTAINS DOWN
LET ME BE FREE AND GENEROUS WITH ALL
OH I KNOW I'M CARELESS SOMETIMES LORD
ESPECIALLY WHEN I'M IN TOWN

BUT NEVER LET EM SAY IM MEAN OR SMALL
MAKE ME BIG LORD AS BIG AND OPEN AS THE PLAINS
AS HONEST AS THE HORSE BETWEEN MY KNEES
AND AS CLEAR AS THE WIND THAT BLOWS BEHIND THE RAIN
AS FREE AS THE HAWK THAT CIRCLES DOWN THE BREEZE
HELP ME LORD IF SOMETIMES I FORGET
WELL YOU KNOW LORD ABOUT THE REASONS I HID
BUT I KNOW YOU UNDERSTAND LORD
ABOUT THINGS THAT GROW AND FRET
WHY LORD YOU KNOW BETTER THAN MY OWN MOTHER DID
JUST KEEP AN EYE ON ME LORD

AND THE THINGS THAT'S DONE AND SAID
RIGHT ME LORD WHEN I TURN ASIDE
AND GUIDE ME DOWN THAT LONG OLD TRAIL
THAT STRETCHES UPWARD TOWARDS THE GREAT DIVIDE
ROLL ON, ROLL ON
ROLL ON LITTLE DOODIE, ROLL ON
ROLL ON

PRODUCTION COORDINATOR: DONNA SPREARS YORK * COVER DESIGN: BILL BRIGGS *
COLOR SEPARATION: MIKE CLOUSE/COLOR 4 * PRINTING: CRT/CUSTOM PRINTING, INC

A black and white, high-contrast portrait of a man, identified as Gavin James. He is shown from the chest up, turned slightly to his right, looking down. His hair is dark and wavy. The lighting is dramatic, with strong highlights on his forehead, nose, and cheek, while the rest of his face and the background are in deep shadow. The overall mood is contemplative and artistic.

GAVIN JAMES

FOR YOU
NERVOUS
REMEMBER ME
BITTER PILL
COMING HOME
I DON'T KNOW WHY

22

GHOST
HOLE IN MY HEART
SAY HELLO
TWO HEARTS
TILL THE SUN COMES UP
THE BOOK OF LOVE



6000 SOLDIER SONGS



BELIEVE REC

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LPV-552

vintage series



EARLY RURAL STRING BANDS

Field recordings made decades ago paved the way for today's folk-rock sound.

Kelly Harrell and The Virginia String Band,
The Carolina Tar Heels,
The Allen Brothers,
Charlie Monroe and His
Kentucky Pardners,
along with other pioneering folk
groups, demonstrate
this rich history.



RCA VICTOR



When the early settlers came to this country from the British Isles in the seventeenth and eighteenth centuries, they brought with them their native dances: the jig, reel, hornpipe, quadrille, country dance, schottische and waltz. Early rural string bands provided music for these dances. This album chronicles the development of the string bands from their British origins through successive infusions of Afro-American influences: minstrel, ragtime, blues and jazz music. **EARLY RURAL STRING BANDS** focuses on the dance music of the southeastern United States, but a few selections from neighboring regions are included.

The emigrants to North America found Britain at a time when the fiddle was beginning to replace the hornpipe and tabor as standard accompaniment for rural dances. Thus, it is not surprising that the fiddle is the backbone of the early American string bands. Although, physically, the country fiddle of today is nothing but a violin (sometimes with modifications), evidence suggests it is closer to the medieval fiddle and other predecessors of the violin. The "peculiar" characteristics of the country fiddle—holding the fiddle against the chest, using drone strings, flattening the bridge so three or more strings can be played simultaneously—are traits of the early European fiddlers and crowdies, and are perhaps survivals rather than backwoods idiosyncracies.

Although solo fiddle and solo banjo cannot be considered string bands, their key roles in the development of the string bands single them out as deserving separate illustration.

The first commercial recordings of rural musicians featured two fiddlers from Texas—A. C. (Eck) Robertson and Henry C. Gilliland. They travelled to New York in June of 1922 from a Confederate War Veterans' Reunion in Atlanta intending to make some records. Robertson was one of the finest fiddlers to record in the 1920s, and his recordings, including *Ragtime Annie*, influenced many later musicians.

The early history of the banjo is uncertain. Its presence in this country has been traced back to the late eighteenth century with certainty, and is probably much older. There is little doubt that the instrument, or its ancestor, was brought to this country by African slaves. The banjo was probably introduced to non-plantation whites by means of the minstrel shows that began in the 1840s. It was most likely at this time that the fifth string, or drone, was made standard. The drone string made the banjo well suited to the fiddle tunes of the Scots and Scotch-Irish settlers of the southern highlands.

W. A. Hinton recorded one banjo instrumental, the old British fiddle tune *Leather Breeches*. Hinton uses the frailling or clawhammer style, in which the banjo strings are struck downward with the fingers of the right hand.

We do not know at what time or place the first banjo-fiddle band was played, but at that moment the string band was born: an indigenous American musical phenomenon, welding together the strands of Anglo-American and Afro-American musical tradition. Such an event must have occurred before the 1770s, because at that date we already have evidence of people dancing to the music of banjo and fiddle played by Negro musicians.

J. P. Nester and Norman Edmonds of Hillsville, Virginia, recorded several banjo-fiddle duets, including *Black-Eyed Susie*, for Victor in 1927. Like Hinton, Nester fraills on the banjo; but like most early banjists of the Grayson-Carroll counties area, Nester does not brush across several strings at a time.

The guitar was used primarily as a parlor instrument in this country in the eighteenth century. According to most old-timers, its appearance in the southern mountains was rare before the present century. The occurrence of guitars among Negroes was not much earlier. By the 1890s it was popular enough for Sears to announce in their mail-order catalogs that, due to the great demand for the instrument, they were making their own.

Prior to 1930 the usual string band consisted of fiddle, banjo and guitar. Other instruments used

were autoharp, ukulele, mandolin, piano and the various hybrid instruments created on the coattails of the banjo's popularity: the banjo-mandolin, banjo-guitar, and banjo-uke. A few non-stringed instruments found their way into the string bands, of which the most important was the harmonica.

String band music of the early 1920s was characterized by a wide variety of local styles. Later, as hillbilly music established a firm position in the phonograph industry, and bands could hear other groups from all over the country, local features began to be smeared out, and fewer, more widespread patterns emerged.

Even within the framework of the three basic instruments different styles could be found. Bill Helms and His Upson County Band and Kelly Harrell and the Virginia String Band provide examples of two polar styles.

Helms' band of four Thomastown musicians was typical of many north Georgia string bands: twin fiddles, often playing in unison; guitar playing bass runs; and banjo (in this case, banjo-guitar) strumming a simple rhythm. The total effect is one of a wild, disorganized performance, as shown on *Alabama Jubilee*.

Further north, in North Carolina and parts of Virginia, a more restrained, coherent band style was predominant. The banjo had a more prominent role and was played in a finger-picking style, the strings being plucked upwards one at a time. The fiddle playing was characterized by longer bow strokes. A good example is the Virginia String Band accompanying Kelly Harrell on a British song, *Charley, He's a Good Old Man*. Alfred Steagall (guitar) and Raymond Hundley (banjo) were from Fiedalee, Posey Rorer, from Franklin County, Virginia, and Lonnie Austin, from the Leaksville, North Carolina, area, alternated on fiddle for this band.

Finger-picking on the banjo was most often found in North Carolina, and one of the best early practitioners of the art was Doc Walsh. Different musicians recorded with Walsh under the name of the Carolina String Band. *On Brim Me a Bunch of Sea* he is joined by Gwen Foster, whose musical skills were considerable.

The piano is occasionally used as a folk instrument, particularly in southern Virginia. In such a context the style is quite different from that of classical piano, as *Big Bend Gal* shows. The Shelor Family, from Meadows of Dan, Virginia, also recorded the Blackhead Family.

In the Ozarks, settled by pioneers from the Appalachians, are found some of the oldest folk songs and styles. Pope's Arkansas Mountaineers recorded several dance tunes in their unique, archaic style. Among them was *Jaw Bone*.

Moving from the rural southeast, one encounters such distinctly different styles. Perhaps the most easily recognized is the music of the Louisiana Cajuns, descendants of the French Canadians of Acadia (Nova Scotia) expelled from Canada in 1755. Waltzes and two-steps with a very heavy beat, and piercing vocals that often sound slightly sharp to our ears are characteristic. The earliest Cajun music recorded was centered around the accordion. In the 20s, largely through the influence of hillbilly music, the fiddle and guitar became predominant. *Le Valse de Gueydan*, by Leo Soileau of Ville Platte, Louisiana, is melodically related to many Cajun waltzes including the very popular *Jolie Blonde*.

The northeast and north central part of the United States, heavily settled by Irish immigrants in the nineteenth century, produced a different dance music from the southern highlands. In the 1920s Henry Ford tried to re-introduce these folk dances in his Dearborn community. He considered the then-popular dances of foreign origin morally and socially inferior to "that type of dancing which has survived longest among the Northerners." Most of his orchestra's recordings featured fiddle, bass and piano, but the selection heard here is a choice medley of Irish reels on the hammered dulcimer by soloist E. P. Baxter. This instrument of

Persian origin has been found very rarely as a folk instrument in the United States.

The influence of Negro blues on the southeastern string bands is shown strongly in the music of Austin and Lee Allen of Chattanooga, Tennessee. They recorded many Negro-derived pieces, and one of their records was even released in the race series—i.e., the records featuring Negro artists and specifically aimed at a Negro market. *A New Salty Dog* was one of their most popular recordings.

Negro influence in hillbilly string bands was also felt in another development—the fiddle blues. Characterized by greater use of slides and blues notes, this style took its place alongside the older British-derived fiddling throughout the southeast, and is an important element of bluegrass fiddling today. The western North Carolina musicians who played with Wade and J. E. Mainer were among the first to mix with their own traditional music the songs and tunes they learned from hillbilly phonograph records. *Michelle Blues* is their adaptation of *Carroll County Blues*, first recorded by Narmour and Smith of Mississippi.

Although a few bands of the '20s featured mandolins, it was not until the '30s that the instrument gained prominence. This was largely due to the popularity of groups such as the Monroe Brothers, the Blue Sky Boys, and the Skillet Lickers of north Georgia. In these groups the mandolin began to take the lead formerly reserved for fiddle or perhaps banjo. Ted Hawkins, however, still played in the older "Neapolitan" fashion; it remained for Bill Monroe to develop the more driving, syncopated style that was to give bluegrass music much of its distinctiveness. *Tanner's Hornpipe* is a variant of *Michelle Blues*.

The string band performances of the early '20s were characterized by each instrument maintaining a constant role for the duration of a piece. Later, perhaps to accommodate the larger number of solo instruments used, the custom of rotating solos was borrowed from jazz. Other jazz traits as well were taken over—conscious attempt by hillbilly musicians to emulate their uptown counterparts. Modern songs were recorded, and the older traditional songs and tunes were dressed up in "hot" up-tempo arrangements. Gwen Foster demonstrates another facet of his musical abilities on *How Many Biscuits Can I Eat?*

From the three-fingered banjo picking of Doc Walsh to the more complex North Carolina, Snuffy Jenkins, is not a great step, but it brings us close to the early bluegrass style of Earl Scruggs. *Up Jumped the Devil*, by Byron Parker and His Mountaineers, demonstrates that the transition from old-time string bands to bluegrass was not an abrupt one.

After Bill and Charlie Monroe broke up the Monroe Brothers team, Bill went on to develop bluegrass music. Charlie Monroe pursued his own development of the older string band music in which the banjo was set aside in favor of the electric guitar and steel guitar. In this regard his band was typical of the general trend in country music in the '40s, but stylistically it remained closer to the older string bands. *Red Rocking Chair*, Charlie's adaptation of an older traditional lyric song, presents his band at its best.

(I am pleased to thank Dave Freeman, Eugene Earle and David Cohen for material and information used in writing these notes.)

NORM COHEN

[Mr. Cohen is co-editor of the John Edwards Memorial Foundation Newsletter.]

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Remastered by Don Miller.

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The Railroad in Folksong LPV-532
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SIDE 1

RAGTIME ANNIE (Country Dance) (2)
Recorded 7/1/22, New York City (Eck)
Robertson, violin solo. (ASCAP 312)
LEATHER BREECHES (BVE-67131-1) 1/31/31,
San Antonio, Texas. W. A. Hinton, banjo solo.
(ASCAP 2137)

BLACK-EYED SUSIE (BVE-39747-2) 8/1/27,
Bristol, Tennessee. J. P. Nester, guitar and vocal;
Norman Edmonds, violin. (BMI 2152)

ALABAMA JUBILEE—Breakdown (BVE-41953-1)
2/23/28, Atlanta, Georgia. Bill Helms and His
Upson County Band—John Hogan, banjo and guitar;
Ty Cobb Hogan, guitar; Helms and Grady Owens,
violin. (ASCAP 3404)

CHARLEY, HE'S A GOOD OLD MAN (BVE-39808-2) 8/1/27, Charlotte, North Carolina. Kelly
Harrell and The Virginia String Band—Raymond
D. Hundley, banjo; Alfred Steagall, guitar; Posey
Rorer or Lonnie Austin, violin; Harrell, vocal.
(BMI 3135)

BRING ME A LEAF FROM THE SEA (BVE-37929-2) 2/19/27, Atlanta, Georgia. The Carolina
Tar Heels—Doc Walsh, banjo and vocal; Gwen
Foster, harmonica, guitar and vocal. (ASCAP 2155)

BIG BEND GAL (BVE-39761-3) 8/2/27, Bristol,
Tennessee. The Shelor Family—J. B. Blackhead and
J. Shelor, vocal; Accompanied by J. B. Blackhead,
J. Shelor, J. T. Shelor and P. D. Shelor (Unknown
instrumentation). (BMI 2143)

JAW BONE (Country Dance) (BVE-41859-1)
2/6/28, Memphis, Tennessee. Pope's Arkansas
Mountaineers—T. McKinnie, vocal; Unknown accompaniment. (BMI 2158)

SIDE 2

LE VALSE DE GUEYDAN (BVE-87607-1) Recorded
1/18/35, New Orleans, Louisiana. Leo
Soileau and His Three Aces—Soileau, violin and
vocal; Unknown accompaniment. (BMI 3100)

MEDLEY OF REELS (BVE-34336-1) 1/18/26,
New York City. Henry Ford's Old Time Dance
Orchestra—E. P. Baxter, hammered dulcimer; Un-
known tuba; Unknown cimbalom; Benjamin Lovett,
vocal. (D.M. 2154)

A NEW SALTY DOG (BVE-62997-1) 11/22/30,
Memphis, Tennessee. The Allen Brothers—Austin
and Lee Allen, banjo, guitar, kazoo and vocal.
(ASCAP 2135)

MITCHELL BLUES (BS-018772-1) 1/27/38, Char-
lotte, North Carolina. Wade Mainer and Sons of
the Mountaineers (Unknown personnel). (BMI 2145)

TANNER'S HORNPipe (BVE-82721-1) 3/30/34,
San Antonio, Texas. Gid Tanner and His Skillet
Lickers—Tanner, banjo; Kiley Puckett, guitar; Gordon
Tanner, violin; Ted Hawkins, mandolin.
(2:47)

HOW MANY BISCUITS CAN I EAT? (BS-032663-1) 2/5/39, Rock Hill, South Carolina. Gwen
Foster; Unknown personnel. (P.D. 2142)

UP JUMPED THE DEVIL (BS-047644-1) 2/9/40,
Atlanta, Georgia. Byron Parker and His Mountaineers—Snuffy Jenkins, banjo; Parker, guitar;
Homer Sherill, violin. (D.M. 2138)

RED ROCKING CHAIR (D9VB-822-1) 2/1/49,
Atlanta, Georgia. Charlie Monroe and His Kentucky
Partners—Monroe, leader and guitar; O. H. Os-
borne, steel guitar; L. Coy, bass; W. E. Rector,
mandolin. (2:23)



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PREFACE:
THE
MORRIS
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JAZZ RECORDS

PREFACE: THE MORRIS NANTON TRIO



PRESTIGE 7345

MORRIS NANTON, piano
NORMAN EDGE, bass
OLIVER JACKSON, drums

Side A

1. THE THEME FROM
"LAWRENCE OF ARABIA" 3:30
2. INVITATION 5:20
3. GONE WITH THE WIND 3:40
4. THE PRETTY TIME 2:44
5. THINGS AIN'T WHAT THEY USED TO BE 5:45

Side B

1. JA DA 2:30
2. I'LL KNOW 4:00
3. THE THEME FROM "BLACK ORPHEUS" 4:37
4. THIS HEART OF MINE 3:20
5. THE THEME FROM
'A BOY TEN FEET TALL' 2:00
6. THE SWEETEST SOUNDS 5:00

Whether it be a romantic ballad like *Invitation* or the all-out jazz treatment of *Things Ain't What They Used To Be*, Morris has the unique ability of making whatever mood he is creating spring to life. In such popular selections as *The Theme From "Lawrence Of Arabia"* or *The Theme From "A Boy Ten Feet Tall"*, his work sparkles with taste and intelligence. In short, Morris Nanton, a graduate of the Julliard School of Music, is a well rounded musician and so are the members of his trio.

Bassist Norman Edge is a virtuoso from the word go. His whole life, except for a hitch with the Army, has been devoted to the study of the string bass. He is constantly exploring new avenues of expression. Like Norman, Oliver Jackson is a whiz on the drums. Oliver joined Morris' trio after many successful tours with the bands of Benny Goodman

and Lionel Hampton. Oliver Jackson and Norman Edge have worked with Morris Nanton for a number of years. This long association has produced an ensemble that really works together. A *trio* in the true sense of the word.

This album marks the debut of Morris Nanton on *Prestige* and gives him the opportunity to take some of his favorite compositions and give them the personal, romantic-jazz reading that is so uniquely his own. As we mentioned before, Morris has thousands of friends on campus—and now, with this album, we predict that he will have even more friends at home.

Produced by Cal Lampley
Recording: Rudy Van Gelder
Liner Photo: Don Schlitten

The Morris Nanton Trio is one of the most popular groups playing the college circuit today. The enigma of Morris' success on campus and his apparent neglect in night clubs can, in part, be attributed to the fact that his is music for listening. People who go to concert halls—even if it is against their will—do listen. The same, I'm afraid, cannot be said for most night clubs. More often than not, night club patrons are more interested in themselves rather than in any music being performed. As a result, the subtle turn of a phrase or the sensitive expression of an inner conviction is gone with the wind while "sweet nothings" are being whispered.

To hear Morris Nanton is to hear a pianist with all the romantic and rhythmical excitement necessary to satisfy the urgency of the most youthful Romeo or Juliet. At the same time his performances are blessed with an abundance of musicianship and technique — which will cause the most ardent jazz buff or classical musician to take note.



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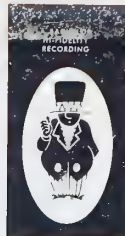


THE FRATERNAL ORDER OF BACHELORS



Once a
BACHELOR...

- 1963 Bun Blossom — Cleveland, Ohio
 J. D. Clark (Director) — Altadena, California
 Frank Estes (Business Mgr.) — Pasadena, Texas
 Hank Hewitt — Portland, Oregon
 Dick Moser (Tour Mgr.) — Prairie Village, Kansas
- 1964 Frank Basler — Flossmoor, Illinois
 Steve Clay — Atlanta, Georgia
 Jon McBride — Washington, D. C.
 Jim Thompson — New York City, New York
 Tim White — Hinsdale, Illinois
 Steve Wolfe — Manhasset, New York
- 1965 John Leo — Portland, Oregon
 John Mangis — Washington, D. C.
 Ralph Protsik — Perrysburg, Ohio
 Pete Zallinger — Hamden, Connecticut



THE FRATERNAL ORDER OF BACHELORS

*Recording by Richard C. Burns
 Pressing — Columbia Records
 Photography — Yuji Noga*



Art by Leo Stoutsenberger

ONCE A BACHELOR...

You've guessed it—always a Bachelor. But there's more to it than that. Here is a group of fifteen, not supported just by those who have been Bachelors before, but also by a unique spirit which pervades every note they sing. For a decade now, the Bachelors have spread their name throughout the East, making it synonymous with the finest in informal singing. Still, they have kept alive the idea of a group of young men singing for the fun of it.

The Bachelors here present a sampling of their varied repertoire, from barbershop to folksong, from show tunes to modern jazz. A long list of group arrangers, each with his own style, has made this varied repertoire possible, and The Bachelors' desire for musical perfection has etched a recording of remarkable quality. From the unforgettable melodies of "West Side Story" to the softly flowing "How Can I Tell Her," from the Appalachian folksong "Every Night" to the fun of "Samovar," the keynote is variety. A range of singing to satisfy every musical palate is here recorded — A finale to a year of fine singing.

- SIDE 1** HOW CAN I TELL HER—Arr. Schock & Gilinsky
 AIN'T SHE SWEET—Arr. Mazza; Solo Thompson
 PORGY & BESS—Arr. Levin
 YOU GO TO MY HEAD—Arr. Gilinsky; Solo Hewitt
 GOODNIGHT SWEETHEART—Arr. Moser
 I GET A KICK—Arr. Mazza; Solo White
 HALLS OF IVY
 AUTUMN LEAVES—Arr. Gilinsky; Solo Estes
 GEISHA GOODBYE—Solo Blossom
 MARIA—Arr. Moser; Solo Clay
- SIDE 2** SWEET LORRAINE—Solo Clay
 SOMEWHERE—Arr. J. D.; Solo Estes
 SPRING FEVER—Arr. Mazza; Solo Hewitt
 FUNNY VALENTINE—Arr. Mazza; Solo Clark
 ALMOST LIKE BEING IN LOVE—Arr. Moser
 EVERY NIGHT—Arr. J. D.
 LAURA—Arr. Levin
 MISTY—Arr. Moser; Solo Blossom
 SAMOVAAR—Arr. Moser; Solo Moser
 WHEN I FALL IN LOVE—Arr. Moser

CHUCK FENDA

BETTER DAYS

SIDE A

1. BUILT OUT BEN

Prod: 5th Element
 Writer: L. Whitehead
 Drums: Sly Dunbar
 Bass: Andrew Campbell
 Guitar: Wayne Hammond
 Keys: Carol McLaughlin
 Percussion: Alvin Haughton
 Harmony: Maria & Keesha
 Rec. Engineer: R. McDermott
 Mix Engineer: M. Finga Stewart
 Rec. Studio: Tuff Gong

2. BETTER DAYS

Prod: 5th Element
 Writer: L. Whitehead
 Drums: S. Dunbar
 Bass: R. Shakespeare
 Guitar: R. Browne
 Keys: C. Birch
 Harmony: L. Whitehead
 Rec. Engineer: R. McDermott
 Mix Engineer: R. Dwyer
 Rec. Studio: Tuff Gong

3. NAFFI WIN

Prod: M. Finga Stewart
 Writer: L. Whitehead
 Drums: W. "Bouldy" Cole
 Bass: A. Campbell
 Guitar: M. Chin
 Keys: P. Croisdale
 Percussion: H. "Bongo" Davis
 Harmony: M. Campbell & Monica
 Rec. Engineer: M. Finga Stewart
 Mix Engineer: M. Finga Stewart
 Rec. Studio: Tuff Gong

4. NO MORE SUFFERING

Prod: Cleveland Scott for Home Runners
 Edition
 Writer: L. Whitehead
 Music: Cleveland Scott / Robert Mitchell
 Arrangements by Karl "Beeper" Mann
 Bryan
 Rec. Engineer: Andrew Hamilton
 Mix Engineer: Andre Hamilton
 Rec. Studio: 321 Strong

5. SERIOUS TIME

Prod: M. Finga Stewart
 Writer: L. Whitehead
 Drums: W. "Bouldy" Cole
 Bass: A. Campbell
 Guitar: R. "Fireball" Gordon
 Keys: P. Croisdale
 Harmony: Earl & Maria Smith
 Rec. Engineer: S. Moulton
 Mix Engineer: M. Finga Stewart
 Horns: D. Fraser
 Rec. Studio: Tuff Gong

6. THE PRAYER

Prod: M. Finga Stewart
 Drums: W. "Bouldy" Cole
 Bass: P. "Bass" Reynolds
 Guitar: M. Chin / P. Croisdale
 Keys: P. Croisdale
 Harmony: Earl & Maria Smith
 Rec. Engineer: M. Finga Stewart
 Mix Engineer: M. Finga Stewart
 Horn: D. Fraser
 Rec. Studio: Tuff Gong

SIDE B

1. SURVIVAL IS THE KEY

Prod: Mardon Stewart-Gaynor / W. Armond
 5th Element
 Writer: L. Whitehead / M. Stewart-Gaynor
 Drums: W. Armond
 Bass: G. Browne
 Guitar: W. Clark
 Keys: R. Lyn
 Percussion: M. Stewart-Gaynor
 Harmony: A. Hewitt / W. Armond
 Rec. Engineer: R. Jones
 Mix Engineer: R. Dwyer
 Rec. Studio: Stage Records
 Studio: Steven Stanley

2. SHOW LOVE (feat. LUCIANO)

Prod: 5th Element
 Writer: L. Whitehead
 Drums: O. Skey / Thompson
 Bottoms: Harry J.
 Guitar: R. Gordon
 Percussion: M. "Fire Chie"
 Harmony: E. L. Smith / M. Smith
 Rec. Engineer: D. Fraser
 Horn: J. Williams
 Rec. Studio: Tuff Gong

3. SEE LOVE

Prod: Cell Bud
 Writer: L. Whitehead
 Drums: Kirk Bennett
 Bass: Benny Myar
 Guitar: Paul "Move" Croisdale
 Keys: Benny Myar
 Percussion: Sheldon Stewart
 Harmony: L.M.J.
 Rec. Engineer: Cell Bud
 Mix Engineer: Cell Bud
 Horn: Earl Hart
 Rec. Studio: Digital B

4. MAMA

Prod: Annex for 5th Element
 Writer: L. Whitehead
 Drums: S. Dunbar
 Bass: R. Lyn
 Keys: R. Lyn
 Percussion:
 Harmony: Dalodis
 Arranger: D. Fraser / Orville Hart
 Mix Engineer: S. Stanley
 Horns: D. Fraser
 Rec. Studio: S. Stanley

5. ON MY LORD

PROD: C. "Mr." Simpson
 Writer: L. Whitehead
 Guitar: D. "Don T" Thompson
 Harmony: L. Hibbert
 Rec. Engineer: C. "Mr." Simpson
 Mix Engineer: G. "Bunt" Chanterelle

6. HURT MY SELF

Prod: C. "Mr." Simpson
 Writer: L. Whitehead / R. Bonner
 Drums: G. "Dusty" Miller
 Bass: G. "Mr. Bogg" Boggie
 Guitar: D. "Don T" Thompson
 Keys: P. "Right Move" Croisdale
 Horns: D. Fraser
 Harmony: L. Hibbert
 Organ: S. Butler: D. Marshall
 Rec. Engineer: C. "Mr." Simpson
 Mix Engineer: G. "Bunt" Chanterelle
 Rec. Studio: Cell Block

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1925 - 1926



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MUSIC for COLLECTORS

16 Rare Items from the YEARS 1925 - 1926

SIDE ONE

1. **SHE'S DRIVING ME WILD** Manhattan Dance Makers
Personnel and instrumentation unknown. Probably recorded in August 1925.
2. **BREEZIN' ALONG** The Knickerbockers
Personnel uncertain. Probably Earl Oliver and Tommy Gott - trumpets, unknown trombone, Larry Abbott - clarinet and alto, Lucien Smith - alto, unknown tenor, Ben Selvin - violin - Leader, unknown piano, banjo, bass and drums. Probably recorded in New York sometime in July 1925.
3. **HELP!** Earl Gresh and His Gangplank Orchestra
Ed Bonnell and Bob Samone - trumpets, Ray Stillwell - trombone, Everett Stump - Fred Potter and Merrit Davis - reeds, Earl Gresh - violin - Leader, Edward Bourne - piano, William Owen - banjo, Tom Snead - bass and Norman Hansen - drums.
Recorded New York on September 22, 1925.
4. **STEADY ROLL BLUES** Francis Craig and His Orchestra
Malcolm Crain - cornet, George Thomas - trombone, James Melton - clarinet - soprano - alto, Kenny Sargent - Cecil Bailey - clarinet and alto, Newton Richards - Ray McNeary - Tenors, Francis Craig - piano, Ken Binford - banjo, Herb Hill - bass and Powell Adams - drums. Recorded in Atlanta, Georgia on Sept. 29, 1925.
5. **HOB'S PRAYER** Art Kahn and His Orchestra
John Wolf - Austin Edwards - trumpets, C. Freitag and C. Petrillo - trombones, Roy Kramer - Russ Crandall and Harold Kooden - reeds, Harold Stokes - piano and accordion, Earle Roberts - banjo, Al Armer - bass and Peacock Kelly - drums.
Recorded in Chicago, Illinois in February 1926.
6. **STATIC STRUT** Paul Specht and His Orchestra
Sylvester Ahola and another trumpet, Al Philburn - trombone, Earl Warren - clarinet and alto, unknown clarinet - alto, clarinet - tenor, Phil Wall - piano, Roy Smeek - banjo, unknown bass and drums. Recorded in New York on January 14, 1926.
7. **TONIGHT'S MY NIGHT WITH BABY** The Knickerbockers
Personnel uncertain. Probably Earl Oliver and Tommy Gott - trumpets, unknown trombone, Larry Abbott - clarinet and alto, Lucien Smith - alto, unknown tenor, Ben Selvin - violin - Leader, unknown piano, banjo, bass and drums. Probably recorded in New York, sometime in May 1926.
8. **MANDY** Al Handler and His Orchestra
Unknown trumpet, trombone, clarinet - soprano - alto, clarinet - alto, clarinet - soprano - tenor, piano, banjo, bass and drums. Recorded in Chicago, Illinois on July 12, 1926.

SIDE TWO

1. **CRYING FOR THE MOON** Al Handler and His Orchestra
Unknown trumpet, trombone, clarinet - soprano - alto, clarinet - alto, clarinet - soprano - tenor, piano, banjo, bass and drums. Recorded in Chicago, Illinois on July 12, 1926.
2. **TRUDY** Fred Rich and His Orchestra
Collective Personnel. Hymie Faberman - Mike Mosiello - Leo McConville - trumpets, Earl Kelly - Ray Stillwell - trombones, Jimmy Dorsey - Ken Moyer - Rudy Adler - Jimmy Johnston - reeds, P. Oliwitz - violin, Fred Rich - piano, Jack Hansen - bass unknown banjo - drums. Recorded in New York on August 23, 1926.
3. **KISS YOUR BABY GOODNIGHT** Paul Ash and His Orchestra
Unknown 2 - trumpets, Trombone, 2 altos, 2 tenors, 2 violins, piano, banjo, bass and drums. Recorded in Chicago, Illinois about September 1926.
4. **IT'S A HAPPY OLD WORLD** Paul Ash and His Orchestra
Unknown 2 - trumpets, Trombone, 2 altos, 2 tenors, 2 violins, piano, banjo, bass and drums. Recorded in Chicago, Illinois about September 1926.
5. **HELLO! SWANEE, HELLO!** Art Kahn and His Orchestra
John Wolf - Austin Edwards - trumpets, C. Freitag and C. Petrillo - trombones, Roy Kramer - Russ Crandall and Harold Kooden - reeds, Harold Stokes - piano and accordion, Earle Roberts - banjo, Al Armer - bass and Peacock Kelly - drums.
Recorded in Chicago, Illinois in November 1926.
6. **HE'S THE LAST WORD** Art Kahn and His Orchestra
John Wolf - Austin Edwards - trumpets, C. Freitag and C. Petrillo - trombones, Roy Kramer - Russ Crandall and Harold Kooden - reeds, Harold Stokes - piano and accordion, Earle Roberts - banjo, Al Armer - bass and Peacock Kelly - drums.
Recorded in Chicago, Illinois in November 1926.
7. **PRETTY LIPS** Al Handler and His Orchestra
Unknown. Trumpet, Trombone, clarinet - soprano - alto, clarinet - alto, clarinet - soprano - tenor, piano, banjo, bass and drums. Recorded in Chicago, Illinois in November 1926.
8. **HONEY! DO!** Paul Ash and His Orchestra
Unknown 2 - trumpets, trombone, 2 altos, 2 tenors, 2 violins, piano, banjo, bass and drums. Recorded in Chicago, Illinois in December 1926.

The MANHATTAN DANCE MAKERS was evidently, a House Band for Columbia and the KNICKERBOCKERS was another name for the Ben Selvin Orchestra. Of the rest, all had achieved success and renown in their own right, with one of them FRANCIS CRAIG, to achieve further fame, 23 years later, when he wrote the Hit Song, "NEAR YOU."

While these items are truly representative of the Music Of The Twenties, they have fallen into the "Forgotten" category. Forgotten by all but a small number of Old Line Collectors. Forgotten by the Company that spawned them and in many instances, even the NAMES of the great Sidemen that played these numbers, have been forgotten.

But here on this record, they have a re-birth and will again, I hope, be remembered. Hear again, the carefree music that was once, so much a part of the American Scene.

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Warren Lewis and Jerry Bowne - trumpets & vocals, Paul Knox - trombone, Clarence Moore - clarinet - soprano - alto - baritone and violin, David Pennig - clarinet - soprano - alto - violin, Harold Plummer - clarinet - soprano - alto - tenor - baritone, Harold "Dinty" Moore and Lee Lykins - all reeds - violin and vocals, Charles Midgely - piano, Charles Bradshaw - banjo and vocals, Art Thorsen - tuba and string bass, Lee Fleming - drums.

SIDE ONE

- | | |
|---|-----------|
| 1. I'LL LOVE YOU IN MY DREAMS (portion of Theme Song) | Bru. 7981 |
| HELLO CUTIE! Lee Lykins - Vocal | Vi 20608 |
| Recorded in San Francisco, Calif. on April 22, 1927. | |
| 2. MINE Lee Lykins - Vocal | |
| Recorded in Oakland, Calif. on February 14, 1928. | |
| 3. GOLDEN GATE Lewis - Bradshaw - Bowne - vocal | Vi 21310 |
| Recorded in Oakland, Calif. on March 9, 1928. | |
| 4. WHAT A WONDERFUL WEDDING THAT WILL BE! Lewis - Bradshaw - Bowne - vocal. | |
| Recorded in Oakland, Calif. on February 17, 1928. | |
| 5. GET 'EM IN A RUMBLE SEAT Lewis - Bradshaw - Bowne - vocal | Vi 21311 |
| Recorded in Oakland, Calif. on March 13, 1928. | |
| 6. WAIT A LITTLE LONGER, LOVEBIRD Lykins - Lewis - Bradshaw - vocal | |
| Recorded in Oakland, Calif. on March 2, 1928. | |
| 7. EVERY EVENING Lee Lykins - vocal | Vi 21312 |
| Recorded in Oakland, Calif. on February 24, 1928. | |
| 8. I STILL LOVE YOU Lee Lykins - vocal | |
| Recorded in Oakland, Calif. on February 24, 1928. | |

SIDE TWO

- | | |
|---|-----------|
| 1. CUDDLE UP A LITTLE CLOSER Lee Lykins - vocal | Vi 21335 |
| Recorded in Oakland, Calif. on March 9, 1928. | |
| 2. I LOVE YOU TRULY Orchestra - vocal | |
| Recorded in Los Angeles, Calif. on April 2, 1929. | |
| 3. PLODDIN' ALONG Dinty Moore - vocal | Vi 21956 |
| Recorded in San Francisco, Calif. on April 10, 1929. | |
| 4. STAIRWAY OF DREAMS Lee Lykins - vocal | |
| Recorded in New York on October 24, 1929. | |
| 5. THE WEDDING OF THE PAINTED DOLL | Vi 21957 |
| Recorded in San Francisco, Calif. on April 1, 1929. | |
| 6. I'M KA-RAZY FOR YOU Lewis - Bowne - H. Moore - vocal | |
| Recorded in New York on November 22, 1929. | |
| 7. TURN ON THE HEAT Harold Moore - vocal | Vi 22195 |
| Recorded in New York on November 22, 1929. | |
| 8. MELANCHOLY Harold Moore - vocal | Vi 22222 |
| Recorded in New York on November 22, 1929. | |
| I'LL LOVE YOU IN MY DREAMS Larry Cotton - vocal | Bru. 7981 |

Except for one number, "I'm Telling The World That I Love You" on Victor 21568, the above constitutes the entire output of this Band, in the Twenties. They are listed in Catalogue Order, which differs from their Recording Dates.

It is not intended that one should think of the Group as a Jazz Band, as is the case with Ted Weems, Blue Steele, Ray Miller, et al. However, their potential was there, to such a degree, that they rated a good mention in Brian Rust's "Jazz Record Books" - Volume 1. Their Tempo, arrangements and occasional, "HOT" Solos, make this record, a welcome addition to ANY collection.

Steve Prosper

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Number 2

16 Collector's Items
from the late '20s
and early '30s



A Stereo 78 Record

VOL. V

MUSIC for COLLECTORS

A HODGE PODGE of Off Beat Jazz

SIDE ONE

1. **SUGAR BABE, I'M LEAVIN'** Blue Steele & His Orch.
Frank Martinez - Frank Krisher - trumpets, Sonny Clapp - trombone, Blue Steele - trombone - vocal, Roger Sanford - alto, Kenney Sargent - clarinet - alto - baritone - vocal, Pete Schmidt - tenor, Sol Lewis - piano, Ted Delmarter - banjo, Mary Longfellow - bass, Tom Summers - drums. Recorded in Savannah, Ga. on 8 - 26 - 27.
2. **'DEED I DO** Ben Pollack & His Orch.
Harry Greenberg - Al Harris - Earl Baker cornets, Glenn Miller - trombone, Benny Goodman - clarinet, Gil Rodin - alto, Fud Livingston - tenor, Wayne Allen - piano J. Kurzenkable - banjo, Harry Goodman - bass, Ben Pollack - drums - Leader - vocal. Recorded in Chicago, Illinois on December 17, 1926.
3. **SOME SWEET DAY** Carolina Club Orch.
Earl Geiger - Bob Mayhew - trumpets, Gus Mayhew - trombone, Hal Kemp - clarinet alto - tenor - Leader - vocal, Joe Gillespie - clarinet - alto - flute - piccolo, Ben Williams - clarinet - alto - baritone - flute, Saxie Dowell - reeds, John Scott Trotter - piano, Gene Kintzle - banjo, Paul Weston - bass, Skinnay Ennis - drums. 2 - 15 - 29.
4. **LADY LUCK** Johnny Hamp's Kentucky Serenaders
Probable. Les Brewer - Clay Tewkesbury - trumpets, William Benedict - trombone, Ray Stillson - Charles Dale - Howard Bartlett - reeds, Charles Buckwalter - piano, Frank Masterson - banjo, Elwood Groff - bass, John Strouse - drums. Recorded in New York City, N. Y. on September 13, 1929.
5. **11:30 SATURDAY NIGHT** Fess Williams & His Royal Flush Orch.
George Temple - John Brown - trumpets, Jelly James - trombone, Fess Williams - clarinet - alto - Leader, Bobby Holmes - alto, Perry Smith - clarinet - tenor, Henry Duncan - piano, Ollie Blackwell - banjo, Emanuel Casamore - bass, Ralph Bedell - drums. Recorded in New York on April 18, 1930.
6. **CLEMENTINE** The Goofus Five
Chelsea Quealey - trumpet, Al Philburn - trombone, Bobby Davis - clarinet - soprano alto, Sam Ruby - clarinet - tenor, Adrian Rollini - bass sax, Goofus, Jack Russin - piano, Tommy Felling - banjo, Herb Weill - drums. Recorded in New York on August 10, 1927. Beth Challis - vocal.
7. **DEEP HOLLOW** Garden Dancing Palace Orch.
Personnel unknown. Columbia Files show instrumentation as follows: 2 trumpets, trombone, clarinet - alto, clarinet - soprano - alto, clarinet - tenor, violin, piano, banjo, bass and drums. Recorded in Los Angeles, Calif. on June 29, 1928.
8. **TIGER RAG** Charles Dornberger & His Orch.
Max Connatt - George Hall - trumpets, Thurlow Cran - trombone, Charles Dornberger - clarinet - alto - Leader, C. C. Borland - clarinet - alto, George Gammon - tenor, Russ Carlson - piano, Perry Dring - banjo, Bob Hill - bass, Carl Skinner - drums. Recorded in Camden, N. J. on May 10, 1927.

During this Period, VICTOR was using their Regular 20 - 21 and 22,000 Series, their Race Series - 23000 and V38000 Series and that little understood 40000 Series. It is strange that BLUE STEELE & HIS ORCHESTRA, an all-white Band from the South, should have their releases in ALL THREE Series!

Hal Kemp's first recordings were made in London, England, when he took his Band there in 1924. Recorded 6 sides for Columbia and Regal in August of that year, returning to the U.S. later in the Fall of '24. Began serious recording for OKEH in February 1929.

Johnny Hamp, Fess Williams and The Goofus Five are well known to all collectors, but in the GARDEN DANCING PALACE ORCHESTRA, except for the instrumentation and Dates of Recordings, nothing is known about them. Who were the Musicians and was there a real Dancing Palace? If anyone has answers to these questions, I'd be happy to hear from them.

SIDE TWO

1. **BULL FIDDLE BLUES** Johnny Dodd's Washboard Band
Natty Dominique - cornet, Honore Dutray - trombone, Johnny Dodds - clarinet, Charlie Alexander - piano, Bill Johnson - string bass, Warren "Baby" Dodds - drums. Recorded in Chicago, Illinois on July 6, 1928.
2. **TWELFTH STREET RAG** Abe Lyman's California Orch.
Ray Lopez - cornet, Slim Martin - trombone, Jim Welton - Zip Keyes - clarinet - alto, Al Baker - clarinet - tenor, Howard Fenimore - tenor, Harry Podolsky - violin, Al Newman - piano, Charles Pierce - banjo, Jake Garcia - bass, Abe Lyman - drums - Leader. Recorded in New York on September 9, 1926.
3. **LOVABLE AND SWEET** The Charleston Chasers
Phil Napoleon - Leo McConville - trumpets, Fud Livingston - clarinet - tenor, Arthur Schutt - piano, Joe Tarto - bass, Stan King - drums. Recorded in New York on July 24, 1929.
4. **HOT AND BOTHERED** Duke Ellington & His Orch.
Bubber Miley - Arthur Whetsel - trumpets, Joe Nanton - trombone, Johnny Hodges - clarinet - soprano - alto, Barney Bigard - clarinet - tenor, Harry Carney - clarinet - alto - baritone, Duke Ellington - piano, Fred Guy - banjo, Wellman Braud - bass, Sonny Greer - drums, Lonnie Johnson - guitar. Recorded in New York on October 1, 1928. Baby Cox - vocal.
5. **MAMA'S GONE, GOODBYE** Thelma Terry & Her Playboys
Johnny Mendell - Carl Rinker - trumpets, Floyd O'Brien - trombone, Bud Jacobson - clarinet, Mike Platt - clarinet - alto, Phil Shukin - clarinet - tenor, Bill Otto - piano, Roy Campbell - banjo, Thelma Terry - string bass, Gene Krupa - drums. Recorded in Chicago, Illinois on March 29, 1928.
6. **LESS THAN THAT** The Carson Robison Orchestra
Mike Mosiello - trumpet, Tommy Dorsey - trombone, 2 unknown - clarinet - altos, clarinet - tenor, piano, Carson Robison - banjo, Joe Tarto - string bass, Stan King - drums. Recorded in New York on November 2, 1929.
7. **MARCH OF THE HOODLUMS** Eddie Lang & His Orch.
Andy Secrest - C. Margulis - trumpets, Bill Rank - trombone, Bernard Daley - Charles Strickfadden - Izzy Friedman - reeds, Henry Whiteman - violin, Hoagy Carmichael - piano, Eddie Lang - guitar, Mike Trifficante - bass, George Marsh - drums. Recorded in New York on October 5, 1929.
8. **ALABAMA STOMP** Walter Anderson & His Golden Pheasant Hoodlums
Eddie Bratton - trumpet, Norman Hendrickson - trombone, Dick Hall - clarinet - alto, Arthur Swaline - piano, Les Becker - banjo & guitar, Gordon Greene - bass, Walter Anderson - drums - Leader. Recorded in St. Paul, Minnesota on September 23, 1927.

Charlie Dornberger's TIGER RAG is a Jazz Classic, with just about every instrument taking a leading part and that Scat Vocal could only happen back in that Roarin' Twenties Period.

As for the rest of the sides, all are pretty well known by all Collectors, with the possible exception of THELMA TERRY & HER PLAYBOYS and THE CARSON ROBISON ORCHESTRA. All I know of Thelma Terry is what appears above. However, she sure could Slap That Bass, as all of her records show. Much research was put into the Carson Robison number because of the Trombone Player. Many thought that it was Jack Teagarden, I and others credited it to Miff Mole, but The Man Himself, BRIAN RUST in England tells us that it was Tommy Dorsey. So, Tommy it is. Fantastic Bass Playing, too. The Eddie Lang Orchestra was nothing else but the PAUL WHITEMAN ORCHESTRA. Paul Whiteman laid down a rule that his Sidemen, i.e. Bix Beiderbecke, Frankie Trumbauer, etc., could record under their own names, but could only use members of his band for their sidemen.

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and organ



Harpsichord by Martin Skowroneck · Organ by G. Antegnati (c.1630)

Girolamo Frescobaldi (1583-1643)

His life
Frescobaldi was born in Ferrara, a town which his family originally from Esthonia, had dominated since the 15th century, making it a focal point of the cultural life of Upper Italy. Two Dukes, Ercole and Alfonso, created the reputation of the "felice albergo" (happy sanctuary), as Torquato Tasso called the town, as a refuge for art. Poetry, pictorial art, music and dance combined to present a festive interpretation of life, architects, painters, poets and musicians were the celebrated friends of an art-loving Renaissance court.

Even before 1500 the court choir had achieved European fame. The Netherlands composers Josquin des Prez, Jacob Obrecht and later Adrian Willaert had been active here, and had written famous masses and motets in celebration of the court. In his youth Frescobaldi lived through the last years of glory of the court choir, which was dissolved in 1597. His teacher, Luzzasco Luzzaschi, a very modern-thinking musician, was the most significant composer in Ferrara at the time. From him Frescobaldi learnt both the old Netherlands traditional polyphony and the new-style, elaborately ornamented solo madrigal, of which Luzzaschi was a master. In 1624 Frescobaldi sang the praises of his first teacher "ne' miei primi anni sotto la disciplina del Signor Luzzasco, Organista sì raro e servitore sì caro alla Serenissima Casa d'Este" (in my early years I was taught by Signor Luzzasco, exceptional organist and devoted servant of the most illustrious house of Este).

The twenty-five-year-old composer became famous comparatively quickly. Immediately after giving up the post of organist at St. Maria in Trastevere in Rome, he travelled to Flanders with the Papal Nuncio, published his first pieces of music in Brussels and later in Milan, and some of his important works appeared in Venice in a collection of chansons along with works of the best-known composers of his time. In the same year, 1608, he became organist at the Capella S. Giulia in St. Peter's Cathedral, a post he held until his death. The Chapter, however, allowed him a considerable amount of time to pursue his own interests. In 1614 the Duke of Mantua, of the house of Gonzaga, offered him a permanent position in that art-loving, north Italian town after Monteverdi's departure, but Frescobaldi promised, unfulfilled, so Francesco's career soon left. He stayed in Venice for some time, where the *Fiori musicali*, dedicated to Cardinal Barberini, appeared in 1635. Little is known about Frescobaldi's longest absence from Rome. For some time between 1628 and 1634 he was engaged as court organist in Florence by Ferdinand II, the Grand Duke of Tuscany, of the Medici family. But he was always drawn back to Rome; the city, which had for so long been in a state of stagnation, had begun to come to life again since the 16th century. In the Renaissance and the Baroque periods, a new city grew up resulting in striking contrasts between its new squares and fountains and its ancient churches and palaces. This development had begun with the glorious achievements of Michelangelo and Bramante. Frescobaldi's outstanding contemporaries Bernini, the architect, and Borromini, the painter, brought it to completion and perfection in the Baroque period. The Roman patrician families provided generous patronage without which the artistic genius of the epoch could not have flourished. He names these patrons in the dedications of his printed compositions—Borghese and Barberini, Aldobrandini and Bentivoglio.

His works
Among his contemporaries and successors, Frescobaldi's fame as organist of St. Peter's shone so brightly that only his harpsichord and organ compositions were recognized and other works were overlooked. In fact, his first publication, following the conventional pattern, was a volume of five-part madrigals. As Luzzaschi's pupil he wrote solo madrigals and trios in the new style, as a church musician he left behind him innumerable motets and two eight-part masses, in which he followed the current trend towards writing for several choirs which had developed in Rome from Venetian models. Above all, significant canzonas for a small number of instruments have been preserved, and these show how Frescobaldi's free musical style was applied to chamber music. Only the keyboard works were of lasting significance. The first appeared in a book of 4-part Fantasia in 1608, which like all polyphonic works was noted in open score form without staves. The first book of toccatas and partitas for harpsichord followed in 1615. In the fifth edition (1637) of this very successful publication, the organ as well as the harpsichord is mentioned as a suitable instrument for performance of these works. In the same year, 1615, the first *Ricercari* and *Canzone* appeared, in the 1620s the *Capricci* and the second volume of toccatas, and finally in 1635 his mature work, the *Fiori musicali*, a collection of liturgical pieces which J. S. Bach later copied for purposes of study.

The forms
The motet and French chanson of the Renaissance had served as models for the *ricercar* and *canzona*, and so the latter came

to be called the *canzona alla francese*. These polyphonic instrumental forms, which in Frescobaldi's work resemble the Fantasia and Capriccio, at first imitated the structure of their predecessors, the chanson and the motet, in thematic richness. In the motet and the lively declamatory chanson, there were as many themes as there were sections of text. The sections were loosely bound together and each was developed in one imitative phrase after another. Since there was now no text, new ways of writing long instrumental works had to be found. The result was the variation ricercar and the variation *canzona*. A single theme, now dominating the whole work and establishing unity, was changed in various sections melodically or harmonically. There were thus as many statements of the theme as variations on it.

Frescobaldi developed a second form. In his work the theme remained unchanged, but gradually a counterpoint or counter-subject was added to it. These counter-themes are sometimes presented at the beginning of the piece simultaneously with the main theme, as in the powerful *Fantasia sesta sopra doi soggetti* (Fantasia no. 6 on two themes), in which the counter-theme forms the continuation of the main theme. Frescobaldi extended the old polyphony in all its richness of form, diminution and augmentation of themes, inverted and retrograde versions of the theme, are all to be found in his repertoire, as well as signs of the old *cantus firmus* with its long extended notes. Enigmatic devices give the performer the opportunity to display his gift for analysis and synthesis. All these elements had been inherited from the old Netherlands polyphony. Their formulae, however, are used in a new context that of the large-form construction, even the strict Ricercar and Fantasia, still in a rhythmic, unified style, fall in distinct sections, each section showing a different technical element. This may even suggest differences of tempo in the course of a work.

This clear-cut organisation within the framework of larger form is carried through in the Canzonas. Even in their original form the contrapuntal structure was less strict, as well as the imitative parts they contained short sections of chords or chordal passages of transition. The early Baroque composers, particularly Frescobaldi, took these contrapuntal structures to such extremes that the variation *canzona* often consisted of ten or more sections, with constant changes of style, tempo and character. Its restless disjointedness contrasted harshly with Renaissance works. Frescobaldi, however, separated out the variation sections from one another with expressive *Adagio cadenzas* and written-out trills, but the *canzona* still retains its light-footed style.

It was only a short step from the sectionalised form of the *canzona*, to the Partita in which the series of variations were allowed to develop both from melodies and from ground basses or rhythmic-harmonic formulae. The most brilliant example of this form of free variation is the *Cento Partita sopra Passacagli* (One hundred variations on a passacaglia). Frescobaldi's art cannot be understood without consideration of those works of his which had been originally conceived instrumentally and which mark the beginning of the new style. The Toccatas originated from improved organ preludes. The Venetian organist Claudio Merulo had embellished them with wide-ranging virtuosic passages sometimes interrupted by chordal sections or short passages of imitation. It is not easy to trace the origin of the free, unstructured extemporisations of these Venetian toccatas perhaps musical stimuli from the East made their influence felt in the support of Venice. Frescobaldi adapted this art form which yielded to such an extent to the contrapuntal style to go to extremes. His first book of Toccatas is the outpouring of a freely unfolding imagination, which approaches a wonderful immediacy of expression, as do Monteverdi's madrigals. Frescobaldi refers to the contrapuntal style in his second book of toccatas. In his instructions to the reader he says that the manner of playing must not be subjected strictly to the beat, but must be adapted according to the sense of the words or the expression, as in madrigals. He gives detailed illustrations as to how this kind of playing should be undertaken, what tempo the player should adopt, how he should make his *accelerandi* and *ritardandi*. In the case of longer works in many movements, the performer may even select different sections and re-assemble them as one wishes to do in the most recent music of our time. Frescobaldi, however, always subordinated rules to the taste of cultivated musicians. It is left to the sensitive judgement of the performer to represent the "affectations" of this music. One is reminded of Frescobaldi's pupil, Foberger, who did not want to send his works to the printer because he feared that the printer would characterise as he could or reproduce the embellishments he intended.

All this shows why Frescobaldi's music is so difficult to interpret and why it is still waiting for the great revival it deserves.

SIDE 1

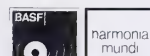
- 1 Toccata ottava from "Toccate e partite d'intavolatura di cimbalo. Libro primo" Rome 1615
- 2 Cento Partite sopra Passacagli from "Toccate d'intavolatura di cimbalo e organo. Libro primo" Rome edition 1637
- 3 Ricercar terzo from "Ricercari et canzoni francesi in partitura. Libro primo" Rome 1615
- 4 Toccata nona from "Toccate e partite d'intavolatura di cimbalo. Libro primo" Rome 1615

SIDE 2

- 1 Toccata from Turin manuscript No. 6
- 2 Toccata per l'elevazione from "Fiori musicali di diverse compositione" Venice 1635
- 3 Canzona sesta from "Il secondo libro di toccate" Rome 1627
- 4 Capriccio seconda sopra la, sol, fa, mi, re, ut from "Il primo libro di capricci in partitura" Rome 1624
- 5 Fantasia sesta sopra doi soggetti from "Il primo libro delle fantasie a quattro" Milan 1608

GUSTAV LEONHARDT plays a harpsichord made by Martin Skowronek, after an Italian model of the 17th century (Side 1) and an organ by (Graziadio jun.) Antegnati in San Carlo Bressia, about 1630 (Side 2).

Recording produced by Dr. Alfred Krings and Heinz Janzen.
Front cover: Girolamo Frescobaldi at the age of 16, by engraver at the Archiv für Kunst und Geschichte, Berlin.
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OF
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WORCESTER, MASSACHUSETTS
SEPTEMBER 19, 1976

THE PELOQUIN CHORALE and ORCHESTRA

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TECH-ART



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PHOTO BY RICHARD COFSKE

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TA MATERNITÉ RESTE VIRGINALE,
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LADO "A"

1.- FIESTA LIMENA (1a. Parte) (Pepe Santiago) ELENCO COMPLETO	Vals SPAC	LOS QUITOS DEL PUENTE (Derechos Reservados) LUCERO	Vals	INSPIRACION (Emilio Pelaez Montero) LUIS ABANTO MORALES	Polka
OLVIDAME (Lorenzo Humberto Sotomayor) RAFAEL MATA LLANA	Vals APDAYC	FIESTA LIMENA (2a. Parte) (Pepe Santiago) ELENCO COMPLETO	Vals SPAC	PRESUROSA (Derechos Reservados) JORGE FIGUEROA	Polka
PIENSO EN TI (Derechos Reservados) LAS LIMENITAS	Vals	2.- DOÑA MARIQUITA (Eduardo Marquez Talledo) ELENCO COMPLETO	Polka APDAYC	LOCOS SUSPIROS (Felipe Pinglo Alva) LOS DOS CRIOLLOS	Polka APDAYC
VUELVE PRONTO (Augusto Polo Campos) MARITZA RODRIGUEZ	Vals SPAC	LA REINA DEL VALLE (Pablo Villanueva) DUO AMAZONAS	Polka	MI CONEJITO (Derechos Reservados) MARITZA RODRIGUEZ	Polka
VICENTA (Derechos Reservados) JORGE FIGUEROA	Vals	EL CICLISTA (Derechos Reservados) IRMA Y OSWALDO	Polka	SUSPIRANDO (Erasmio Diaz) LAS LIMENITAS	Polka APDAYC
PORFIRIA (Felipe Pinglo Alva) LUCERO	Vals APDAYC	¡VAMOS BOYS! (Pancho Quiroz) ALBERTO GUERRA	Polka APDAYC	INGRATA PALOMITA (Derechos Reservados) ELENCO COMPLETO	Polka
ADORADA MUJER (Nicanor Casas) LOS DOS CRIOLLOS	Vals APDAYC	ARRIBA ALIANZA (Oscar Corcuera) ALBERTO GUERRA	Polka APDAYC	3.- CUIDADO CON LA BRUJERIA (Fernando Soria Menacho) LAS LIMENITAS	Festejo
SOY DEL PERU (Alejandro Jaen) IRMA Y OSWALDO	Vals S. G. A. E. (FONOPERU)	1. Y DALE U, UNIVERSITARIO DE DEPORTES (Teodoro Rosales Ramos) ALBERTO GUERRA	Polka APDAYC	MAMA NANGUE (Julio Morales San Martin) IRMA Y OSWALDO	Festejo
QUISIERA TENER (Luis Abanto Morales) LUIS ABANTO MORALES	Vals SPAC	EL PAJARILLO (Derechos Reservados) DUO AMAZONAS	Polka		
DESDENOSA (Miguel Correa Suarez) DUO AMAZONAS	Vals APDAYC	LOS LIMONEROS (Manuel Covarrubias) RAFAEL MATA LLANA	Polka APDAYC		

LADO "B"

1.- SEPARACION (Derechos Reservados) LAS LIMENITAS	Vals	HORTENSIA (Derechos Reservados) LUCERO	Vals	ROSICLER (Luis Abanto Morales) DUO AMAZONAS	Polka
NOCHE DE AMARGURA (Augusto Polo Campos) ALBERTO GUERRA	Vals SPAC	ROSA ELVIRA (Carlos Saco Pedro Espinel) LOS DOS CRIOLLOS	Vals	SONADOR (Pedro Espinel) LUCERO	Polka APDAYC
DESDEN (Miguel Paz) IRMA Y OSWALDO	Vals	A LAS ORILLAS DEL RHIN (Derechos Reservados) ELENCO COMPLETO	Vals	INGRATITUD (Pedro Espinel) MARITZA RODRIGUEZ	Polka APDAYC
PASION (Lorenzo Humberto Sotomayor) LUIS ABANTO MORALES	Vals APDAYC	2.- EL CONSEJITO (Elsiano Rueda Pinto) IRMA Y OSWALDO	Polka APDAYC	LAS MUJERES DE MI TIERRA (Lorenzo Humberto Sotomayor) JORGE FIGUEROA	Polka APDAYC
MIS CELOS (Angel Anibal Rosado) MARITZA RODRIGUEZ	Vals APDAYC	ANGELICA (Juan Criado) ALBERTO GUERRA	Polka APDAYC	CARMEN ROSA (Luis Dean) LAS LIMENITAS	Polka APDAYC
BLANCA LUZ (Derechos Reservados) JORGE FIGUEROA	Vals	¡VEN ACA LIMENA! (Felipe Pinglo Alva) LOS DOS CRIOLLOS	Polka APDAYC	3. MARINERA Y RESBALOSA (Derechos Reservados) ELENCO COMPLETO	
MI LINDA ROSA (Alberto Condemarin) DUO AMAZONAS	Vals APDAYC	MORIR ANSIARA (Manuel Covarrubias) JORGE FIGUEROA	Polka APDAYC		
PALOMA MIA (Miguel Cabrejos) DUO AMAZONAS	Vals APDAYC				

Realización: Rafael Amarante
Arreglos Musicales y Dirección: Rafael Amarante
Grabación y Mezcla: Luis Temple

INTERPRETES: DUO IRMA Y OSWALDO
LOS DOS CRIOLLOS
LUIS ABANTO MORALES
MARITZA RODRIGUEZ
LUCERO
JORGE FIGUEROA
DUO AMAZONAS
ALBERTO GUERRA
RAFAEL MATA LLANA
LAS LIMENITAS

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COLLECTED WORKS OF

Wolfgang Amadeus
Mozart
FOR VIOLIN & PIANO

Vol. 1

SONATA in D Major KV7
SONATA in E minor KV60
SONATA in G Major KV301
SONATA in C Major KV303

Daniel & Machiko Kobialka
Violin & Piano

*Wolfgang Amadeus
Mozart*

Collected Works for Violin and Piano (KV6-547), Volume I

DANIEL KOBIALKA - Violin
& MACHIKO KOBIALKA - Piano



Daniel Kobialka
VIOLIN

Daniel Kobialka's musical training began with lessons from his father, Harry Kobialka, who was himself a professional violinist and a member of the Stradivarius String Quartet. Daniel's *"Reflections beyond Twilight,"* which received its world premiere by the Berkeley Symphony under the direction of Kent Nagano in 1982, is dedicated to his father's memory. Kobialka received his Bachelor's Degree from Hart College of Music, University of Hartford; his Master's of Arts and Doctoral Degree in Musical Arts were both awarded by Catholic University of America. Kobialka's repertoire as a solo violinist is extensive. In addition to traditional works, such as the complete Mozart Violin Concertos, which he recently performed with the Midsummer Mozart Festival Orchestra under the baton of Maestro George Cleve, and the present recording of Mozart's Works for Violin and Piano, he has also performed pieces written for him by leading 20th century composers including Vivian Fine, Ben Weber, Arthur Custer, Lou Harrison, and George Rochberg, whose opera, *"The Confidence Man,"* was recently given its first performance in Santa Fe. Kobialka has also participated in the premieres of significant contemporary works - Toru Takemitsu's *"Far Calls, Coming Far,"* and Leonard Bernstein's *"Mass."* The 1983-84 season of the San Jose Symphony was opened with Kobialka performing the world premiere of Henry Brant's *"Litany of Tides."* Himself a composer of note, Kobialka has written works incorporating traditional Western musical elements with materials drawn from Oriental musical idioms. His expansive *"Labyrinth Within"* was given its first performance with the San Francisco Symphony Chorus in March 1980. In April of 1984, Kobialka's *"Antiphony Across,"* a tone poem commissioned by the California Bach Society for the memory of Calvin Simmons, had its premiere in San Francisco's Davies Symphony Hall under the direction of Edwin Flath. He is also set to premier a new work by Charles Wuorinen, *"Rhapsody in Black,"* in January of 1985. The Henry Brant premiere as well as the Calvin Simmons memorial are the subjects of other released on Sonic Arts Laboratory Series records. Kobialka presently teaches at San Francisco State University and is the principal second violinist of the San Francisco Symphony; he also performs with Paul Hersch and Lazlo Varga in the Trio Concertante ensemble.

Historical Notes

This recording introduces a series. The scope of the artists' project is comprehensive. The series will include not just the well-known sonatas and variations but also fragments, some pieces by Mozart's father, Leopold, and works whose authenticity has been questioned.

The order of presentation follows the inspiration of the artists. With respect to a nonchronological presentation of a complete genre, we cite Wolfgang Hildesheimer's comment advocating a nondevelopmental approach to listening: "... we do not do justice to Mozart if we try to hear each piece as a part of a pattern of development, heading toward the future, the 'nearly' and the 'not quite yet'..." Thus he suggests the works should "... affect us as evidence of an emotional and creative condition, as works that follow their own law and their own necessity."

Further, the works performed in Volume I will be discussed in a convenient order; since KV 301 and 303 belong to a set of six sonatas, they will be treated together rather than in the order in which they occur on the recording.

(continued on inner sleeve)



Machiko Kobialka
PIANO

Machiko Kobialka was born in Japan and began piano studies at the age of six. Subsequent studies were undertaken at the Toho-Gauken High School of Music and the Toho-Gauken College of Music. She has toured Japan as a soloist and accompanist, and has performed on radio and television in that country. A Fulbright Grant enabled Machiko to earn a Bachelor's Degree at Hart College of Music and her Master's Degree in Music from Catholic University where she studied with one of the finest pianists of our time, William Masselos. She has concertized throughout New England and presently teaches at the San Francisco Conservatory of Music.

Side 1

Sonata in D Major, KV7 (Paris 1764)

"Jugendsonate"	
<i>Allegro Molto</i>	3:26
<i>Adagio</i>	2:20
<i>Menuet I and II</i>	2:17

Sonata in C Major, KV303 (Komponiert 1778)

"Mannheimer Violinsonate"	
<i>Adagio non Troppo-Molto Allegro-Adagio-Molto Allegro</i>	7:37
<i>Tempo di Menuette</i>	3:59
Total Time	19:46

Side 2

Sonata in E minor, KV60 (Italien 1773)

"Romantische Violinsonate"	
<i>Adagio</i>	3:57
<i>Allegro con Spirito</i>	2:30
<i>Rondo "Tempo di Menuetto"</i>	3:57

Sonata in G Major, KV301 (Komponiert 1778)

"Mannheimer Violinsonate"	
<i>Allegro con Spirito</i>	5:49
<i>Allegro</i>	3:24
Total Time	19:37

Credits

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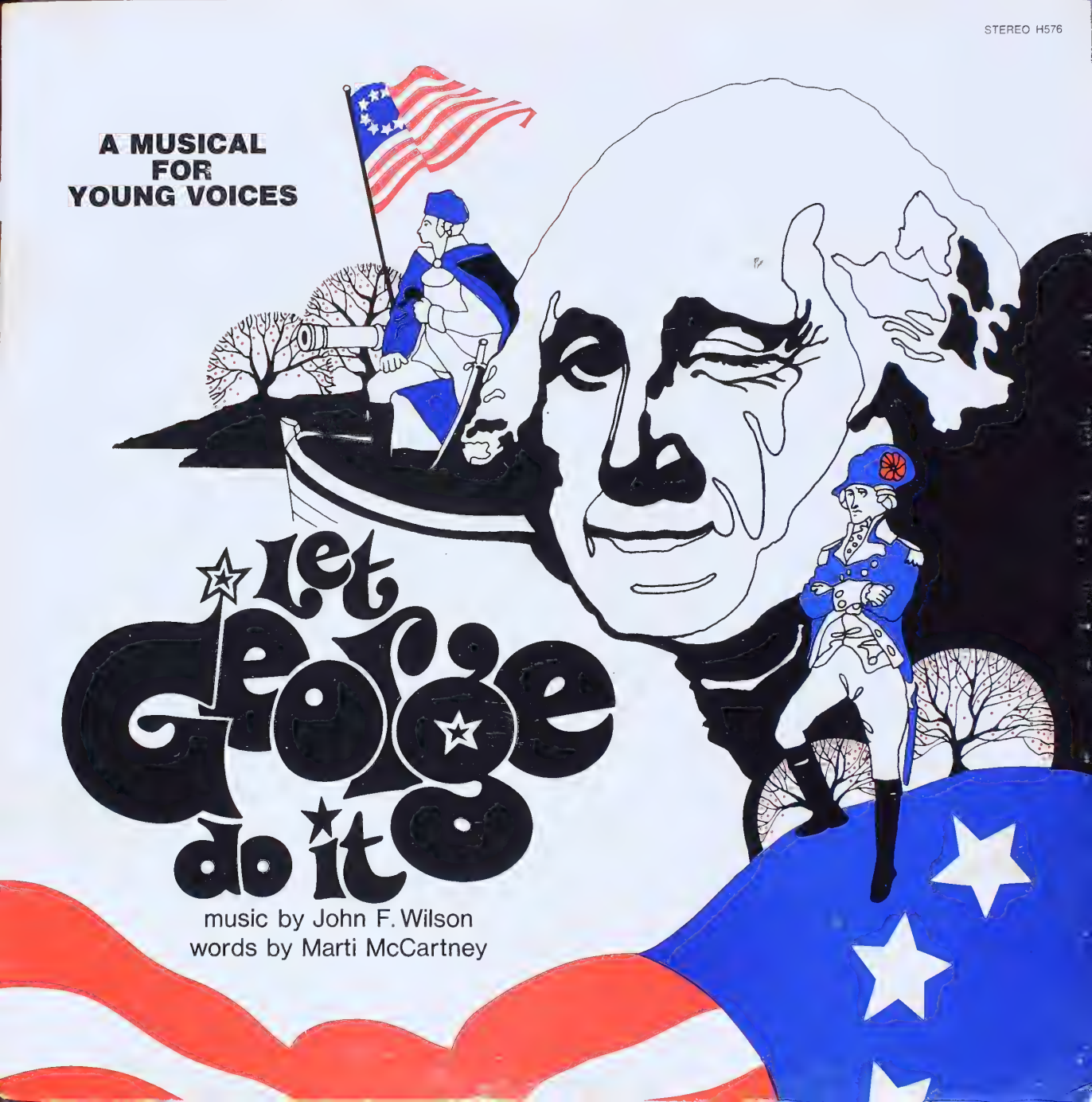
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**A MUSICAL
FOR
YOUNG VOICES**



★ Let George ★ do it ★

music by John F. Wilson
words by Marti McCartney

Saturday, November 16, 1974

It was quite an experience . . .



Watching the delightful and diverse young singers from the Chicago Children's Choir working steadily for seven hours rehearsing, recording, overdubbing and intercutting

Watching composer-conductor John Wilson, earphones in place, directing the singers, coordinating the narrations of David Fay and the many solos and speaking parts . . . fitting them all in to the orchestra tracks he had previously recorded . . .

Watching "George", in the person of Rich Flegle, interacting with the choir, dressed in the powdered wig and "Three Cornered Hat" designed by . . .

Marti Mc Cartney, author of the texts and, along with her many other creative talents . . . somewhat of an amateur milliner . . .

Watching engineer Bruce Swedien artistically controlling switches, buttons, "mikes" and the multitude of other gadgets which make a recording a reality . . . still maintaining great rapportee with the singers . . .

Watching Bill Shorney, Vice President of Hope Publishing Company, tending to the temporal needs of the kids, and finally . . . Seeing the whole thing "come together" (almost miraculously) to form the recording you are about to hear . . .

Let George Do It!

Let George do it

Words by Marti Mc Cartney
Music by John F. Wilson

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Elliott Golub,
Sol Bobrov, John Frigo,
Martin Abrams.

Brass:
Bobby Lewis, John Howell, Judy Hill,
Dale Clevenger, Ralph Craig, Larry Mayfield

Guitars:
Pat Ferreri, Ron Steele

Bass:
John Frigo

Keyboards:
Bobby Schiff, John Wilson

Drums & Percussion:
Tom Radke, Don Simmons

Singers:
members of the Chicago Children's
Choir, Christopher Moore, Director

Vocal Assistants:
Mimi Amerding, Joanne Hettinga,
Juli Wick, Cheryl Wilson

Narrations and Characterizations:
Juli Wick, David Fay, Rich Flegle

Engineer:
Bruce Swedien

Director:
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MUSEUM HELVETICUM



Musica Helvetica

THE SWISS CHORAL TRADITION
CLASSICAL CHORAL MUSIC

Programme No. MH 51

Produced by: Lance Tschannen, in consultation
with Hansruedi Willisegger

Time: 25:45

IDENTIFICATION MUSIC:

(MUSIC BOX)

0:05

ANNOUNCER:

SBC, the Swiss Broadcasting Corporation,
presents MUSICA HELVETICA.

Today, the Swiss Choral Tradition in the
classical field.

MUSIC: Excerpt from Sancti spiritus assit nobis gratia
(N. Balbulus)

fade under after 0:22

NARRATOR:

The oldest forms of documented choral singing in Switzerland date back to a time when nobody could even guess that there would one day be a Swiss Confederation, for which the foundation was laid in 1291 with the swearing of the alliance of the original Swiss cantons, Uri, Schwyz and Unterwalden. Centuries before, religious choral singing had reached a high development with the Gregorian Chant which, coming from Byzantium, was cultivated in monasteries throughout western Europe.

One of the most important among those early places of Christian faith was the Monastery of St. Gall, whose foundation was attributed to the Irish monk Gallus who had brought Christianity to this part of the world and who had settled in a hermitage in the region of St. Gall in northeastern Switzerland. It was at that same monastery that two monks, Notker Balbulus and Tuotilo, made highly important, innovative contributions to the structural, harmonic and melodic evolution of the Gregorian Chant. Their development of the Sequence and of the Trope may be considered the first significant Swiss contribution to the growth of western music. We're hearing an excerpt from a sequence by Notker Balbulus, as sung today by the Schola Cantorum of the Monastery of Einsiedeln, under the direction of Father Roman Bannwart, an eminent scholar in this field.

MUSIC: Excerpt from Sancti spiritus assit nobis gratia
(N. Balbulus)

up till end 3:50

NARRATOR:

Centuries were to pass until a further major impulse from Switzerland was given to the development of choral music in western Europe through the emergence, at the turn of the 16th century, of Ludwig Senfl, a native of Zurich, who became Master of Music at the Court of Emperor Maximilian and was later hailed as "The Prince of Music".

Senfl developed the art of polyphony both instrumentally and vocally, composing great works of secular and religious music, which often drew inspiration from popular songs of the times. "Ave Rosa sine spinis" is one of his outstanding compositions of church music.

We hear an excerpt sung by the Choir of the Italian-Swiss Radio under Edwin Löhrer.

MUSIC: Excerpt from Ave Rosa sine spinis (L. Senfl)

3:30

NARRATOR:

An important feature of that period were the Carnival Plays which, originally of religious inspiration, soon incorporated also elements of the military, so prevalent in those turbulent times. Those songs were often down-to-earth both in their music and in their lyrics, such as this drinking song with a text by Hans Rudolf Manuel, son of the famous statesman, artist and scientist Niklaus Manuel from Bern.

It reflects the chronicles of Diebhold Schilling, eminent Swiss historian, who excelled in his lively drawings of scenes of war, of military meetings, competitions and games.

This 16th century song is set as a double canon, with obligato and ostinato counterpoint being added to the melody line.

The performers are the Lucerne Singers under the direction of Hansruedi Willisegger.

MUSIC: Frisch fröhlich wend wir singen (H.R. Manuel)

1:02

NARRATOR:

Meanwhile with the advent of the austere Reformation, much changed on the Swiss musical landscape. While in Calvin's Geneva, French composer Loys Bourgeois introduced the plain psalms of the French Huguenots, Zurich reformer Ulrich Zwingli took steps to banish instrumental music from the church and to curtail rigorously all profane singing and music-making among the people. But Zwingli's measures of musical austerity were not to last long. The growing strength of an independent citizenry in the Swiss Confederation which had its aristocratic class but never any royal court, was also reflected in resurgence of music-making on all social levels, a trend incidentally which in no way was limited to Switzerland. Choral societies, above all, were founded in all major cities with Zurich assuming a kind of leadership position. One of the key figures in this movement was Hans Georg Nägeli, whose music publishing house was soon to assume European importance. His song "Freut euch des Lebens" on a melody by Isaak Hirzel, expressing an invitation to people to really enjoy life, became a landmark in the new trend. We hear it sung by members of the Jakob Kobelt Chamber Choir.

MUSIC: Freut euch des Lebens (I. Hirzel/ H.G. Nägeli)

3:00

NARRATOR:

The new Swiss choral societies not only enjoyed an ever-growing number of members; they soon also began to play a

role of increasing importance in civic and even political life. The tenor of many of the songs more and more extolled the civic virtues of life in the community and kindled the flame of patriotic love for the homeland. At the same time, the quality of performance of those choral groups grew steadily through the influence of diligent work and through the improved possibilities of musical tuition. The inspiring "Ode to God" by Johann Heinrich Tobler (1777 - 1838), a composer from the Appenzell, became something like the anthem of that region and has remained it to this day. It will be sung now by the Combined Choirs of Appenzell Innerrhoden and Appenzell Ausserrhoden.

MUSIC: Ode an Gott (J.H. Tobler)

1:05

NARRATOR:

The Zurich Male Choir now brings us a work by Friedrich Hegar, a Swiss composer of the last century who contributed greatly towards the raising of the musical calibre of Swiss lay choirs to a classical level, "Morgen im Walde" - Morning in the Woods.

MUSIC: Morgen im Walde (F. Hegar)

3:06

NARRATOR:

Today there are some 80'000 active lay singers in Switzerland, in more than 1500 choral societies and groups all over the country, joined in the Swiss Choral Union.

And this tremendous potential has incited a growing number of composers to write for them. In consequence, naturally, the scope of the repertoire of Swiss choral music has been extended in every direction of style and concept.

One of the leading composers in this respect is Albert Jenny. We hear an excerpt from his "Spring Cantata", based on texts by German Baroque poets, as performed by the Chamber Choir and the Chamber Ensemble of Radio Bern under the direction of Walter Furrer.

MUSIC: Excerpt from Frühlingskantate (A. Jenny)

2:20

NARRATOR:

Today the Swiss choral singing embraces the whole classical repertoire but also reaches into the most modern forms of music. We're going to conclude with a work which was written by a well-known French-Swiss contemporary composer, Constantin Régamey. We'll hear of one of his "Five Poems by Jean Tardieu" for Mixed Choir and Soloists, performed by the Choir of the French-Swiss Radio under the direction of André Charlet.
- The Alert.

MUSIC: L'alerte (C. Régamey)

2:35

ANNOUNCER:

This has been another programme in the Swiss Broadcasting Corporation's transcription series MUSICA HELVETICA, today dedicated to the Swiss Choral Tradition in the classical field.

Musica Helvetica

THE SWISS CHORAL TRADITION

CHORAL FOLK MUSIC

Programme No. MH 52

Produced by: Lance Tschannen, in consultation

with Hansruedi Willisegger

Time: 25:15

IDENTIFICATION MUSIC:

(MUSIC BOX)

0:05

ANNOUNCER:

SBC, the Swiss Broadcasting Corporation presents MUSICA HELVETICA. Today, the Swiss Choral Tradition in folk songs.

NARRATOR:

Folk singing, in choirs reflects the whole linguistic and cultural diversity of Switzerland with each of the four main regions rich in its own choral tradition.

In French-speaking Switzerland choral singing constitutes the backbone of folk music. But the accent has somewhat shifted from the traditional songs of the past to more recent works by composers who have known how to capture people's fancy with their songs. Next to popular composers like the late Abbé Joseph Bovet, there are also a number of contemporary artists from the

classic field who have written melodies that have become folk songs even in their own life-time. Emile Jaques-Dalcroze, the father of Eurhythmics, is one of them and we hear his very popular hymn to his homeland, la Suisse Romande... "Tout simplement", interpreted here by the "Genève Chante" choir under the direction of Claude Yvoire.

MUSIC: Tout simplement (E. Jaques-Dalcroze)

2:00

NARRATOR:

Choral singing enjoys a particularly lively tradition and high stage of development in the Canton of Graubunden, in southeastern Switzerland, where the ancient Latin-derived language of Romansch is still being spoken by a small minority of only one percent of the total Swiss population. It is perhaps their very battle of linguistic and cultural survival which has made the Romansch-speaking Swiss cling so fervently to their native folk songs, which they interpret with great enthusiasm and skill. Here is one of the finest choirs of that region "La Ligia Grischa" in a song entitled "Il paun palus" - Hard-earned Bread.

MUSIC: Il paun palus (G. Schmid von Grüneck)

2:25

NARRATOR:

Southern, Italian-speaking Switzerland draws most of its choral music from the rich treasures of neighbouring Italy, especially the region of Lombardy. But there are also some native Ticino folk

songs such as "Son vegnù da Montebel"
I've come from Montebel - sung even in
the local dialect, and we'll hear this
song interpreted by the mixed choir
"La Vos de Locarno".

MUSIC: Son vegnù da Montebel (trad.)

1:18

NARRATOR:

But German-speaking Switzerland too,
which makes up the major portion of the
country, has a rich folk choral tradition,
upheld to this day by an astonishingly
large number of local choral societies.
All told, there are some eighty thousand
active singers in Switzerland grouped to-
gether in more than 1500 choral societies
forming part of the Swiss Choral Union,
plus close to 20'000 active yodelers,
members of the Swiss Yodeling Federation.
There are German-Swiss choirs which can
look back over a century of activity, but
we are going to hear one of the more
recent ones, the Lucerne Singers under
the direction of Hansruedi Willisegger.
They are going to sing for us however an
ancient Swiss-German song in dialect
"O du liebs Aengeli" - My dear little Angel.

MUSIC: O du liebs Aengeli (trad.)

1:30

NARRATOR:

After this linguistic tour d'horizon of
Swiss choral singing let us turn our
attention to that typical form of folk
singing in Switzerland, the yodel, which
is practised also in groups of smaller
and bigger size.

In the Appenzell, in north-eastern Switzerland, choral singing of the traditional natural yodel, without any lyrics, has been developed to a particularly high degree by the so-called Zäuerli choirs, one of the finest of them being the "Schötze Chörli" of Stein, under Hans-ueli Wälte.

MUSIC: Am Jock sim silbrige Hochzig (trad.)

2:22

NARRATOR:

Central Switzerland too upholds this tradition of the natural yodel sung by larger choirs but the style of singing is quite different from that of the Appenzell. Here are 150 singers of the Association of Yodel Clubs of Unterwalden, which comprises a total of 14 groups, performing the traditional "Aelggi-Juitz".

EL'GHEE YOOTZ

MUSIC: Aelggi Juitz (trad.)

2:40

NARRATOR:

The yodel song with lyrics and the yodel refrain was initiated in the last century largely in the Canton of Bern, and we are going to listen now to such a song by one of the best-known composers in this field Oskar Schmalz. It was inspired by traditional cowherds' songs known as "Kuhreihen", literally translated "cows' roundelays" the first collections of which date from the beginning of the 19th century.

MUSIC: Emmentaler Kuhreihen (O. Schmalz)

1:33

NARRATOR:

Of great importance in the preservation of a country's choral tradition are the efforts made on every level, including the schools, to uphold the interest in singing among young people through the years of adolescence. There are fortunately a great number of fine childrens' and youth choirs in Switzerland guided by excellent music teachers and choir masters. We hear one of them, the Youth Chorus of Wolhusen in the Canton of Lucerne directed by Josef Scheidegger in a performance of "The Alpine Herdsmen's Dance".

MUSIC: Aelplertanz (T. Zyböri / arr. H. Waldvogel)

2:03

NARRATOR:

Constant development of the repertoire of a popular choral literature by composers of great musical skill, an innate respect and love for the folk music tradition, as well as personal competence in leading choral groups are also eminently important if the art of choral singing is to remain firmly rooted in the people. Jean Daetwyler not only has guided the development of an outstanding mixed choir from the Canton of Valais for two decades, he has also written new and challenging music for them which is nourished from the very musical soil of that region, the Valley of the Rhone. In closing today's programme, "La Chanson du Rhône" directed by the composer sing for us his song dedicated to the Rhone River... "Le Rhône danse".

MUSIC: Le Rhône danse (J. Daetwyler/ A. Theytaz)

2:40

ANNOUNCER:

You have just heard a programme devoted to the Swiss choral folk singing tradition. This feature was presented in the framework of the Swiss Broadcasting Corporation's transcription series MUSICA HELVETICA.



Panflöte und Orgel

Virtuose Zauberklänge
des Barock

Catalin Tircolea (Panflöte)
Michael Jüttendonk (Orgel)

Panflöte und Orgel

Virtuose Zauberklänge
des Barock

SEITE A:

Badinerie (Bach)

Air Tendre (Lully)

Gigue (Mattheson)

Tambourin (Rameau)

Rigaudon (Böhm)

Wachet auf (Bach)

Menuett (Murschhauser)

Gavotte (Corelli)

Adagio (Albinoni)



Club-Sonderauslage
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SEITE B:

Werde munter mein Gemüthe (Bach)

Bourrée (Bach)

Tambourin (Rameau)

Siciliano (Bach)

Sarabande (Corelli)

Allegretto moderato (Corelli)

Tambourin (Rameau)

Gigue (Bach)



Catalin Tircolea (Panflöte)

Michael Jüttendonk (Orgel)

Aufnahme: Neanderkirche, Düsseldorf Dezember 1979

Orgelmusik alter Meister



*Werke von Prätorius,
Sweelinck, Scheidt, Froberger,
Pachelbel u. a.*



*Walter Kraft
spielt auf den
Orgeln zu
Stade und
Bremervörde*

Michael Praetorius, geboren am 15. Februar 1571 zu Kreuzburg in Thüringen, gestorben am 15. Februar 1621 in Wolfenbüttel, war ein außerordentlich fruchtbarer Komponist und Musik-schriftsteller. Seine Angaben in der Enzyklopädie „Syntagma musicum“ über das Instrumentarium der Renaissance und des Frühbarock sind von unschätzbarem Wert. Die Orgel-Hymnen „O Lux beata Trinitas“, „Te mane laudum“ und „Vita sanctorum“ enthalten den Cantus firmus in der Baßstimme.

Guillaume Dufay, geboren um 1400 in Flandern, gestorben am 27. November 1474 zu Cambrai, gilt als die führende europäische Meister in der ersten Hälfte des 15. Jahrhunderts. Stilistisch steht Dufay am Ende der „Ars nova“, rhythmisch führt er auf Johannes Ockeghem, den Patriarchen der „Alten Niederländer“. Dufay bevorzugt gern Doppel-Metren, gerade und ungerade Taktarten übereinander. Der dreistimmige Hymnus „Pange lingua“ enthält den Cantus in der Oberstimme.

Samuel Scheidt, getauft am 4. November 1587 zu Halle an der Saale, gestorben in Halle am 24. März 1654, ist ein Schüler von Sweelinck. Die bekanntesten Orgeldrucke von Scheidt sind: die „Göritzer Tabulatur“ mit hundert geistlichen Liedern und Psalmen, sowie seine „Tabulatura nova“. Der Satz „Modus ludendi pleno organo pedaliter à 6 Voci“ verteilt vier Stimmen auf beide Hände und zwei Stimmen auf das Pedal.

Jan Pieterszoon Sweelinck ist 1562 zu Deventer geboren und am 16. Oktober 1621 in Amsterdam gestorben. Sein Einfluß reichte über seine Schüler bis zu Bach hin. Er wurde „der deutsche Organistenmacher“ genannt. In den Toccaten Sweelinks dominiert frei-imitatorisches, mitunter sequenztartiges Laufwerk.

Johann Jakob Froberger, geboren am 19. Mai 1616 zu Stuttgart, gestorben am 7. Mai 1667 zu Héricourt bei Mömpelgard, ist ein Schüler von Frescobaldi in Rom, dessen Toccatenwerk er nach Deutschland brachte. Er wurde der Begründer der Klaviersuite, Bach schätzte ihn sehr hoch, in seinen Werken wird der Einfluß der französischen Ornamente bereits spürbar. Seine Toccaten sind — mehr als die seines Lehrmeisters — klar abgegrenzte, mehrteilig angelegte Stücke von vorwiegend gegensätzlicher Fraktur.

Delphin Strungk (1601—1694) war Geiger, wirkte in Celle, Hannover, Hamburg, Dresden und Leipzig. Sein Violinspiel erregte Corellis Bewunderung in Rom. Auch vor dem Kaiser in Wien trat er als Violin-Virtuose auf. In seinen Orgelchören findet der Cantus firmus vorzugsweise in kolorierter Art im Diskant Verwendung, was es auch bei Buxtehude der Fall ist.

Matthias Weckmann, geboren 1619 in Niederdorf bei Mühlhausen in Thüringen, gestorben am 24. Februar 1674 in Hamburg, sang als Knabe unter Schutz in der Dresdener Hofkapelle. Er bemühte sich um die Orgelkunst Sweelinks und befreunde sich mit Froberger. Weckmann wirkte in Dresden als kronprinzlicher Hoforganist, in Kopenhagen in gleicher Position und in Hamburg als Jakoborganist. Sein Orgelrhythmus „O Lux beata Trinitas“ stellt in einigen harmonischen Wendungen einen Gipfel an dissonanter, geradezu „moderner“ Kühnheit dar — entstanden aus konsequenter chromatischer Linienführung — wie es sich kaum bei Dietrich Buxtehude, dem Haupt der „Norddeutschen Orgelschule“, finden läßt.

Vincent Lübeck, geboren im September 1654 wahrscheinlich zu Padingbüttel bei Dorum (Hannover), gestorben am 9. Februar 1740 in Hamburg, war Organist in Stade (St. Cosmae und Damian) und in Hamburg (St. Nicolai). Über sein Leben und Wirken ist nur wenig bekannt. Die geistige Verwandtschaft mit den Werken Buxtehudes ist bei den Orgelkompositionen Lübecks unverkennbar, wenngleich ihnen eine weniger improvisatorisch-phantasievolle, vielmehr strengere Konzeption eigen ist.

Johann Pachelbel, getauft am 1. September 1653 in Nürnberg, gestorben ebendort am 8. März 1706, wurde mit seinen Choral-

Orgelmusik alter Meister

Walter Kraft an den Orgeln
von St. Cosmae und Damian zu Stade
und von St. Liborius zu Bremervörde

Seite 1:

Die Orgel von St. Cosmae und Damian
(Vincent-Lübeck-Organ) zu Stade

(Gesamtzeit 22 : 43)

1. **Michael Praetorius**
Drei Orgel-Hymnen
a) O Lux beata Trinitas (3:23)
b) Te mane laudum (2:15)
c) Vita sanctorum (2:36)
2. **Guillaume Dufay**
Hymnus „Pange lingua“ (1:34)
3. **Samuel Scheidt**
Modus ludendi pleno organo pedaliter à 6 Voci (1:45)
4. **J. P. Sweelinck**
Toccata in a (2:17)
5. **Joh. Jakob Froberger**
Toccata in d (3:35)
6. **Delphin Strungk**
Orgelchoral „Laß mich dein sein und bleiben“
(O Haupt voll Blut und Wunden) (2:21)
7. **Matthias Weckmann**
O Lux beata Trinitas (2:25)

Seite 2:

Die Orgel von St. Liborius zu Bremervörde

(Gesamtzeit 22 : 38)

8. **Vincent Lübeck**
Praeambulum et Fuga ex C b (4:36)
9. **Johann Pachelbel**
Herr Jesu Christ, ich weiß gar wohl (5:41)
10. **Johann Nicolaus Hanff**
Drei Choralvorspiele
a) Ein feste Burg ist unser Gott (2:46)
b) Ach Gott, vom Himmel sich darum (2:53)
c) Wär Gott nicht mit uns diese Zeit (1:58)
11. **Christian Ritter**
Sonatina (4:24)

verspielen in ihrer zeilenmäßig imitatorischen Cantusverarbeitung und choralthemenartig figurierten Durchführung Vorbild für Joh. Seb. Bach. Pachelbel wirkt als Organist in Wien, Eisenach, Erfurt, Stuttgart, Gotha und seit 1695 als Nürnberger Sebaldusorganist. Wenig bekannt ist, daß Beziehungen zwischen Pachelbel und Buxtehude bestanden. Im Besitz des Lübecker Marienorganisten Walter Kraft befindet sich ein von Pachelbel Buxtehude dedizierter Heft Pachelbelscher Kompositionen (Erstdruck), mit einer ausführlichen Vorrede, an deren Schluß Pachelbel dem großen Zeitgenossen huldigt und ihm seinen Sohn als Schüler anvertraut. Pachelbels „Herr Jesu Christ, ich weiß gar wohl“ hat eine Sonderstellung unter seinen Choralvorspielen: der Cantus firmus tritt hier sehr spät und unerwartet in der Oberstimme auf.

Johann Nikolaus Hanff, geboren 1665 zu Wechmar in Thüringen, gestorben im Januar 1712 als Domorganist in Schleswig, wirkte auch in Eutin und Hamburg. Von ihm sind nur sechs Choralvorspiele erhalten. Auch seinen Werken wird zugeschrieben, auf Joh. Seb. Bach einflußreich gewirkt zu haben.

Christian Ritter, geboren um 1645, starb nach 1725 wahrscheinlich in Hamburg. Ritter wirkte in Halle, in Schweden, in Dresden, dann wieder in Schweden (Stockholm) und Hamburg. Von seinen Werken ist wenig erhalten, vorwiegend Kantaten. In seiner „Sonatina“ entfernt sich Ritter kaum von dem zeitgemäßen Form-Schema; das Werk ist seiner Anlage nach — wie bei Buxtehude, Vincent Lübeck und anderen norddeutschen Orgelmeistern — ein Werk, das auch Präludium oder Toccata und Fuge benannt werden könnte.

Die Orgel in St. Cosmae und Damian zu Stade (Elbe) wurde in den Jahren 1669—1673 von Berend Huß aus Glückstadt (Elbe) und seinem Gesellen Arp Schnitger, dem später berühmtesten norddeutschen Orgelbaumeister, der das Werk vollendete, erstellt. Die Orgel enthält eine 300 Jahre alte sogenannte Springlade (Hauptwerk). Dieses Windladen-System wurde in der Orgelbaupraxis noch vor der Schließlade angewandt, die auch in modernen Orgeln wieder Verwendung findet. Der Seltenheitswert der Stader Springlade ist beträchtlich; nur in Lemgo befindet sich noch eine weitere Springlade in völlig intaktem Zustand in einer renovierten Orgel. Die letzte Renovierung der Orgel in der Cosmae-Kirche zu Stade, an der Vincent Lübeck wirkte und die nach diesem Meister auch Vincent-Lübeck-Organ genannt wird, wurde durch die Orgelbauwerkstatt Ott in Göttingen ausgeführt.

Von der Orgel der Liboriuskirche zu Bremervörde ist nur noch die prächtige Fassade erhalten. Dieser Prospekt und die zugehörige Orgel sind vermutlich 1750 erbaut worden, im Todesjahr Joh. Seb. Bachs. Das jetzige Werk wurde in sehr vorbildlicher Klangbestimmung mit der Disposition und den Mensuren des Orgelexperten Alfred Hoppe 1962—1963 von der Firma Hillebrand, Altwarmbüchen bei Hannover erbaut.

Walter Kraft, geboren am 9. Juni 1905 in Köln, studierte Klavier, Orgel (bei K. Hannemann) und Komposition an der Berliner Musikhochschule bei Paul Hindemith. Seit 1924 wirkte er als Organist an der Markuskirche in Hamburg, dann an der Lutherkirche in Altona-Bahrenfeld. 1929 wurde er auf Lebenszeit zum Organisten der Lübecker Marienkirche berufen. 1947 wurde Kraft Leiter der Orgelklasse an der Musikhochschule Freiburg i. Br. und zum Professor ernannt. Von 1950 bis 1955 war er außerdem Direktor der Schleswig-Holsteinischen Musikakademie und Norddeutschen Orgelschule in Lübeck. Walter Kraft ist ein hervorragender Interpret und Improvisator. Auch als Komponist genießt er weites Ansehen, vor allem mit seinen großen Chorwerken, Kantaten, Motetten und Liedern. Zugleich ist Kraft ein hervorragender Kenner der alten Orgelliteratur und ein ausgezeichnete Spezialist auf dem Gebiet des Orgelbaus. Seine Gesamtausgabe der Orgelwerke Buxtehudes auf Schallplatten hat den „Grand Prix du Disque“ erhalten. 1967 hat Walter Kraft das gesamte Orgelwerk Joh. Seb. Bachs auf 20 europäischen Orgeln für Schallplatten eingespielt. U.



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Dietrich Buxtehude

(1637-1707)

6.42001

AF

STEREO

DAS ORGELWERK · ORGAN WORKS · L'ŒUVRE D'ORGUE - VOL. I

Seite · Side · Face 1

Toccata d-moll, Bux WV 155	6'10"
Praeludium und Fuge G-dur, Bux WV 147	2'40"
Praeludium und Fuge e-moll, Bux WV 143	3'58"
Praeludium und Fuge g-moll, Bux WV 163	6'29"
Praeludium und Fuge C-dur, Bux WV 138	3'26"
Toccata G-dur, Bux WV 165	4'24"

Seite · Side · Face 2

Mit-Fried und Freud fahr ich dahin, Bux WV 76	7'07"
Klag-Lied: Muß der Tod dem auch entbinden	1'40"
Wär Gott nicht mit uns diese Zeit, Bux WV 222	2'40"
Ich ruf zu dir, Herr Jesu Christ, Bux WV 196	3'27"
Von Gott will ich nicht lassen, Bux WV 220 und 221	6'58"
Gelobet seist du, Jesu Christ, Bux WV 188	

MICHEL CHAPUIS

an der Ahrend & Brunzema-Orgel
der Kirche Cantate Domino, Frankfurt am Main.

Titelseite: Ansicht der Stadt Lübeck im 17. Jahrhundert
Kupferstich von Matthäus Merian (1593—1650)
Archiv für Kunst und Geschichte, Berlin)



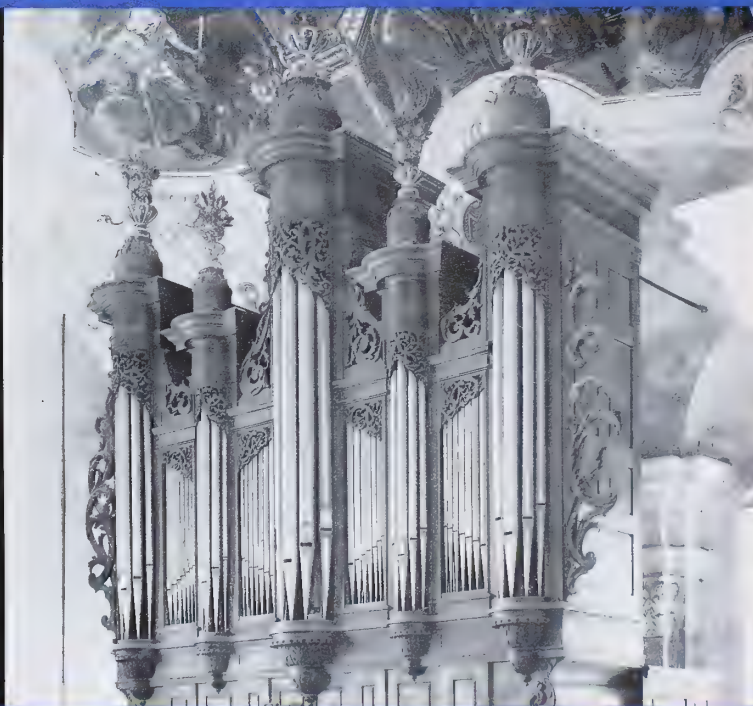
Meister der Orgelkunst
J. S. BACH

O R B I S



HI-FI 21254

AN DER ORGEL



WALTER KRAFT

SILBERMANN-Organ in Ebersmünster

JOHANN SEBASTIAN BACH ORGELWERKE

Praeludium und Fuge e-moll, BWV 555
Choralvorspiel »Allein Gott in der Höh' sei Ehr'«, BWV 711
Orgelchoral »Allein Gott in der Höh' sei Ehr'«, BWV 715
Fuge c-moll, BWV 575
Fantasie G-dur, BWV 572

Pastorale F-dur, BWV 590
Choralvorspiel »Wo soll ich fliehen hin«, BWV 646
Toccata und Fuge d-moll, BWV 565



Walter Kraft
an der Silbermann-Orgel
in Ebersmünster

Register und Manuale der
Silbermann-Orgel

Disposition der Register:

HAUPTWERK (Grande Orgue)	PEDAL	RÜCKPOSITIV (Positif)	ECHOWERK (Récit)
Mittleres Manual		Unteres Manual	Oberes Manual
Bourdon 16'	Subbaß 16'	Bourdon 8'	Bourdon 8'
Bourdon 8'	Oktavbaß (Flutte) 8'	Prestant 4'	Prestant 4'
Montre (Primipal) 8'	Bombarde 16'	Nazard 2 2/3'	Cornet 3fach
Prestant 4'	Trompette 8'	Doublette 2'	Trompette 8'
Nazard 2 2/3'	Clairon 4'	Tierce 1 3/4'	
Doublette 2'		Fourniture 3fach	
Tierce (Terz) 1 3/4'		Cromorne (Krumm- horn) 8'	
Cornet 5fach			
Fourniture (Mixture)			
3fach			
Cymbale 3fach			Schleifladen, mechanische
Trompette 8'			Traktur
Clairon 4'			2 Tremulanten
Voix humaine 8'			

Im Barockzeitalter galt die Orgel als »Königin der Instrumente«. Damals erlebten der Orgelbau wie auch die Orgelkomposition – gipfelnd in den Werken Johann Sebastian Bachs – ihre Blütezeit, der dann in den folgenden Jahrzehnten ein jäher Verfall folgte. Erst im 20. Jahrhundert, nachdem die Werke Bachs und anderer »Alter Meister« wieder erschlossen waren, entdeckte man auch den Wert der alten Orgel und erhob – mit der »Orgelbewegung« – diese zum idealen Instrument. Die Barockorgel war nun nicht nur selbstverständliche Voraussetzung für eine stilistische Interpretation jener alten Musik, sondern sie wurde auch das Vorbild für den modernen Orgelbau. Nachdem die Werke Bachs, Buxtehudes, Pachelbels und anderer Meister in Neuausgaben vorlagen, fanden auch die alten Orgelbauer ihre verdiente Anerkennung. Immer häufiger rückte der Name Silbermann in den Brennpunkt des Interesses. Doch während zumindest ein be- trachtlicher Teil der alten Kompositionen für die Gegenwart erschlossen werden konnte, war die Ausbeute bei den alten Instrumenten nur klaglich. Viele der alten Meisterorgeln waren im neunzehnten Jahrhundert als »veraltet« empfunden und romantisierenden Umbauten unterzogen worden. Der Rest wurde durch Brände und nicht zuletzt durch die beiden Weltkriege dezimiert. Werke Schnitzgers, Silbermanns oder Compenis' in ihrer ursprünglichen Gestalt sind heute leider eine Rarität geworden. Um so mehr wissen wir den Klang einer unverfälscht bewahrten Barockorgel – wie hier einer Orgel Silbermanns – zu schätzen.

Die Orgelbauerfamilie Silbermann war ähnlich verzweigt wie die Musikerfamilie Bach. Ihre wichtigsten Vertreter waren die Brüder Andreas und Gottfried Silbermann, beides ältere Zeitgenossen Johann Sebastian Bachs, sowie der Sohn des Andreas Silbermann, Johann Andreas. Wenn man von Bach spricht, denkt man oft an Silbermann und umge- kehrt. Bach hatte sich an den neuen Orgeln Silbermanns in Dresden begeistert, spielte Cembali Silbermanns und lernte die ersten Hammerflügel des genialen Erfinders kennen, die er allerdings – da sie noch unzureichend waren – ablehnte. Viele Jahre später, am Hofe des großen Preußenkönigs, erprobte Bach die neuen Hammerflügel Silbermanns und versagte ihnen nicht seine volle Anerkennung. Wenn man in diesem Zu- sammenhang von Silbermann spricht, meint man stets Gottfried, den »sächsischen Silbermann. Unsere Aufnahme hingegen handelt von dessen älterem Bruder Andreas, dem »elassischen« Silbermann. Ihre Werke gehören jedoch stilistisch eng zusammen, als würde friedlich angenommen wird.

Heide Brüder stammen aus dem Erzgebirge. Andreas (1678–1754) erwarb sich seine Grundkenntnisse bei dem berühmten Orgelbauer Gasparini in Gurlitz. Dann arbeitete er einige Zeit in der Pfalz und wurde schließlich in Straßburg anässig. Dort gelangte er rasch zu Ansehen und nahm spätestens 1702 seinen Bruder Gottfried in die Lehre. Dieser

wahrte die Geschäftsinteressen, als Andreas für zwei Jahre nach Paris zu einem Thierré Schuler ging, um den französischen Orgelbau sozusagen an der Quelle zu studieren. Danach arbeiteten die beiden Brüder noch vier Jahre gemeinsam in Straßburg. Zeit genug auch für Gottfried, die Besonderheiten des französischen Orgelbaues kennenzu lernen und in die Heimat zu übertragen. Die Bedeutung Silbermanns liegt in der Synthese von mitteldeutschem und französischem Orgelbau. Daß Andreas, der zeitweilen in Straßburg anässig blieb, den französischen Einflüssen stärker ausgesetzt war als Gottfried, liegt auf der Hand.

Die Orgel für die Abteikirche zu Ebersmünster war eine der letzten Arbeiten Andreas Silbermanns. Ebersmünster liegt wenige Kilometer nördlich von Sleslat (Schlettstadt) im Elsaß, etwas abseits der Straße nach Straßburg, jedoch weithin erkennbar an ihren imposanten barocken Zwiebeltürmen, einem Werk des süddeutschen Baumeisters Peter Thumb. 1728 hatte Andreas Silbermann mit den Arbeiten für die neue Orgel begonnen, 1730 begann er mit dem Aufstellen des Werkes. Zum Allerheiligentag des gleichen Jahres standen bereits fünf Register zur Verfügung; im Sommer 1751 waren die Arbeiten im wesentlichen beendet. Nach Hinzufügung zweier weiterer Register war die Orgel im September 1752 vollständig.

Hier eine Aufzeichnung über den Lohn für den Orgelbauer: »5000.– frs., 6 Viertel Weizen, 6 Viertel Korn, 1 Fuder Wein wie er dieses Jahr wächst, 5 Klafter Erlen, 5 Klafter Buchenholz, 2 Louis d'or für seine Mutter, dazu noch 800.– frs. für Vertäfelung des Lettners und ein großes Spinett, einbedungen freier Transport und Verköstigung. Silbermann erhielt darüber hinaus noch kleinere Geschenke für sich und für seine Verwandten – man war also wohl mit seiner Arbeit zufrieden. Sohn Johann Andreas, der an dem Werk mitgearbeitet hatte, verzeichnete nach altem Brauch Namen und Tätigkeit der Mönche, die zur Zeit des Orgelbaues in der Abtei anässig waren. Und da liest man dann auch solche Sätze: »... Bruder Fuchschwanz Kieffer (Kiefer) war aus Lothringen nebst 100 Thaler Kostgeld hieher geschickt und war in Straßburg – stürzte zu Ettenheim Münster den Hals ab. Lucifer der Metzger war wie Fuchschwanz ein Spin.

Die Orgel zu Ebersmünster blieb während des 18. Jahrhunderts der Pflege des Hauses Silbermann anvertraut. Diesem Umstand ist es zuzuschreiben, daß die wenigen notwen- digen Überholungen sachgemäß ausgeführt wurden und die Orgel bis heute in ihrem originalen Zustand erhalten geblieben ist. Sie war eine der Orgeln, die einst Albert Schweitzer den Blick für die moderne – bzw. alte – Orgel erschlossen haben. Über die akustischen Eigenschaften dieser Orgel hat Werner Lottermoser eine Untersuchung ver- gelegt (Archiv für Musikwissenschaft, Jg. 1954), die den Interessenten dieser Details empfehlen sei.

Kurt Hahn

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Diese Schallplatte ist mit jedem modernen leichten Tonabnehmer abspielbar. Die Wiedergabe von Stereo-Platten ist auch mit einem Mono-Abspielgerät möglich. Der Stereo-Effekt ergibt sich jedoch nur bei Verwendung eines Stereo-Abspielgerätes. Einstellung 33 UpM. Zur Schonung der Schallplatte bitten wir folgendes zu beachten. Schützen Sie sie vor Staub, Erwärmung und Feuchtigkeit. Bewahren Sie die Schallplatte entweder genau senkrecht stehend oder auf glatter Unterlage waagrecht liegend auf. Setzen Sie den Tonabnehmer vorsichtig auf und ab, um Kratzer zu vermeiden. Zur Reinigung empfehlen wir die Verwendung von Antistatik-Tüchern. Legen Sie die Schallplatte möglichst gleich nach dem Abspielen in die Tasche zurück. Spielen Sie sie nicht mit beschädigten oder abgenutztem Abtast-Saphir oder -Diamanten ab. Abgabe-Bedingungen: Die Überspielung unserer Schallplatten sowie die Übertragung von Rundfunksendungen unserer Schallplatten auf Band oder Draht, auch zu privatem Gebrauch, sind verboten. Zur Vermeidung unerlaubter Überspielungen sind den Händlern Verleihe, Vermietung und Auswahlsendungen nicht erlaubt. Printed in Germany

LIVE RECORDINGS
OF OUTSTANDING
MUSICIANS



**WALTER
BERRY**

BARITONE

**F. SCHUBERT
J. BRAHMS
H. WOLF
M. RAVEL**

RECITAL
AT THE GRAND HALL
OF THE MOSCOW
CONSERVATOIRE
on October 14, 1971



НА КОНЦЕРТАХ
ВЫДАЮЩИХСЯ
МАСТЕРОВ



**ВАЛЬТЕР
БЕРРИ**

БАРИТОН

**Ф. ШУБЕРТ
И. БРАМС
Г. ВОЛЬФ
М. РАВЕЛЬ**

КОНЦЕРТ
В БОЛЬШОМ ЗАЛЕ
МОСКОВСКОЙ
ГОСУДАРСТВЕННОЙ
КОНСЕРВАТОРИИ
14 октября 1971 г



На концертах
выдающихся мастеров
ВАЛЬТЕР БЕРРИ, баритон

Страна 1

Ф. ШУБЕРТ (1797 — 1828)
Шесть песен на слова Г. Гейне
из вокального цикла
«Любимая песня», D. 957
№ 8. Atlas — 2:02
№ 9. Ее портрет — 2:43
№ 10. Рыбачка — 2:08
№ 11. Города — 2:38
№ 12. У моря — 3:45
№ 13. Двойник — 3:56

М. РАВЕЛЬ (1875 — 1937)

Дон Кихот — Дульсинье
три песни на слова П. Морана
1. Романтическая песня — 1:40
2. Эпическая песня — 2:18
3. Застольная песня — 1:30

На немецком (1) и французском (2) языках

Страна 2

Г. ВОЛЬФ (1860 — 1903)

Три сонета Микеланджело
1. Я часто думаю — 1:36
2. Все проходит — 3:50
3. Чувствую мою душу — 3:21

И. БРАМС (1833 — 1897)

Тонко голубые глаза
соч. 59 № 8 (K. Op.) — 1:47
О моя королева, соч. 32 № 9
(Г. Даумер из Хафиза) — 3:07
Тебя забыть навек, соч. 32 № 2
(Г. Даумер) — 2:02

На кладбище, соч. 105 № 4
(Д. фон Лилиенкрон) — 2:30

Из 49 немецких народных песен
№ 2. Разреш, красавица — 1:11
№ 6. Там внизу, в долине — 1:20
№ 25. У девушки мой
как розы губы — 1:30

Л. ВАН БЕТХОВЕН (1770 — 1827)

Песня о блохе, соч. 75 № 3
(из «Фауста» И. В. фон Гёте) — 2:14

На немецком языке

Борис Абрамович, фортепиано

Запись с концерта
в Большом зале Московской консерватории
14 октября 1971 года

Настоящая пластинка возвращает любителей музыки к памятным дням сентября 1971 года, когда в Москве гастролировала коллектива Венской государственной оперы. Спектакли «Кавалер роз» Р. Штрауса, «Тристан и Изольда» Вагнера, «Свадьба Фигаро» Моцарта, в которых выступили выдающиеся артисты, на протяжении многих лет являвшиеся украшением труппы (К. Людвиг, Л. Ризанек, Э. Кунц, К. Риддерберг), были встречены слушателями с огромным интересом. В период гастрелей состоялся также три концерта (дирижеры К. Вагн и Я. Крипл) и камерный вечер одного из ведущих солистов театра Вальтера Берри (он принял участие и в концертах, исполнив басовые партии в Девятой симфонии Бетховена и «Реквиеме» Моцарта).

Live Recordings
of Outstanding Musicians

WALTER BERRY, baritone

Side 1

F. SCHUBERT (1797 — 1828)
Six Songs to the words by H. Heine
from the vocal cycle
“Schwanengesang”, D. 957
No. 8 Der Atlas — 2:02
No. 9 Ihr Bild — 2:43
No. 10 Das Fischermädchen — 2:08
No. 11 Die Stadt — 2:38
No. 12 Am Meer — 3:45
No. 13 Der Doppelgänger — 3:56

M. RAVEL (1875 — 1937)

Don Quichotte à Dulcinée
three songs to the words by P. Morand
1. Chanson romantique — 1:40
2. Chanson épique — 2:18
3. Chanson à boire — 1:30

In German (1) and French (2)

Side 2

H. WOLF (1860 — 1903)

Michelangelo Lieder
1. Wohl denk'ich oft — 1:36
2. Alles endet, was entsteht — 3:50
3. Fühle meine Seele — 3:21

J. BRAHMS (1833 — 1897)

Dein blaues Auge
соч. 59 № 8 (K. Groh) — 1:47
Wie bist du, meine Königin, соч. 32 № 9
(Г. Даумер из Хафиз) — 3:07
Nicht mehr zu dir zu gehen, соч. 32 № 2
(Г. Даумер) — 2:02

Auf dem Kirchhofe, соч. 105 № 4
(Д. фон Лилиенкрон) — 2:30

From 49 Deutsche Volkslieder
No. 2 Erlaube mir, Fein's Mädchen — 1:11
No. 6 Da unten im Thale — 1:20
No. 25 Mein Mädchen hat einen
Rosenmund — 1:30

L. VAN BETHOVEN (1770 — 1827)

Das Goethes Faust, соч. 75 № 3 — 2:14

In German

Boris Abramovich, piano

Recorded live at the Grand Hall
of the Moscow Conservatoire
on October 14, 1971

Вальтер Берри родился в Вене 8 апреля 1929 года. С шести лет начал учиться играть на фортепиано, впоследствии пел в хоре, выступал и как солист. Голос Берри привлекал внимание артиста Венской оперы Германа Галлоша, по рекомендации которого семнадцатилетний певец поступил в Венскую музыкальную академию. Первое же выступление на сцене — в студенческом спектакле «Джани Скикки» Пуччини — обнародовало его незаурядные вокальные данные и актерское дарование. С 1950 года Берри является солистом Венской государственной оперы, где его первыми крупными партиями были Фигаро в «Свадьбе Фигаро» и Пагано в «Волшебной флейте» Моцарта. Огромный успех принесло ему исполнение роли Мазетто в



«Дон Жуан» на Зальцбургском фестивале 1953 года. Этот спектакль, в котором участвовали Э. Шварцкопф, Ч. Сипи, Э. Гроиммер, Э. Бергер, руководил В. Фуртвенглер. На Зальцбургских фестивалях последующих лет Берри пел во многих классических и современных операх, включая «Палестину» Х. Пачинера, «Пенелопу» и «Школу женщин» Р. Либманна, «Ирландскую легенду» В. Эгга. С 1961 года артист регулярно выступает в западноберлинском театре «Дойче опер», а с сезона 1966/67 года — в нью-йоркской «Метрополитен опере», где среди его ролей критика особенно выделяет Вотана в «Валькирии» Вагнера и Барака в «Женщина без тени» Р. Штрауса. Берри поет также обширный репертуар на сцене Венской оперы: наряду с его коронными ролями в операх Моцарта, эти партии Окса в «Кавалере роз», Эскалло в «Кармен» Бизе, Вощека в одноименной опере Берга. Среди последних работ артиста — вердиевский Фальстаф (февраль 1983 года, дирижер Л. Маазель).

Вальтер Берри ведет широкую концертную деятельность, участвуя в исполнении пассивных Баха, ораторий Гайдна, вокально-симфонических циклов Малера. Как камерный певец он гастролировал в Лондоне и Париже, Праге и Мюнхене, Нью-Йорке и Чикаго. Сольный концерт Берри в Москве представлял нашим любителям музыки мастера, продолжая лучшие традиции немецкой вокальной школы. Артист в совершенстве владеет искусством художественного перевоплощения, тонко осящая лирику и драму, юмор и острую характерность. Он рисует образ, эмоциональное состояние, используя множество нюансов, богатую гамму выразительных оттенков своего голоса. Проникновенно прозвучали у него полные строгой сосредоточенности «Три сонета Микеланджело» Гуго Вольфа. Мастерски спел Берри обработки немецких народных песен Брамса. Глубина и боль отвергнутого чувства в брамсовской же песне «Тебя забыть навек», мужественность, злость «Двойника» Шуберта были переданы артистом с впечатляющей силой и большой убедительностью.



СТЕРОЕ C10 23437 005

Своего рода кульминацией концерта стало исполнение трех песен Равеля «Дон Кихот — Дульсинье», замечательное постижением характера, настроения музыки. В транзитиве Берри восхитил изысканно, пылкостью чувства, тонкостью, артистизмом.

Мягкий, сочный, очень теплый и благородный по тембру голос певца звучит легко, свободно, на протяжении всего диалога. Вокальные мастерство, при котором для артиста не существует технических трудностей, создает предпосылки для вдохновенного творчества на концертной сцене, свидетельством которого и стали слушатели в Большом зале Московской консерватории.

Успех вечера разделил с австрийским певцом советский пианист Борис Абрамович, проявивший в большой и сложной программе блестящие качества музыканта-инсанта.

В. ТИМОХИН

Walter Berry was born in Vienna on April 8, 1929. When he was six, the boy began to study the piano, later singing in a choir and appearing as a soloist. Berry's voice attracted the attention of Hermann Gallus, a Vienna Opera soloist, who recommended the young singer to the Vienna Academy of Music. His first appearance (in a student performance of "Gianni Schicchi") revealed his unique vocal gift and acting abilities. Since 1950 Berry is a soloist of the Vienna State Opera, where his first distinguished parts were Figaro in "Le nozze di Figaro" and Papageno in "Die Zauberflöte" by Mozart. He was a tremendous success as Masetto in "Don Giovanni" at the Salzburg Festival in 1953. This production where such singers as E. Schwarzkopf, C. Siepi, F. Grummer, F. Berger participated, was directed by W. Furtwängler. At Salzburg Festivals of later years Berry sang in numerous classical and contemporary operas, including "Palastrina" by H. Pfitzner, R. Lieberman's "Penelope" and "School for Wives", W. Egk's "Irish Legend". Since 1961 the artist has been regularly appearing at the West Berlin Theatre "Deutsche Oper", and since 1966/67 season at the "Metropolitan Opera" of New York, where the critics especially praise his performing the parts of Wotan in Wagner's "Die Walküre" and Barak in R. Strauss' "Woman without Shadow". Berry's vast repertoire at the Vienna Opera includes not only his famous interpretation in Mozart's operas but also the parts of Ochs in "Der Rosenkavalier", Escamillo in Bizet's "Carmen", Wozzeck in Berg's opera of the same name. Among the artist's latest work there is Verdi's Falstaff (February 1983, conductor L. Maazel).

Walter Berry is developing wide concert activity, taking part in the performance of Bach's Passions, Handel's Oratorios, Mahler's vocal and symphonic cycles, a chamber singing which he has toured in London and Paris, Prague and Munich, New York and Chicago.

At Berry's recital to Moscow music lovers heard a master upholding the best traditions of German vocal school. The singer is capable of artistic transformation, keenly perceiving lyricism and drama, humour and satire. He depicts characters and moods drawing from a wealth of nuances a rich gamut of his voice's expressive devices.

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SHOSTAKOVICH **SYMPHONY NO.10**

PAAVO BERGLUND
Bournemouth Symphony Orchestra





SHOSTAKOVICH TENTH SYMPHONY

PAAVO BERGLUND conducting the
BOURNEMOUTH SYMPHONY ORCHESTRA

On March 5, 1953, Josef Stalin died of a stroke suffered four days earlier. His unforewarned demise was a stunning surprise to the Russian people who had long regarded Stalin as immortal. Such was the general consternation that the death of Serge Prokofiev on the very same day went almost unnoticed.

In the power struggle which followed Stalin's death, the hated, feared leader of the secret police Lavrenti Beria was arrested and, along with six confederates in an alleged conspiracy, shot. The period that ensued, under the premiership of Georgi Malenkov, was characterized by novelist Ilya Ehrenburg as "The Thaw." It was marked by a more conciliatory foreign policy, curtailment of secret police powers, and a relaxing of the Party's previously rigid control of the arts and sciences.

Dmitri Shostakovich's response to the liberalization was his first new symphony in eight years, the Tenth. Critics saw it as the counterpart in music to Ehrenburg's "The Thaw" in literature. Though Shostakovich demurred, they found in the Tenth's tragic character a summation of the sufferings Shostakovich himself had experienced during the taxing periods of ideological constraint under Stalin.

As a brilliant young graduate of the Conservatory in the mid-1920's to mid-'30's, Shostakovich had known a heady decade as Russia's "boy wonder" composer, whose each new work was praised and applauded as it issued from his pen. This congenial state of affairs came to a rude halt in 1936 when the Soviet government, through the journal *Pravda*, issued a crushing condemnation of his opera *Lady Macbeth of Mzensk*. The editorial in fact signaled the onset of an era of rigid government supervision of Soviet music and musicians. It pilloried Shostakovich, denouncing his use of dissonances and other modern techniques as degenerate Westernisms alien to the Soviet people's ideal of tonal, programmatic, uplifting music.

Colleagues in the arts who were the objects of similar governmental attacks in some instances suffered heart attacks, committed suicide, or were sent off to labor camps. Shostakovich's reaction was to retire discreetly from public life for two years. When he reappeared, it was with his Symphony No. 5, a masterwork in the neo-Romantic style which restored its composer to full favor. During World War 2, his patriotic "Leningrad" Symphony, the No. 7, made him a national hero who seemed almost above reproach.

In 1948, however, Shostakovich was again denounced, this time in the illustrious company of Prokofiev, Khachaturian, Miaskovsky, and others. The attack was part of a broad governmental campaign to bring all the arts (supervision of which had relaxed somewhat during the war) back under stringent ideological control. Musicians, writers, painters, filmmakers were required to make abject speeches of self-castigation, submission and loyalty. Shostakovich apologized for certain "pernicious elements," "negative characteristics" and "incomprehensible musical language" that had crept into his compositions, and expressed profound gratitude for the Party's criticisms and "stern but paternal solicitude for Soviet artists."

His publicly issued works during the next few years were innocuous, among them the oratorio *Song of the Forests* and scores for films in praise of Russia's wartime victories. In private, he also composed his Violin Concerto No. 1 and String Quartet No. 4 — works in more modern idioms which would inevitably have come under fire had he not sequestered them till a safer time. Both were given premieres in the mid-50's, after the policy of liberalization set in.

Shostakovich commenced his Tenth Symphony in the summer of 1953 and completed it in the autumn. Premiered in Leningrad on December 17 and in Moscow December 29, the work became the subject of widespread discussion and intense controversy throughout the Soviet Union. The Composers' Union met for three days in late March and early April of 1954, with members arguing heatedly for and against the Tenth. No fewer than 20 articles discussed it in Russian journals. In the face of all previous Party dictates that Soviet music must emphasize nationalistic zeal, patriotic fervor, and optimism, Shostakovich had dared to compose a symphony that was essentially somber. "The tragedy of a lonely person who sees no end to doubts and suffering," was one commentator's description of it. Over and above its merits as music, the Tenth was seen to constitute Shostakovich's assertion of the artist's right to self-expression unhindered by governmental edicts.

The post-Stalin regime's response was a vindication of the composer's boldness. In the summer of 1954, Shostakovich, along with Khachaturian and Shapornin, was awarded the title "People's Artist of the U.S.S.R." On the occasion of his 50th birthday in 1956, he was given the Lenin Prize.

In America, where the Tenth had its premiere on October 15, 1954, with Dmitri Mitropoulos conducting the New York Philharmonic, the new work was greeted by many listeners as Shostakovich's finest symphony to date. Western critics saw it as a subjective representation in music of the ordeals the composer had undergone in 1936 and 1948. Shostakovich steadfastly rejected all conjectures that his Tenth symphony was in any way autobiographical. "I wanted to portray human emotions and passions," was all that he would say of the matter. Asked whether he could provide listeners with a more specific program for the Tenth, he smiled and replied, "No, let them listen and guess for themselves."

The first movement of the Tenth, which is almost as long as the last three movements combined, has become widely accepted as one of the supreme achievements of modern symphonic writing. Opening with an eloquent introductory passage, it continues in a mood of profound melancholy and has been compared by critics to athrenody. The first theme is stated by strings, the second by clarinet, and the third by low-register flute against a light accompaniment of pizzicato violins and violas. Each theme is repeated and developed before yielding to the next. The second theme then returns, voiced by bassoon and leading to a huge, lengthy and intense climax. The movement concludes with transparently scored restatements of the material of the first part.

The second movement is a scherzo of frenetic energy—almost like a battle scene bursting forth in the basses. The basic thematic statement which follows is interrupted once again by the fury of the orchestra. The third movement introduces a plaintive theme which is suddenly interrupted by a solo horn call announcing a somewhat mystical mood. The opening theme is then more richly and flowingly restated but is cut short again by the orchestral excitement. The movement ends with a comparatively calm mood, reminiscent of the first sounds of morning.

The fourth movement begins with the appearance of a giddy dance-like tune on the flute. A kind of stillness, alternating with orchestral ferocity, now characterizes the music down to the last, grand finale.

Side One

Symphony No. 10 in E minor, Op. 93 (beginning; 29:35)

I. Moderato (25:17)

II. Allegro (4:18)

Side Two

Symphony No. 10 in E minor, Op. 93 (conclusion; 24:47)

III. Allegretto (11:51)

IV. Andante-Allegro (12:56)

PAAVO BERGLUND, born in Helsinki in 1929, began his musical career as a violinist in the Finnish Radio Symphony Orchestra. Six years later he was appointed its Associate Conductor. In 1962 he advanced to Chief Conductor and in a short time established the orchestra's reputation as the finest in Finland. He has since undertaken numerous international tours and made guest appearances throughout Europe, the Soviet Union, the Far East and Australia. In 1965 Berglund made his British conducting debut leading the Bournemouth Symphony Orchestra in a highly acclaimed Sibelius Centenary concert at the Royal Festival Hall, London. His recordings with the Bournemouth in the 1970's have earned resounding praise in both England and America.

PAAVO BERGLUND CONDUCTS
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SIBELIUS: Kullervo Symphony, Op. 7; Incidental Music to Strindberg's "Swan White"; Scene with Cranes from "Kuolema," Op. 44. With Rauli Kestio (mezzo-soprano), Usko Viitanen (baritone), the Helsinki University Male Voice Choir (Ensti Pohjola, choir master). (Two lps). SB-3778

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JOE JACKSON

L W'S SCHEDULED BROADCAST WEEK OF NOVEMBER 6, 1983

Total Duration: 55'45"

SIDE 1 OF 2 BEGINS:

PHIL HARVEY: " Hello from Hollywood..... "

<u>MUSIC:</u>	' LOOK SHARP '	3'57"
	(Joe Jackson/Albion Music)	
	' CANCER '	6'45"
	(Joe Jackson/Albion Music)	
	' REAL MAN '	4'03"
	(Joe Jackson/Albion Music)	

Out Cue for Break Point #1

APPLAUSE: FADED FOR 9 SECONDS

```
----- BREAK POINT #1 AT 17'20" -----:60 COORS-----
:30 U.S. ARMY RESERVE
:30 DENTYNE
```

In Cue after Break Point #1

APPLAUSE: FADED IN FOR 11 SECONDS

<u>MUSIC:</u>	' FRIDAY '	5'55"
	(Joe Jackson/Albion Music)	
	' BREAKING US IN TWO '	5'00"
	(Joe Jackson/Albion Music)	

SIDE 1 OF 2 ENDS: Out Cue for Break Point #2:

APPLAUSE: FADED FOR 7 SECONDS TO END

Continued

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SIDE 2 OF 2 BEGINS:

----- BREAK POINT #2 AT 0'00"-----:60 COORS-----
:60 JENSEN

In Cue after Break Point #2

APPLAUSE: FADED IN FOR 20 SECONDS

<u>MUSIC:</u>	<u>' CHINATOWN '</u>		4'45"
	(Joe Jackson/Albion Music)		
	<u>' TARGET '</u>	2'00")	
	(Joe Jackson/Albion Music)	)	
	<u>' T.V. AGE '</u>	4'15")	6'15"
	(Joe Jackson/Albion Music)		

Out Cue for Break Point #3

APPLAUSE: FADED IN FOR 9 SECONDS

----- BREAK POINT #3 AT 14'19" -----:60 COORS-----
:30 DENTYNE
:30 U.S. ARMY RESERVE

In Cue after Break Point #3

APPLAUSE: FADED IN FOR 10 SECONDS

<u>MUSIC:</u>	<u>' IT'S DIFFERENT FOR GIRLS '</u>	4'08"
	(Joe Jackson/Albion Music)	
	<u>' STEPPIN' OUT '</u>	4'20"
	(Joe Jackson/Albion Music)	

SIDE 2 OF 2 ENDS:

PHIL HARVEY: ".....until next time, Rock On! "

Side Duration: 25'45"

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BBC ROCK HOUR - ARTIST LINE UP - 1983

BBC ROCK HOUR #432	8/07/83	RED ROCKERS
BBC ROCK HOUR #433	8/14/83	DAVE EDMUNDS
BBC ROCK HOUR #434	8/21/83	EURYTHMICS
BBC ROCK HOUR #435	8/28/83	MARSHALL CRENSHAW ✓
BBC ROCK HOUR #436	9/04/83	NATIONAL GUITAR MONTH SPECIAL
BBC ROCK HOUR #437	9/11/83	ELECTRIC LIGHT ORCHESTRA*
BBC ROCK HOUR #438	9/18/83	BIG COUNTRY ✓
BBC ROCK HOUR #439	9/25/83	ROBERT PALMER
BBC ROCK HOUR #440	10/02/83	MOODY BLUES SPECIAL
BBC ROCK HOUR #441	10/09/83	DFX2
BBC ROCK HOUR #442	10/16/83	MEN WITHOUT HATS/FLOCK OF SEAGULLS
BBC ROCK HOUR #443	10/23/83	HEART SPECIAL
BBC ROCK HOUR #444	10/30/83	
BBC ROCK HOUR #445	11/06/83	
BBC ROCK HOUR #446	11/13/83	
BBC ROCK HOUR #447	11/20/83	
BBC ROCK HOUR #448	11/27/83	
BBC ROCK HOUR #449	12/04/83	
BBC ROCK HOUR #450	12/11/83	
BBC ROCK HOUR #451	12/18/83	
BBC ROCK HOUR #452	12/25/83	

* BEST OF THE BBC ROCK HOUR

SPECIALS: 40% ARTIST INTERVIEW/60% ALBUM CUTS

BBC ROCK HOUR - ARTIST LINE UP - 1983

BBC ROCK HOUR #401	1/02/83	PSYCHEDELIC FURS/ENGLISH BEAT✓
BBC ROCK HOUR #402	1/09/83	KINKS*
BBC ROCK HOUR #403	1/16/83	DONALD FAGEN SPECIAL
BBC ROCK HOUR #404	1/23/83	DURAN DURAN
BBC ROCK HOUR #405	1/30/83	PAT TRAVERS
BBC ROCK HOUR #406	2/06/83	RIC OCASEK SPECIAL
BBC ROCK HOUR #407	2/13/83	SCANDAL
BBC ROCK HOUR #408	2/20/83	PAT BENATAR SPECIAL
BBC ROCK HOUR #409	2/27/83	FRANK MARINO
BBC ROCK HOUR #410	3/06/83	U 2
BBC ROCK HOUR #411	3/13/83	DEXYS MIDNIGHT RUNNERS/CULTURE CLUB
BBC ROCK HOUR #412	3/20/83	NICK LOWE*
BBC ROCK HOUR #413	3/27/83	ULTRAVOX/THOMAS DOLBY SPECIAL
BBC ROCK HOUR #414	4/03/83	JON BUTCHER AXIS
BBC ROCK HOUR #415	4/10/83	THE B'ZZ
BBC ROCK HOUR #416	4/17/83	THE TUBES*
BBC ROCK HOUR #417	4/24/83	THIN LIZZY
BBC ROCK HOUR #418	5/01/83	FLOCK OF SEAGULLS
BBC ROCK HOUR #419	5/08/83	ROBERT HAZARD/PAUL BARRERE
BBC ROCK HOUR #420	5/15/83	GREG KIHN
BBC ROCK HOUR #421	5/22/83	BRYAN ADAMS/TRIUMPH SPECIAL
BBC ROCK HOUR #422	5/29/83	MADNESS
BBC ROCK HOUR #423	6/05/83	SPARKS
BBC ROCK HOUR #424	6/12/83	THE POLICE
BBC ROCK HOUR #425	6/19/83	TEARS FOR FEARS
BBC ROCK HOUR #426	6/26/83	THE FIXX
BBC ROCK HOUR #427	7/03/83	AMERICAN ROCK SPECIAL
BBC ROCK HOUR #428	7/10/83	MEN AT WORK SPECIAL
BBC ROCK HOUR #429	7/17/83	SPANDAU BALLET
BBC ROCK HOUR #430	7/24/83	HEAVY METAL SPECIAL
BBC ROCK HOUR #431	7/31/83	KAJAGOOG00

* BEST OF THE BBC ROCK HOUR

SPECIALS: 40% ARTIST INTERVIEW/60% ALBUM CUTS

THE BBC SPECIALS

THE BBC SPECIALS ARE A SERIES OF ROCK DOCUMENTARIES PRODUCED BY THE BRITISH BROADCASTING CORPORATION IN LONDON. EACH DOCUMENTARY CENTERS IN ON THE CAREER OR THE LATEST ALBUM RELEASE OF A PARTICULAR ARTIST OR GROUP. IN THE EVENT THAT WE ARE DEALING WITH THE ENTIRE CAREER OF A GROUP, THE PROGRAM IS GENERALLY A MINIMUM OF 4 HOURS LONG AND THE SHOW WILL TRACE THE MUSICAL HIGHLIGHTS OF THEIR HISTORY IN A CHRONOLOGICAL FASHION. WHEN THE BBC SPECIAL FOCUSES IN ON A NEW ALBUM RELEASE, THE PROGRAM LENGTH IS ONE HOUR.

ALTHOUGH THE BBC SPECIALS VARY IN LENGTH, THE PROGRAM IS ALWAYS BROKEN DOWN INTO ONE HOUR SEGMENTS SO THAT THE RADIO STATIONS HAVE MAXIMUM FLEXIBILITY IN DETERMINING A BROADCAST SCHEDULE. EACH HOUR OF THE SHOW IS CONSTRUCTED WITH A SIMILAR FORMAT WHICH CONSISTS OF 40% INTERVIEW WITH THE ARTISTS AND 60% ALBUM CUTS. THE BBC SPECIALS HAVE BEEN RELEASED PERIODICALLY DURING THE PAST FIVE YEARS, BUT BECAUSE OF POPULARITY WITH OUR AFFILIATES, LONDON WAVELENGTH ATTEMPTS TO SCHEDULE AT LEAST ONE PER MONTH.

WHILE THE BBC ROCK HOUR NETWORK IS COMPRISED OF 150 STATIONS WHO REGULARLY AIR OUR WEEKLY SHOW, OUR MONTHLY BBC SPECIAL IS BROADCAST BY AN AVERAGE OF 250 RADIO STATIONS. AS YOU WILL NOTE FROM THE ATTACHED LIST OF FEATURED ARTISTS, THE BBC SPECIALS LINE UP IS A LIST OF WHO'S WHO IN THE MUSIC INDUSTRY THAT ANY RADIO STATION OR NATIONAL ADVERTISER WOULD BE HAPPY TO BE ASSOCIATED WITH. NOT ONLY DO WE SATISFY OUR AOR AFFILIATE STATIONS, BUT THE BBC SPECIALS CAN BE BROADCAST BY SEVERAL DIFFERENT FORMATS AS TOP 40, CONTEMPORARY, OLDIES, OR EVEN A FLEXIBLE MOR FORMAT. A SAMPLE STATION LINE UP FOR AN AVERAGE BBC SPECIAL FOLLOWS THE ARTIST LINE UP PAGE.

LONDON WAVELENGTH SPECIALS - FEATURED ARTISTS

1981:	JAN - JUNE	THE MOODY BLUES	4 HOURS
	APRIL - MAY	JOHN LENNON TRIBUTE	5 HOURS
	SEPTEMBER	JOURNEY	3 HOURS
	NOVEMBER	JIMI HENDRIX	1 HOUR
1982:	MAY	ERIC CLAPTON	2 HOURS
	MAY - JUNE	THE BEATLES AT THE BEEB	3 HOURS
	AUGUST	ASIA	1 HOUR
	SEPTEMBER	JIM MORRISON & THE DOORS	3 HOURS
	OCT - NOV	THE WHO SPECIAL	3 HOURS
	DECEMBER	LED ZEPPELIN CONCERT	2 HOURS
1983:	FEBRUARY	ERIC CLAPTON	3 HOURS
	MAY 27-30	THE BEATLES AT THE BEEB	3 HOURS
	DECEMBER	THE ROLLING STONES AT THE BEEB	3 HOURS

london wavelength, ltd. • 154 e. 46th street, new york, ny 10017

BBC ROCK HOUR - LICENSE AGREEMENT

AGREEMENT made as of _____, 19____, between LONDON WAVELENGTH, INC.
(hereinafter called "Corporation") whose address is 154 East 46th Street, NYC, NY 10017,
and _____ (hereinafter called "Licensee") whose address is
_____. Licensee is the duly licensed
operator of Radio Station _____ in _____ (hereinafter
called "Station").

Subject to Licensee's compliance with all the terms and conditions herein set forth,
Corporation hereby grants to Licensee a limited license to broadcast on the Station the
program series entitled "BBC ROCK HOUR". The programs are produced in part by the
British Broadcasting Corporation in London, and in part by independent producers in
the United States.

The Licensee agrees to broadcast the "BBC ROCK HOUR" each week on the Station, and
this agreement will begin on _____ and end on _____.
The Licensee understands that the "BBC ROCK HOUR" is syndicated by Corporation on a
barter agreement, and agrees to broadcast the national advertiser commercials that are
edited right into the program. Corporation agrees that the maximum amount of national
advertising that can be placed within each program is 6 (six) minutes of commercials,
in addition to an opening and closing billboard for these same national sponsors.
Corporation grants the Licensee the right to insert a maximum of 12 (twelve) minutes of
local advertising into the "BBC ROCK HOUR".

The total license fee is nil. Corporation agrees to pay the shipping charges to
the station, and Licensee agrees to return the programs to the Corporation at the expense

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BBC ROCK HOUR - LICENSE AGREEMENT (Page 2)

of the Licensee. Licensee understands that each "BBC ROCK HOUR" program may be broadcast one time only, unless they obtain permission from the Corporation for a repeat broadcast. The Station agrees to return a monthly affidavit to the Corporation which specifies that the "BBC ROCK HOUR" program and the national commercials were run as scheduled.

Corporation and Licensee agree that this agreement may be terminated by either party, provided that the party send a written notice of cancellation to the other party 60 (sixty) days prior to the termination date.

IN WITNESS WHEREOF, the parties have executed this Agreement on the date above written.

"Licensee"

LONDON WAVELENGTH, INC.

By _____ Title _____

By _____

PROPOSED BROADCAST SCHEDULE

DAY OF THE WEEK: _____

HOOR OF THE DAY: _____



MODERN MUSIC

1330 Beacon Street
Brookline, Ma. 02146
(617) 734-1200

PROGRAM #33: "THE MAGIC OF BARDENS"

AIR DATE: 10/29 - 11/4/78

PROGRAM TIME	ELEMENT	ELEMENT TIME	SET TIME
00:00	<u>Theme/Intro</u> : "Hello, I'm Mark...	01:02	
	FM - PHASORS ON STUN	03:48	
	<u>Talk #1</u> : "What you're hearing...	-	
	GODLEY/CREME - GROUP LIFE	03:58	
	<u>Talkout #1</u> : "Group Life, new...		
	...after this.	00:15	<u>09:03</u>
09:03	NATIONAL COMMERCIAL - U.A. RECORDS/THE		
	DIRT BAND	01:00	
	LOCAL COMMERCIAL	01:00	<u>02:00</u>
11:03	GODLEY/CREME - PUNCHBAG	04:30	
	THE NEWS WITH ANNA	03:00	
	<u>Talk #2</u> : "Thanks Anna...	-	
	FM - JOURNEY	04:40	
	" - BLACK NOISE	04:45	
	<u>Talk ID</u> : "I'm Mark Parenteau...		
	...after this."	00:15	<u>17:10</u>
28:13	LOCAL COMMERCIAL	01:00	<u>01:00</u>
end side 'A'			
beg. side 'B'			
29:13	<u>Talk #3</u> : "Peter Bardens is...	00:20	
	CAMEL - ENCOUNTER	03:00	
	<u>Talk #4</u> : "Between 1975 - 1978...	00:20	
	CAMEL - SONG WITHIN A SONG	07:02	
	<u>Talkout #2</u> : "Camel, recorded...	-	<u>10:37</u>
39:50	LOCAL COMMERCIAL	01:00	<u>01:00</u>

(over)

40:50	<u>Talk #5:</u> "In 1977, Camel...	00:15	
	CAMEL - METROGNOME	04:14	
	" - SUMMER LIGHTNING	05:54	
	<u>Talk #6:</u> "The difficulty with...	00:35	
	VAN MORRISON - WAVELENGTH	04:44	
	<u>Talkout #3:</u> "Modern Music - back...		
	...after this."	-	<u>15:42</u>
56:32	LOCAL COMMERCIAL	01:00	<u>01:00</u>
57:32	<u>Closing:</u> "That wraps it...		
	...you next week."	01:32	<u>01:32</u>
59:04			

TRAVELS WITH JESUS



Fortress Press
Vacation Church School Series

Travels with Jesus Record (VCS Exam Kit) 7953



All the Roads



Kevin & Clare



SIDE ONE:

ALL THE ROADS

Guitar – Kevin Sarkissian
Piano – B. J. Sarkissian
Bass – Tim Powell
Vocals – Kevin and Clare

THAT LOVE OF MINE

Guitar – Kevin Sarkissian
Vocals – Kevin and Clare

BLESS ME FATHER

Guitar – Kevin Sarkissian
Bass – Tim Powell
Tambourine – Clare Sarkissian
Vocals – Kevin and Clare

I'VE BEEN A SINNER

Guitar – Kevin Sarkissian
Piano – B. J. Sarkissian
Vocals – Kevin and Clare

KISS FOR A FRIEND

Rhythm Guitar – Kevin Sarkissian
Lead Guitar – Tom Ebright
Bass – Tim Powell
Vocals – Kevin and Clare

FEEL LIKE I BELONG

6 and 12 string Guitars – Kevin Sarkissian
Vocals – Kevin and Clare

SIDE TWO:

SILENT NIGHT/REFLECTIONS

6 and 12 string Guitars – Kevin Sarkissian
Vocals – Kevin and Clare

BELOVED SON

Rhythm Guitar – Kevin Sarkissian
Lead Guitar – Tom Ebright
Bass – Tim Powell
Vocals – Kevin and Clare

TUESDAY OR ANY OTHER FEELING BLUE DAY

Guitar and Harmonica – Kevin Sarkissian
Vocals – Kevin and Clare

FOR THE ONES I LOVE

Guitar – Kevin Sarkissian
Vocals – Clare Sarkissian

CRUCIFIXION

Guitar – Kevin Sarkissian
Vocals – Kevin and Clare

JESUS FOR A TOKEN DIME

Guitar – Kevin Sarkissian
Vocals – Kevin and Clare

PRICELESS IN HIS EYES

Lead Guitar – Kevin Sarkissian
6 string backup Guitar – B. J. Sarkissian
12 string backup Guitar – Kevin Sarkissian
Lead Vocals – Kevin and Clare
Backup Vocals – Kevin and Clare and Jim Sarkissian

To us, *All the Roads* is more than a record album. It's the realization of a dream. It's a chance to share our gifts, our songs, ourselves with you.

We wish to thank all those who have helped us realize this dream, especially Chris and Angie.

We dedicate this album to the love of Jesus which we have discovered in the hearts of those we've met and those we've yet to meet on all the roads.

Kevin & Clare



Recorded at Quaudio Company, Wilmington, DE
Recording and Mixing Engineer: Dana Smith
Photography: Ed Aigner

© 1975 Kevin & Clare Sarkissian
© 1975 Kevin & Clare Sarkissian

5105N11

Flight to Freedom



Jim Rodrigues

Moonshine

Aijia

Dancing under star-filled skies,
Lowly as the moon it's eyes
Is Aijia, Aijia, Aijia...

Dreaming of her prince divine
Very young with smile so fine
Is Aijia, Aijia, Aijia...

She's strong enough to care
She's wise enough to love
She's young enough to dream
She's...

Sailing under southern wind
Golden sun upon her skin
She's Aijia, Aijia, Aijia...

Ocean sailing beneath her bow
Time and space won't fool her now
She's Aijia, Aijia, Aijia...

Sunday Morning Dream Song

Life is just a dream with another dream to come
Man is no more than his brother, tallely on the run
Ladin doe doe ladin ladin doe doe

All down here a shuin'
All down here a shuin'

Now I'm a lanky Redwood with philosophy as my major
From five foot ten to four hundred feet
The result of just one, just one wager, just one wager

It's quiet now and birds are singing in my perches green
Brother river's making music for all within the scene
Frog is croaking for a rock

A butterfly's flitting for a bee
My green is fallin' for the soil
The soil is growin', it's growin' me
Ladin doe doe ladin ladin doe doe

All down here a shuin', all down here a shuin'
At down here a shuin', and it's mighty fine to see
That all the world is beautiful

And all the world, well
All the world is beautiful
All the world is me, it's me, it's you, it's me
it's me, it's you, it's me
ladain doe ladin ladin ladin ladin...

Touching You

Eyes big and green
Lies I've seen in a dream
Skin tanned and smooth
How I love touching you

Smile that lights my way
Moves lead directly to play
Thoughts help me write my lines
Wish you weren't leaving so soon

Days of lakeside you
Nights are cold, you're warm and I love the view
Your hand holding mine
Makes me feel strong and so fine

Now you're away
No longer do we have a chance to play
Time flew right by
Didn't leave us a chance to sigh

Icy Star

I saw her on a Summer night
The finest of them all
I asked my friend if she was real
He told me "Yes" that was all
He told me "Yes" that was all

Autumn leaves began to float
watched her from afar
She never even looked my way
She shined like an icy star
She shined like an icy star

Winter chill was settling in
I wrote for her a letter
She smiled and took it from my hand
And disappeared forever
And disappeared forever

Years have passed since she's been gone
But beauty never dies
My view of her was really me
Reflected in her eyes
Reflected in her eyes

The Nature of Things

Three lifetimes and twelve loves ago
I loved you, your spirit I know
Sweeter than a rose high rose
I loved you and then let you go

Just seems like the nature of things
Nothing lasts forever, especially you and me

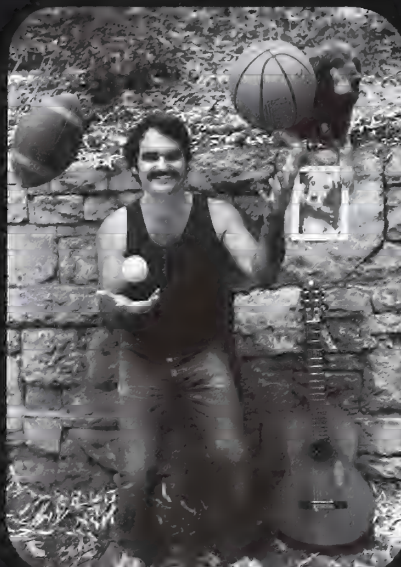
Two lifetimes and eight loves ago
I loved you in old Mexico
Eyes golden, your hair golden too
I loved you but you weren't true
I loved you and then let you go

Last lifetime just four loves ago
I loved you in Guanternamo
Eyes blue as the open sea
We knew it just wasn't to be
I loved you and then let you go

I sit here and look in your eyes
I'm dreamin' and I realize
Just seems like the nature of things
Everything lasts forever especially you and me



Flight to Freedom



If you want to put on the headphones, lay back and float in space, Moonshine is for you. If you're looking for some rhythm and speed try the Sunshine.

On the sunbaked Flight to Freedom are the lightning bolts of drummer George Edwards and some blazing bass from Tommy Stewart.

Weaving their way throughout the album are the fascinating flutes of Stacey Parrish and Robert Hernandez.

Crucial to the creation of Flight to Freedom is Theta Sound engineer Randy Tobin. His mastery over the mixing board as well as a dozen different instruments contribute to the album's unique nature.

A tip of the hat goes to Anne "Just A Child" Dutton for her fine sense of timing in taking the above photograph of Red and L. Kudos also go to Tecca for her totally southern sweetness in "Gridiron Lament."

Finally, a special thank you to my parents, Joseph and Clara Rodriguez, without whom the creation of Flight to Freedom would have been infinitely more difficult.

Love,

Jim and Red

Produced by Jim Rodriguez and Randy Tobin
Front cover photo by Jim Rodriguez
Back cover photo by Anne Dutton
Recorded at Theta Sound Studio
Hollywood, California

Jacket Made in Canada

Sunshine

Magic Hat

Who'll be the witch's daughter?
Where shiny top is there?
Who'll be the corner topper?
And who'll wear the magic hat?
That magic hat

When you defend the things you do
You're denying from a witch's brew
As Paton said as cold as ice
"I hate to have to take the same ground twice"

That magic hat, that magic hat
Well, who will wear that magic hat?
That magic hat, that magic hat, that magic hat!
Well, who will wear that magic hat?

He blew himself up for money
And he said to explain this quick
"I'm too dang nervous for sleep"
And I'm too damn lazy for work

What you think won't get you far
Cause what you know is what you are
From your hat you've pulled some rabbits
Cause what is magic but strong habits?

We loved the man so much
That we turned him into a God
Then we blamed him for the mess we made
And we nailed him to a rod

Freeway City

Freeway city L.A. air is thick enough to eat
Freeway city L.A. can't beat the heat
No you can't beat the heat

L.A. speed town L.A.
Traffic nose to tail
L.A. speed town L.A.
What happens if you fail?
There'll be nothing left of your trail

L.A. dream town L.A.
What brings you here?
L.A. dream town L.A.
What do you hear?
Is a dream enough reason to be here?

L.A. break town L.A.
It's not how far in or from
L.A. big break town L.A.
It's where your exit comes, yes it is
Where your exit comes

Just a Child

They say she's just a child
I see she's gold and wild
They say she's just a teen
I see her eyes of green
They say she's just a girl
I see a shining pearl
They say she's much too young
I say we're having fun

The sun is high and shining golden in your hair
And you roll down the hair
Then you laugh and you smile at me

The sun is low and shining slightly through the trees
And you know where you're going
And you know why you're going there and I see

The sun glows red it's sinking slowly toward the sea
And your time was your gift
And that gift is enough for me

Sand in my Shoes

Blue skies, cut-offs, sand in my shoes
Hidin' down seaside with nothin' to lose

I got sand in my shoes, I got nothin' to lose
I got sand in, sand in, sand in, sand in
I got sand in, sand in, sand in my shoes
I got nothin' to lose

I watch, you look, brown eyes meet blue
Me being me and you being you

Blue bird fly high, well I saw you too
Blue bird fly high, you've got nothing to lose

Sun's down, moon's up, I hold your hand
You take your blanket and spread it 'cross the sand

Gridiron Lament

(Green, twenty-two, sat... Hat Hat Hat)

I got knocked down twice on the same kickoff return
I got knocked down twice on the same kickoff return
I got knocked down twice got to pay the price
My momma once told me "Lily won't always be a rose"
I got knocked down twice on the same kickoff return

I got hit from four sides running into the wrong hole
I got hit from four sides running into the wrong hole
I was wearin' balls but I could still see
And three of the jerseys looked just like me
I got hit from four sides running into the wrong hole

Well, the coach came and told me I'd be startin' on the bench
Yeah, the coach came and told me I'd be startin' on the bench
My green-eyed honey knew I hadn't played
She had the nerve to tell me "only starters get laid"
The coach came and told me I'd be startin' on the bench

I got my leg stomped on by a three-hundred pound DT
I got my leg stomped on by a three-hundred pound DT
His death snarl in it was him or me
I jumped as high as I could and hit him in his knee
I got my leg stomped on by a three-hundred pound DT

ALL SONGS AND VOCALS
by JIM RODRIGUES

DISCOS
VICTORIA

515390
STEREO

LO MEJOR DEL

A Ñ O

VOL. 9



lo mejor del año

VOL. 9

El africano

Vanidosa

Enamorado de Cali

La Traicionera

Esta noche es mia

Cuando un padre perdona

El Comejen

DISCO PROD. FOLIO
AREN



Mosaico Niña Luz

Cheche Cole

La vaca vieja

Murga panameña

La tabaquera

Tun tuneco

La barola

Compadrito

Vuelve a tu camino

La revancha

De papayita

A Celia Cruz

La medallita

DISCO PROD. FOLIO
AREN

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APARTADO AEREO 3308 - MEDELLIN COLOMBIA



Los Romanceros

Para Soñar Contigo



M O N O F O N I C O

PARA SOÑAR CONTIGO

LOS ROMANCEROS

La presencia de LOS ROMANCEROS está llena de felices reminiscencias. Sus voces se escucharon muchas veces bajo las ventanas amadas, en serenatas que ningún corazón enamorado ha podido olvidar.

Novias de ayer despertaron en la madrugada con el rasgueo de estas guitarras y volvieron a cerrar los ojos repitiendo quedamente las frases de estos inolvidables boleros que formaban el repertorio de LOS ROMANCEROS en una época no muy lejana. ZEIDA grabó en su oportunidad esas canciones de éxito no igualado. Y su publicación constituyó entonces un agradable regalo para todos. Transcurridos varios años, el público reclama con el mismo entusiasmo de antaño esas grabaciones, y ZEIDA lo complace, al recoger y publicar ahora en un L.P. de 12", con la moderna técnica que caracteriza las producciones de CODISCOS, el pequeño mundo de recuerdos y emociones que se esconde tras el grupo de canciones que LOS ROMANCEROS desgarraron noche a noche al pie de las rejas.

Este álbum es, realmente, un dulce mensaje de amor, perdurable y emocionante para quienes todavía tienen tiempo de recordar y saben soñar con la persona amada.

NOTAS DE EFRAIN ARCE ARAGON



The «Serenata» is an ancient and typical institution in several Latin American countries. And «Los Romanceros» have sung the most beautiful love song by the windows of thousands of romantic girls.

Some time ago, ZEIDA recorded this Album which contains the most usual program for a serenata. These ballads are plenty of good and sweet memories for every woman who has been awaked by the romantic notes of guitars of «Los Romanceros».



SOÑAR
SUFRIR
INTIMIDAD
EXTRAÑO EN EL PARAISO
NUESTRO JURAMENTO
CONSENTIDA

NOCTURNAL
TODO ME GUSTA DE TI
SINCERIDAD
TU ALMA
QUIEREME MUCHO
MIEDO DE HABLAR

La grabación de este disco fué realizada en los nuevos Estudios de CODISCOS en la ciudad de Medellín. La sala de grabación tiene una capacidad de 1.089 m³ y una viveza acústica de 1.2 segundos. Se utilizaron micrófonos NEUMANN U47 y 67, grabadoras AMPEX y una consola ALTEC de tres canales con control de eco independiente para cada micrófono; el tercer canal en la consola de control, permite, en el disco estereofónico, percibir la voz del cantante o un instrumento o un grupo de instrumentos, como si estuvieran localizados en la parte central, entre ambos parlantes, haciendo posible en esta forma, escuchar tres canales de sonido, en cualquier equipo estereofónico corriente; es este el mas reciente avance en el perfeccionamiento de la grabación estereofónica.

El efecto de eco se obtuvo a través de dos cámaras de eco natural, con una capacidad de 175 m³ cada una y con una longitud máxima de eco, de 9 segundos.

Para la grabación (corte) del «master» monofónico, se uso una cabeza WESTREX 2B y un torno SCULLY; para el master estereofónico se empleó una cabeza WESTREX STEREO-DISK. El equipo anteriormente descrito, ha permitido poner en este disco una respuesta uniforme de frecuencias, entre los 30 y los 15.000 ciclos, lo cual es considerado como el mas alto grado de fidelidad que es posible obtener en un disco actualmente.

COMPAÑIA COLOMBIANA DE DISCOS LTDA. "CODISCOS"
MEDELLIN - COLOMBIA

Emilio José

Victoria



AMALA
MI PRIMER AMOR
SOLEDAD
DONDE ESTARA

SIN DARLO A LUZ
UN DIA... EN AMOR
I VA TE CON TU HERA
CANTA UNA CANTORA

Producción: SONY MUSIC
Batería y Percusión: TALLA Y TALLA

Guitarra: RAFAEL MARTINEZ

Grabación: RAFAEL MARTINEZ

Suplementos: JOSÉ ANTONIO MARTINEZ

Planificación: SONY

Grabación: RAFAEL MARTINEZ - RAFAEL MARTINEZ

Dirección de Orquesta: RAFAEL MARTINEZ

"I VA TE" cantada a dúo con AMALA

Grabado y Mezclado por SONY

Fotografías: SONY

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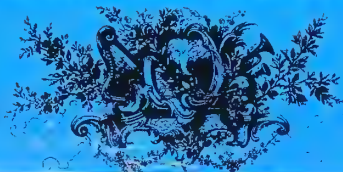
UNA PRODUCCIÓN SONY

Dirigida y Realizada por RAFAEL MARTINEZ

Producción: SONY MUSIC



THE RASCHER SAXOPHONE ENSEMBLE



SIDE ONE

KAREL HUSA: OUVERTURE—CHANSON MELANCOLIQUE [arr. L. Patrick]

Two small piano pieces by a composer who has enriched our solo literature significantly.

J.S. BACH: CHORAL "WIE SCHÖN LEUCHTET DER MORGENSTERN" [arr. L. Patrick]

One of the many chorales for organ, existing in various settings.

CARL M. BELLMAN: MÅRK HUR VAR SKUGGA [arr. L. Patrick]

A somber song by a Swedish 18th century bard.

KAREL ODSTRČIL: CONTINUO FROM "TRANSIT" CONCERTO PER OTTO SAXOFONI (1971)

Since the other parts of this work call for much percussion, we can give you only the first movement.

EDWARD GRIEG: THE LAST SPRING [arr. J. Worley]

A lovely romantic piece, as expressive in this rendition, as it is in the original scoring for strings.

J.S. BACH: FINALE FROM BRANDENBURG CONCERTO NR. 3 [arr. R. Laycock]

Baroque composers were rather liberal in transcribing their own music as well as that by other composers for various instruments, just as the situation suggested. We need therefore not blush for having followed their example.

SIDE TWO

J.S. BACH: FUGA NR. 22 FROM "DAS WOHLTEMERIERE CLAVIER" [arr. J. Koulman]

The well tempered string orchestra was one of the most popular musical groups in the 18th century. Small wonder that the "Clavier" followed suit. Now it is the saxophone's turn.

JOHN C. WORLEY: SCHERZO FROM THE "ONEONTA QUARTET" (1970)

A nimble and delightfully unproblematical work by a composer who is intimately familiar with the saxophone.

CARL ANTON WIRTH: "PORTALS": A PRELUDE FOR SAXOPHONES (1971)

Many and beautiful are the works for saxophone by this American composer. Portals is scored for SAATTBB. On the title page is written the following poem by Walt Whitman:

*What are those of the Known
But to ascend and enter the Unknown?
But are those of Life
But for Death?*

ANTONIO VIVALDI: CONCERTO "ALLA RUSTICA" [arr. L. Patrick]

Presto
Adagio
Allegro

Another work for string orchestra, here scored for SSATBB to catch the merry mood of the piece.

OLE BULL: "SETERJENTENS SONDAG" [arr. L. Patrick]

It is Sunday on the pasture high up in the mountains; peace in nature and man. Ole Bull, the famous 19th century Norwegian violinist gave us this lovely tune, and his compatriot Johan Svendsen harmonized it.

EDVARD GRIEG: SAILORS SONG [arr. L. Patrick]

Originally for piano in the collection "Lyric Pieces", also this scoring shows the deft skill of Lee Patrick, who transcribed it for SAATBB.

THE RASCHER SAXOPHONE ENSEMBLE

Assisting Artists

ANTHONY ALDUINO, NEW YORK SOPRANO

CARINA RASCHER, GERMANY

LARRY GWOZDZ, NEW YORK—ALTO

FREDERICK HEYBURN, OHIO

JOAN PENNEY, NEW YORK

ROBERT SHEPHERD, WISCONSIN

JOHN WORLEY, NEW YORK

BRUCE WEINBERGER, INDIANA—TENOR

LINDA BANGS, NEW YORK—BARITONE

RAY SPIRES, SOUTH CAROLINA

KENNETH DEANS, GEORGIA—BASSO



When Adolphe Sax set out to construct a new wind instrument, it was the concept of a tone that hitherto did not exist, which fired his will. He clearly knew what characteristics this new tone must have. It should be capable of binding the existing tones into a more homogeneous unity. Only a few years after his "dream" had become a tangible—and audible—reality, he documented his aims in concise words. Few were his remarks about the new instrument's technical possibilities; he did, however, draw his friends attention to the components (including the mouthpiece) that were needed to produce the new tone. It was precisely this new tone, which was praised and admired by the great musicians and critics of his days; its even smoothness, its flexibility, its unequalled expressivity. No one thought of using the new instrument for anything but the noblest musical purposes, be it singly or in groups. Barely a few years after the saxophone's "birth certificate" was issued by H. Berlioz, a quartet as well as an ensemble was thought of—and actually heard. That is, as soon as the various sizes of saxophones had been made by A. Sax.

Two facts account for the cohesive sound of such groups; first, the uniquely balanced overtone spectrum of the saxophone; second, the correlation of these overtones in octaves and fifths, as produced by instruments in F & C, or in E ♭ & B ♭. It is therefore entirely consistent that a German critic wrote of the saxophone quartet: "It is the most homogeneous sound imaginable next to a string quartet. The radiance of sound in its compact depth and fullness, its flexibility, its sheen and its kaleidoscopically changing mixtures of overtones

bewitch the listener again and again... (Heidelberg, January 1971)—exactly what George Kastner predicted 127 years earlier: "The saxophone is called to a high destiny through the beauty of its timbre."

The ideals of Adolphe Sax are still alive; the "beauty of its timbre" is today as much an incentive as it was 130 years ago; it drew together a group of saxophone enthusiasts in the summer of 1973 to the Region Eight meeting of the World Saxophone Congress in Annville, Pa.—many of them from far beyond that region. A concert by a saxophone ensemble—what a rare opportunity for players and audience! The sounds of Husa, Grieg, Vivaldi, Wirth, Bach filled the lofty auditorium and embraced the listeners. The enthusiasm of the players, manifest in the beauty of the music, spilled over the audience who thanked us with a standing ovation. "You must record this ensemble! More music lovers should hear it!" We agreed, but could it be done? It was possible only because we all came again on "our own steam", this time to the recording session.

All members of the ensemble have been, at one time or another, musically helped by SR: all of them use a mouthpiece, as designed by A. Sax; all of them are active performers, well versed in contemporary as well as baroque music. Result? A cohesive style and tone-production of rare beauty.

Adolphe Sax would have enjoyed it!

Since the Saxophone Ensemble is as yet a rare phenomenon, original music for it is scant. May the listener therefore tolerate a few transcriptions. Needless to mention that not a note has been changed in these.

You might also enjoy The Rascher Saxophone Quartet on Coronet LPS #3021.

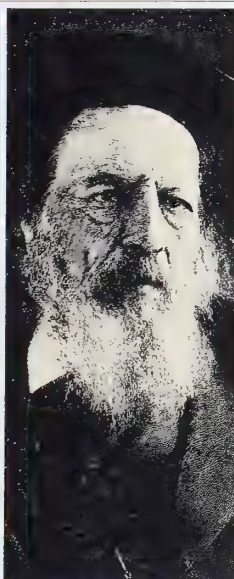
CREDITS

Cover Photo—Grey Villet



Great Poets of English Literature

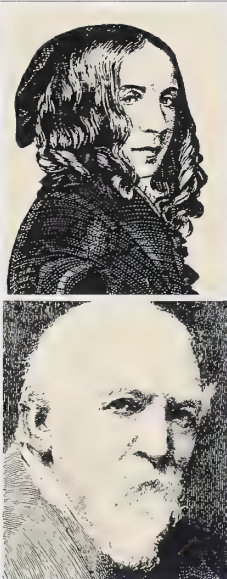
R 71



TENNYSON



COLERIDGE



THE BROWNINGS



BYRON



SHELLEY

Great Poets of English Literature

1. THE BROWNING'S In the prolific era of the middle 1800's, Robert Browning was a popular figure in England. Poems like "Prospice" soon made him one of the leading poets of his time.

While Browning's name was growing in fame, Elizabeth Barrett lived an invalid's life quietly in her father's home. Her meeting with Browning changed the lives of both of them. The dramatized story tells of their love and elopement and includes dialogue sequences taken directly from their letters and poems.

Elizabeth's early death is movingly dramatized in Browning's voice, and the story ends with Browning's reading from her "Sonnets from the Portuguese," which gave him inspiration after her death.

2. GEORGE GORDON, LORD BYRON As Lord Byron writes his memoirs, we listen to dramatized incidents of his early life and adventures. From his early youth the name of Lord Byron echoed across England in scandals and gossip. He traveled in search of adventure and beauty, and out of his travels was born the poem, "Childe Harold." We listen to him reading to a group of admirers the verses of Harold's farewell as he begins his voyage.

Byron's memoirs touch upon many of his political interests, mainly the fight for freedom in Italy and Greece. He tells us of a group of revolutionary Italians fighting for a new constitution, and we hear his reading of "Journal in Cephalonia."

Then we are told about his unsuccessful marriage and his sailing to Greece to fight with the Greeks for freedom. The record ends with a poem from this period, "Song of Saul Before his Last Battle."

3. SAMUEL TAYLOR COLERIDGE The personality of Samuel Taylor Coleridge is presented in the story told by Mr. Gilman of Highgate. He tells of the drug addict, Samuel Taylor Coleridge, who asked shelter in Gilman's house in order to be cured.

We hear Coleridge introduce himself and tell his life story to the doctor who is to cure him of drug addiction. This includes the story of his writing "Kubla Khan," and we listen as he quotes from the great poetic work.

Gilman then tells of the friendship that developed between William Wordsworth and Coleridge—a friendship which fostered the addition of a new literary treasure to English literature—"The Lyrical Ballads." Coleridge reads one of the poems, "Frost at Midnight." At the end we hear Gilman read some of the thrilling verses from "The Rime of the Ancient Mariner."

This series of records on great English poets is designed primarily to give greater enjoyment and a deeper significance to the reading and study of the poets and their works. Each record dramatizes incidents in the life of an outstanding English poet and includes readings of his representative poems.

It is suggested that the records be used following a preliminary study of each poet. In this way the records will help to bring these great literary figures to life and give their poetry meaning in relation to their lives. The records are useful springboards for stimulating discussion of the poets and their works, and will inspire follow-up reading and activity.

4. PERCY BYSSHE SHELLEY The powerful and unruly genius of Shelley is presented first in a dialogue between the poet and his famous contemporary, Lord Byron. Their conversation reveals Shelley's uncompromising character, his quest for truth, and his rebellion against tyranny and injustice.

Shelley's wife tells us then of the passion which fired his ideas, many of which are set forth in his great works, such as "Prometheus Unbound." A characteristic quotation illustrates this point.

Another dramatized incident is Lord Byron's visit to Shelley in Italy, where the news of John Keats' death is received. Shelley composes a commemorative poem, "Adonais," to Keats. It is read over soft music background. The record ends with a reenactment of Shelley's tragic drowning, practically before the eyes of his wife and friends.

5. ALFRED, LORD TENNYSON In contrast to the Romanticists of the 19th century, Alfred Lord Tennyson is presented as a serene, hard-working, soft-spoken, and gentle personality. In dialogue form his friendship with Arthur Hallam is dramatized, which led to his writing the stirring poem, "Break, Break, Break," to commemorate his friend's death.

Another high point in Tennyson's life was his elevation to the status of Poet Laureate. In dialogue form Queen Victoria and Lord Russell discuss the qualifications of Tennyson for the exalted position of first poet.

After his appointment as Poet Laureate, Tennyson spent many contented years writing moving poetic works such as "Maud," which we hear in part at the end of the record.



Produced by the
AUDIO-VISUAL MATERIALS CONSULTATION BUREAU
WAYNE UNIVERSITY
under general direction of
ARTHUR STENIUS, PH.D.

Script
PHYLLIS NEWHOUSE

Production Director
SHELBY NEWHOUSE

Educational Collaborator
PETER DONCHIAN, ED.D.
Associate Professor of Education, Wayne University

Distributed by
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ROBERT BROWNING

Prospect

Fear death?—to feel the fog in my throat,
The mist in my face,
When the snows begin, and the blasts denote
I am nearing the place,
The power of the night, the press of the storm,
The post of the foe;
Where he stands, the Arch Fear in a visible form,
Yet the strong man must go:
For the journey is done and the summit attained,
And the barriers fall,
Though a battle's to fight ere the guerdon be gained,
The reward of it all.
I was ever a fighter, so—one fight more,
The best and the best!
I would hate that death bandaged my eyes, and forebore,
And bade me creep past,
No! let me taste the whole of it, fare like my peers
The heroes of old.
Bear the brunt, in a minute pay glad life's arrears
Of pain, darkness and cold.
For sudden the worse turns the best to the brave,
The black minute's at end,
And the elements' rage, the fever-voices that rave,
Shall dwindle, shall blend,
Shall change, shall become first a peace out of pain,
Then a light, then their breath,
O thou soul of my soul! I shall clasp thee again,
And with God be the rest!

ELIZABETH BARRETT BROWNING

Sonnets from the Portuguese

I

I thought once how Theocritus had sung
Of the sweet years, the dear and wished for years,
Who each one in a gracious hand appears
To bear a gift for mortals, old or young;
And, as I mused it in his antique tongue,
I saw, in gradual vision through my tears,
The sweet, sad years, the melancholy years,
Those of my own life, who by turns had flung
A shadow across me. Straightway I was woe,
So weeping, how a mystic shape did move
Behind me, and drew me backward by the hair,
And a voice said in mastery while I strove,
"Guess now who holds thee?"—"Death," I said.
But, there,
The silver answer rang . . . "Not Death, but Love."

XLIII

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of every day
Most quiet need, by sun and candle-light,
I love thee freely, as men strive for right;
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints — I love thee with the breath,
Smiles, tears, of all my life!—and, if God choose,
I shall but love thee better after death.

GEORGE GORDON, LORD BYRON

Childe Harold, Canto the First, XIII (excerpts)

1.

'Adieu, adieu! my native shore.
Fades o'er the waters blue;
The Night-winds sigh, the breakers roar,
And shrieks the wild sea-new,
Yon Sun that sets upon the sea
We follow in his flight;
Farewell awhile to him and thee,
My native land — Good Night!

2.

'A few short hours and H will rise
To give the Morrow birth;
And I shall hail the main and skies,
But not my mother Earth,
Deserted is my own good hall,
His hearth is desolate;
Wild weeds are gathering on the wall;
My dog howls at the gate.

9.

'And now I'm in the world alone,
Upon the wide, wide sea;
But why should I for others groan,
When none will sigh for me?
Perchance my dog will whine in vain,
Till fed by stranger hands;
But long ere I come back again
He'd tear me where he stands.

Childe Harold (excerpts) continued

10.

'With thee, my bark I'll swiftly go
Athwart the foaming brine;
Nor care what land thou bear'st me to,
So not again to mine.
Welcome, welcome, ye dark blue waves!
And when you bill my sight,
Welcome, ye deserts, and ye caves!
My native land — Good Night!

Journal in Cephalonia

The dead have been awakened — shall I sleep?
The World's at war with tyrants — shall I crouch?
The brave's ribs — and shall I pause to reap?
I slumber not; the thorn is in my Couch;
Each day a trumpet soundeth in mine ear,
Its echo in my heart —

Song of Saul Before His Last Battle

Warriors and chiefs! should the shaft or the sword
Pierce me in leading the host of the Lord,
Heed not the corse, though a king's, in your path:
Bury your steel in the bosoms of Gath!
Thou who are bearing my buckler and bow,
Should the soldiers of Saul look away from the foe,
Stretch me that moment in blood at thy feet!
Mine be the doom which they dared not to meet.
Farewell to others, but never we part,
Heir to my royalty, son of my heart!
Bright is the diadem, boundless the sway,
Or kingly the death, which awaits us today!

SAMUEL TAYLOR COLERIDGE

Kubla Khan (excerpts)

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree,
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

Frost at Midnight (excerpts)

Therefore all seasons shall be sweet to thee,
. . . Whether the cave-drops fall
Heard only in the trances of the blast,
Or if the secret ministry of frost
Shall hang them up in silent icicles,
Quietly stealing to the quiet moon.

The Rime of the Ancient Mariner (excerpts)

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

Down dropt the breeze, the sails dropt down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea!

All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

The very deep did rot: O Christ!
That ever this should be!
Yes, slimy things did crawl with legs
Upon the slimy sea.

About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green, and blue, and white.

And some in dreams assured were
Of the Spirit that plagued us so:
Nine fathom deep he had followed us
From the land of mist and snow.

And every tongue, through utter drought,
Was withered at the root;
We could not speak, no more than if
We had been choked with soot.

Ah! well-a-day! what evil looks
Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung.

PERCY BYSSHE SHELLEY

Prometheus Unbound (excerpts)

To suffer woes which Hope thinks infinite;
To forgive wrongs darker than death or night;
To defy Power, which seems omnipotent;
To love, and bear; to hope till Hope creates
From its own wreck the thing it contemplates;
Neither to change, nor falter, nor repent;
This, like thy glory, Titan, is to be
Good, great and joyous, beautiful and free!
This is alone Life, Joy, Empire, and Victory!

Adonais (excerpts)

I

I weep for Adonais — he is dead!
Oh, weep for Adonais! Though our tears
Thaw not the frost which binds so dear a head!
And thou, sad Hour, selected from all years
To mourn our loss, rouse thy obscure compere,
And teach them thine own sorrow! Say: "With me
Died Adonais; till the Future dars
Forget the Past, his faith and fame shall be
And echo and a light unto eternity!"

XLII

He is made one with Nature; there he stands
His voice in all her music, from the moan
Of thunder, to the song of night's sweet bird!
He is a presence to be felt and known
In darkness and in light, from herb and stone,
Spreading itself where'er that Power may move
Which has withdrawn his being to its own,
Which wields the world with never-weary love,
Sustains it from beneath, and kindles it above.

ALFRED, LORD TENNYSON

Break, Break, Break

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.
O well for the fisherman's boy,
That he shouts with his sister at play!
O well for the sailor lad,
That he sings in his boat on the bay!
And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand,
And the sound of a voice that is still!
Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

Maud (excerpts)

I

I hate the dreadful hollow behind the little wood;
Its lips in the field above are dabbled with blood-red
heath,
The red-ribb'd ledges drip with a silent horror of
blood,
An Echo there, whatever is ask'd her, answers 'Death.'

II

For there in the ghastly pit long since a body was
found,
His who had given me life — O Father! O God! was
it well?
Mangled, and flatten'd, and crush'd, and dinted into
the ground;
There yet lies the rock that fell with him when he
fell.

III

Did he fling himself down? who knows? for a vast
speculation had fail'd,
And ever he mutter'd, and madden'd, and ever wann'd
with despair,
And out he walk'd when the wind like a broken
worldling wall'd,
And the flying gold of the ruin'd woodlands drove
thro' the air.

Great Poets of English Literature



CHILDRENS CREATIVE PLAY SONGS

VOLUME TWO



Stepping Stones
RECORDS

**TEDDY
BEAR
SERIES** TM



Children's Creative Play Songs

VOLUME TWO

YANKEE DOODLE

TEDDY BEARS PICNIC

GO ROUND AND ROUND

LITTLE MOUSIES

PONY BOY

LITTLE RED CABOOSE

FM A HEAP BIG INDIAN CHIEF

HOP, SKIP, RUN AND JUMP

TEDDY BEAR HOP

HAPPY BIRTHDAY

The Teddy Bear Series is a first step made by three knowledgeable experts in the children's record field — Betty Zimmer, President of Stepping Tones Record Co., with over 30 years experience in making records for dancers; Al Gilbert, probably the leading children's choreographer of our decade; and Art Barduhn, a most gifted musician, arranger, composer and conductor who has devoted thousands of hours to children's music.

Stepping Tones Records was made aware of the desperate need of pre-school and elementary teachers for a series of records covering "classic" children's songs. Mr. Barduhn, working within a large Southern California school district and also within a Park and Recreation Department,

spent two years researching the needs of educators in this age group. Stepping Tones Records firmly believes that the Teddy Bear Series will truly delight the teacher, the parent and, of course, the children.

With these first albums and future records of the Teddy Bear Series, Stepping Tones feels they have made a major contribution to the cultural development of the child.

In order to have the voice side of the record be understandable and in the right key for the young child, four talented youngsters were selected to sing the songs. Shown here at the recording session are Beverly Bogges, Sheri Cowart, Becky Parker, and Jolly Rae.



AL GILBERT

Dance Director for Stepping Tones Records, Mr. Gilbert, has been a "Teacher of Teachers" for many years. His graded techniques for teaching tap, jazz and ballet are used by many teachers throughout the world. The endless and great demand for his talents at dance conventions and seminars has earned him the title of the "Nations Leading Authority on Child Dance Education."

He is on call to the major motion picture and television studios for choreographic consultations such as his work for the "Pinky Lee Daily T.V. Show". He has guided a large number of his youthful pupils to stardom which has helped earn him the added title of the "Pied Piper of Dance". Mr. Gilbert's dance studio in Hollywood serves as a test laboratory for the child oriented records produced by Stepping Tones. A member of A.S.C.A.P.

ART BARDUHN

Mr. Barduhn was educated at the University of Washington where he majored in Music Composition. For five years he had his own TV show "Boreason and Barduhn". A member of A.S.C.A.P., he has composed numerous childrens and popular songs, serious piano music and was musical director for the Speedy Alka Seltzer commercials.

Mr. Barduhn has worked both in television and the recording studios as a performer, an arranger and as a conductor. He is also a musical teacher for numerous professional musicians and gifted amateurs.

Mr. Barduhn spent hundreds of hours with his tape recorder in the school rooms and on the playgrounds researching the material that appears on these Teddy Bear Records. His uncanny ability to understand the musical sounds that please children are sure to make the Teddy Bear Series a great success.



Produced by Stepping Tones Records, P.O. Box 64334, Los Angeles, California 90064

Peter Mennin

Henry Cowell

Lawrence Dillon

Martin Rokeach

FIVE PIANO PIECES

**THREE OSTINATI WITH CHORALES
FOR CLARINET AND PIANO**

**SIX SCENES AND A FANTASY
FOR CELLO AND PIANO**

VARIATIONS FOR FLUTE AND PIANO

Peter Mennin
Henry Cowell
Lawrence Dillon
Martin Rokeach

FIVE PIANO PIECES
THREE OSTINATI WITH CHORALES
FOR CLARINET AND PIANO
SIX SCENES AND A FANTASY
VARIATIONS FOR FLUTE AND PIANO

Peter Mennin: Five Piano Pieces (1950)

Prelude
 Aria
 Variation-Canzona
 Canto
 Toccata

Lydia Walton Ignacio, piano

Peter Mennin (b. May 17, 1923, Erie, PA - d. June 17, 1983, New York) developed an early interest in music, composing his first short pieces at the age of seven. This was the start of a brilliant career as composer, teacher, and administrator in which Mennin earned countless prestigious commissions and awards, including two Guggenheim grants, the Bears Prize, and American Academy of Arts and Letters award and a Naumberg foundation recording award. For the last twenty years of his life, Mennin was the president of The Juilliard School, succeeding William Schuman in that post.

Mennin was most at home with the orchestral medium, and is best known for his nine symphonies. The *Five Piano Pieces*, composed shortly after Mennin completed his Ph.D. at Eastman, represent the composer on a smaller scale. Each piece is a brief microcosm of Mennin's unique brand of eclecticism featuring Baroque textures, Romantic gestures, and Twentieth-century harmonies.

The composer has said:

I feel that it is inappropriate for the composer -- who has been looking inward during the creation of the work -- to have to explain merely the compositional technique without the emotional involvement with the content of musical ideas that created the urgency to make the work come into being. Compositional techniques are merely tools of the creative musician who, with score in hand, wants to study the music in detail at a later date. Actually it is difficult in the extreme for a composer to analyze his work dispassionately -- or should be.

Henry Cowell: Three Ostinati with Chorales
 for Clarinet and Piano or Oboe and Piano

John Russo, clarinet
 Lydia Walton Ignacio, piano

Henry Cowell was born in Menlo Park, California in 1897 and died in New York in 1965. Cowell continues to preside as one of the major figures in American and international music today. His works run the gamut of styles, from the experimental 'piano insides' works and 'cluster' works of the 1920s to a number of very traditional orchestral works of the 1940s and 50s. In the latter category are his twenty symphonies, spanning the years 1918 to 1965, demonstrating the vast output of this prolific composer. His writings include two vitally important books: *New Musical Resources* and *Charles Ives and his Music* (the first major work about Ives). Cowell remained constantly the champion of the American composer, and through books like *American Composers on American Music* and publications of other composers' music (New Music Editions), he remains today a significant historical figure.

(SEND FOR OUR CATALOG OF NEW RECORDINGS. WE ARE INTERESTED IN PREMIERING WORKS BY NEW COMPOSERS OR PERFORMERS AND INQUIRIES MAY BE SENT TO CONTEMPORARY RECORDING STUDIOS.)

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The *Three Ostinati with Chorales*, published by Music Press, Inc. (a subsidiary of Theodore Presser Company), is lyrical in nature, with an almost Bach-like chorale beginning each movement. The first and last ostinati movements especially resemble Gaelic dance forms, and in the last movement particularly there is the air of an Irish jig. The middle movement is more rubato in character, with cadenzas in the clarinet both at its beginning and its middle sections.

Lawrence Dillon: Six Scenes and a Fantasy (1983)

Jeffrey Krieger, cello
 Tzimon Barto, piano

Lawrence Dillon (b. July 3, 1959, Summit, NJ) is currently completing his doctorate on a full scholarship at The Juilliard School, where he has been awarded the Irving Berlin Prize and a two-year teaching fellowship. He has studied privately with Vincent Persichetti, James Sellars, and Donald Harris. His *Leaving Kattie Bar* for four violas, three oboes, and two trombones was selected and conducted by Gunther Schuller as a featured work on the 1979 ICAM Festival.

Six Scenes and a Fantasy is recorded here as the first prizewinner in a national competition sponsored by CRS. The composer has written the following about the piece:

Although the scenes of the title are based on a dream I had prior to the conception of the piece, I was less interested in specific events of the dream than in the overall shape it took. Each of the six scenes is a fragment of an underlying form. The fantasy repeats and embellishes this basic structure, connecting the various fragments into a single, smooth design.

Martin Rokeach: Variations for flute and piano

Eldred Spell, flute
 Marcia Murray, piano

Martin Rokeach (b. 1953) earned his Bachelor's and Master's degrees at San Francisco State University and his Ph.D. at Michigan State University. His music has been performed throughout the United States, and has received a number of awards, including first prize in the 1982 Delius Composition Competition. He presently teaches at St. Mary's College and California State University, Hayward.

Variations for flute and piano was completed in 1982 and is dedicated to Eldred Spell. The work makes use of extended tonality through both chromatic and diatonic materials, and at times shows the influence of jazz rhythms and contours. The opening theme is difficult to follow through most of the subsequent variations, but this is not necessary, or even desirable. What is important is the ebb and flow of one variation moving into the next, and the sharply differing moods which pour forth as a result.

Recording engineers: Robert Taibbi (Juilliard); Anthony Gnazzo (California State University)

Recording studios: The Juilliard School; California State University, Hayward (for the Rokeach *Variations*)

CRS, Philadelphia's new Main Line record company
 724 Winchester Road, Broomall, PA 19008

Cover Artist Marie L. De Foo

stereo

PROGRAMA RADIAL "LA VOZ DEL EVANGELIO"

LES INVITA A TENER

DIR. JUAN VALENZUELA

*Fiesta en el
Corazon*



CON EL TROBADOR EVANGELICO
SANTIAGO STEVENSON

JV-020

PROGRAMA RADIAL

"LA VOZ DEL EVANGELIO"

DIRECTOR :
JUAN VALENZUELA

Presenta El Album No. 20
SANTIAGO STEVENSON ORTIZ

Phone A.C. 512 PR3 9313
Eagle Pass, Texas 78852
P.O. Box 1266

NOTA:

En algunos Himnos le acompaña el Distinguido Cantante Cristobal Ceniceros, con instrumentos, Manuel Guerra, Jose Luis Escalante Klemit Arrington.



SANTIAGO STEVENSON, conocido por el trovador Evangelico hombre de casta genial cuya experiencia en Cristo a sido muy profunda, ha grabado para otras Empresas Religiosas y ahora canta para ustedes, a traves del Programa Religioso "LA VOZ DEL EVANGELIO", que con orgullo Cristiano no nos avergonzamos de presentar esta grabacion.

Contiene este disco de larga duracion una verdadera gema de melodias que inspiran y que traen momentos de grata adoracion. El Hno. Santiago ha sido escuchado tambien como locutor de Radio, su voz no es desconocida en todo Larino America, me propongo con la ayuda del Señor que la voz de Santiago se deje oír a traves de todo el pais de los Estados Unidos y Mexico y porque no decir que donde quiera que se hable el idioma de cervantes, ya que nuestro primordial interes es predicar al señalado entre diez mil, al de la rosa de Saron, o sea a Jesus Jesus bella flor. Que el Hno. Santiago bajo la inspiracion lo compuso y con maestria lo interpreta. Dejemos pues que este hombre genial nos lleve por los corredores y las galerias de ese fantastico mundo espiritual, que si Jesus bella flor es la sala para aromatizar el espiritu; entonces que no quebrems el alabastro hasta llenarlo.

Bendito sea el nombre de Jesus.

Estimados Hermanos y Amigos, esperamos que a traves de estas grabaciones inspiradas Dios sea glorificado, y las mismas cumplan la especial funcion de estimular alegría y el calor espiritual de cada co razon de aquellas personas que puedan oirlas.

SINCERAMENTE.

JUAN VALENZUELA,
Director.

"THE PRAYING HANDS"

The "Praying Hands" fueron creadas como consecuencia de compasion, amor, bondad, sacrificio y verdadera amistad.

A mediados del siglo XV, dos luchadores jovenes estudiantes de arte, Albert Durer y Franz Knigstein, trabajan como obreros para costearse sus estudios. Como su trabajo no les permitia tiempo para avanzar en sus estudios, acordaron rifarse para determinar cual de ellos seguiria trabajando para mantener a los dos. El ganador seguiria estudiando.

Durer gano y prometio que cuando completara sus estudios volveria y le pagaria los estudios a su amigo.

Durer desarrollo talento e ingenio y una vez establecido, cumplio su promesa a Knigstein. Pronto comprendio el enorme sacrificio que su amigo habia hecho por el. El duro trabajo le habia deformado los dedos a Franz, al extremo que ya no podia desarrollar su arte, pero Knigstein no se amilano. Se sentia muy feliz con el triunfo alcanzado por su amigo.

Un día Durer se lo encontro arrodillado implorando una plegaria rogando con sus deformes dedos por el exito de su amigo. Albercht dibujo las manos de su amigo y luego termina la obra consagrada "The Praying Hands".

Las obras de arte de Durer se exhiben hoy en numerosos museos y galerias de arte en todo el mundo, pero esta maravilla de su arte fue la mejor de todas. Constituye un testimonio de amor, esfuerzo, sacrificio y gratitud. Es permanente recordatorio en el cual encontramos valor y confianza.

Se ha producido una leyenda sobre "The Praying Hands" Todo aquel que posee una replica de esta joya de arte disfrutara paz y tranquilidad y le inspirara persamientos celestiales.

LA VOZ DEL EVANGELIO

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La Voz del Evangelio

P. O. Box 1266

EAGLE PASS, TEX. 78852

Lado A

JESUS, LA BELLA FLOR	2: 45
CAMINANDO	1: 37
YO SOY UN POBRE PEREGRINO	3: 11
MAS ALLA DEL SOL	2: 53
LA PAZ QUE CRISTO DA	3: 05
LA SENDA ESTRECHA	1: 53

Lado B

La Nava Evangelista	2: 22
SANTA BIBLIA	2: 53
CRISTO TE AMO	2: 32
HAY UN CANTO NUEVO EN MI SER	1: 59
JARDIN MEMORABLE Y HERMOSO	3: 01
OH! QUE INMENSO AMOR	1: 49

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FM101

TWO
RECORD
SET

HISTORY
OF ROCK
THE 60'S PART 1

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WCBS FM101

HISTORY OF ROCK THE 60's

PART 1

CONTENTS:

SIDE 1

- 1961 1. RUNAROUND SUE - Dion
- 1963 2. TILL THEN - Classics
- 1961 3. WILL YOU LOVE ME TOMORROW - Shirelles
- 1962 4. TWIST AND SHOUT - Isley Bros.
- 1964 5. REMEMBER (WALKING IN THE SAND) - Shangri-las
- 1961 6. PRETTY LITTLE ANGEL EYES - Curtiss Lee

SIDE 2

- 1962 1. REMEMBER THEN - Earls
- 1961 2. WHEN WE GET MARRIED - Dreamlovers
- 1962 3. PALISADES PARK - Freddy Cannon
- 1961 4. ANGEL BABY - Rosie And The Originals
- 1963 5. DENISE - Randy And The Rainbows
- 1961 6. MY TRUE STORY - Jive Five

SIDE 3

- 1963 1. HE'S SO FINE - Chiffons
- 1961 2. ONCE IN AWHILE - Chimes
- 1960 3. STEP BY STEP - Crests
- 1963 4. HEY PAULA - Paul And Paula
- 1963 5. RHYTHM OF THE RAIN - Cascades
- 1964 6. WALK ON BY - Dionne Warwick

SIDE 4

- 1962 1. YOU BELONG TO ME - Duprees
- 1964 2. SUSPICION - Terry Stafford
- 1964 3. LOUIE, LOUIE - Kingsmen
- 1961 4. THERE'S A MOON OUT TONIGHT - Capris
- 1964 5. CHAPEL OF LOVE - Dixie Cups
- 1964 6. LAST KISS - J. Frank Wilson With The Cavaliers

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[illegible]

THE NEW COUNTY BOYS

A HIGH FIDELITY
RECORDING

STEREO
Lp

Up North to Bluegrass



NCB-1001

SIDE ONE

1. UP NORTH TO BLUEGRASS
(Joseph Kleiner) Masterview Music BMI
2. LOVE AND WEALTH
(Louvin Brothers) 2:21
3. I WONDER WHERE YOU ARE TONIGHT
(Bond) Red River Songs, Inc. BMI 2:30
4. MOTHER'S NOT DEAD, SHE'S ONLY SLEEPING
(Bill Monroe) Peer International Corp. BMI
5. NEVER ENDING LOVE
(Delaney Bramlett) BMI

SIDE TWO

1. SOUVENIRS
(John Prine) Cotillion Music BMI
2. HOW I'VE TRIED
(Larry Sparks) BMI
3. FOX ON THE RUN
(Hazard)
4. CATFISH JOHN
(Bob McDill — Allen Reynolds) Jack Music BMI
5. I'LL NEVER FORGET YOU DEAR
(Joseph Kleiner) Masterview Music BMI

Engineering: Ann Fausto

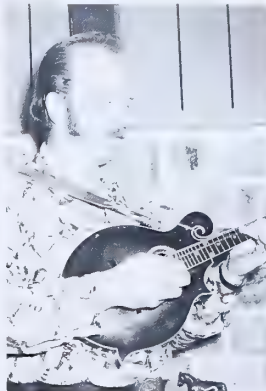
Record at: Masterview Studios
Perkasie, Penna. 19440

Personnel: Robert M. Kulp — Vocal and guitar
Joseph Kleiner — Vocal and mandolin
Bud Miller — Banjo
Lowell Hangey — Bass

Mastering by — HELFFRICH RECORDING LABS.



Robert M. Kulp



Joseph Kleiner



Lowell Hangey



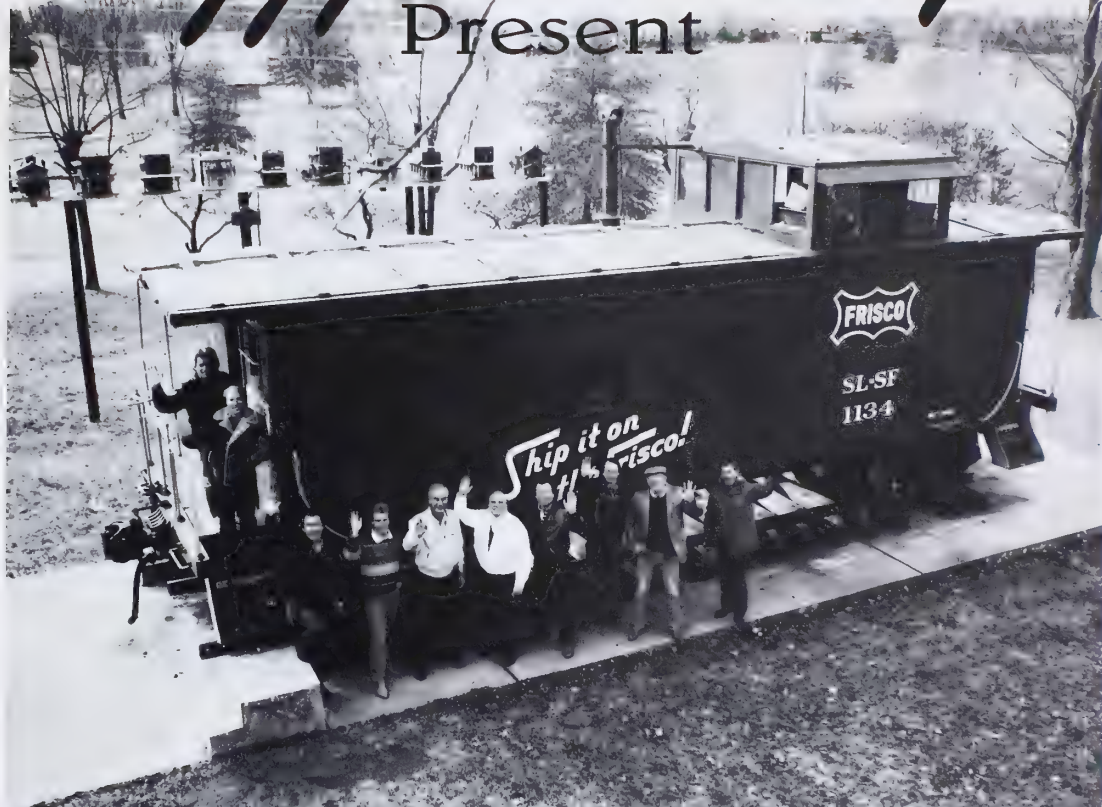
Bud Miller

THE NEW COUNTY BOYS

Bookings: Robert M. Kulp • 1917 Allentown Road • Hatfield, Penna. 19440

Foggy River Boys

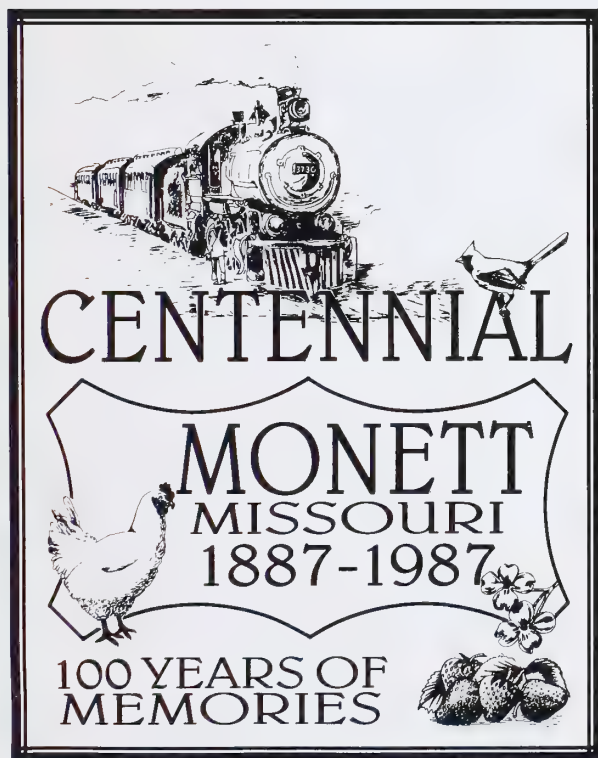
Present



A Sentimental Journey
Monett, Missouri Centennial
1887-1987

As a special feature of the
Monett, Missouri 1987 centennial celebration,
the Foggy River Boys present a musical salute
entitled **A Sentimental Journey**

Our musical trip covers "one hundred years of memories" with a wide variety of songs involving the Foggy River Boys as well as Jack Frost and the Men of Note, the Monett High School Band directed by John Cheary, and the Monett High School Choir directed by Jean Lanning.



Monett 1987 centennial logo conceived by Floyd V. Stewart and created by Irene M. Knapik

This recording has been a labor of love, and many friends took an active part in its production. May it provide you with many hours of happiness and give each of you a joyful start on our next 100 years.

You are invited to "climb aboard" for our mythical musical journey. The wide variety of songs includes "Sentimental Journey", "Georgia on My Mind", an American Medley, "Green, Green Grass of Home", the 50's Medley, "The Class of '57", "Houston", "Old Fashioned Christmas", and the Monett High School Toast and introduces Monett, Missouri's 1987 centennial song, "Monett is a Railroad Town."

A Sentimental Journey

featuring The Foggy River Boys: Bob Hubbard singing lead; Dale Sullens, tenor; John Shepherd, baritone; and Denzel Koontz, bass. Bob Moskop at the piano and directing the band; Mike McCallister on lead guitar; Bobby Hill, drums; Rick Taylor, bass guitar; John Mitchell at the electric keyboard; and Ben Weatherford playing the fiddle, banjo, and other instruments.

Jack Frost and the Men of Note: Jack Frost, director and accompanist; first tenors Gary Davis, Ray Spree, R. L. Wheeler, and Bob Wilson; second tenors Gerald Malan, Bill Melton, and David Parrigon; baritones Ken Calton, Harold Merritt, Doug Monroe, and Rev. Bruce Rodgers; and basses Dick Carder, Oren Fritz, Larry Glaser, Ted Gordon, Coleman Johnson, Dave Pruitt, and Carl Stark.

The Monett High School Band directed by John Cheary and
the Monett High School Choir directed by Jean Lanning.

This recording is produced by Bob Millsap at his Ironside Studios in Branson, Missouri. Heartfelt thanks to all who have helped to make this musical tribute to our hometown—Monett, Missouri—a reality.

For bookings, contact:

Dale Sullens
Foggy River Boys
Box 66
Branson, MO 65616
☎ (417) 334-7123

Order from:

Foggy River Boys
Box 66
Branson, MO 65616

COMPATIBLE STEREO—This record is designed to play on either stereo or mono players, and you should encounter no problems playing it on mono players manufactured since 1962. If your record should skip, be sure to check your needle and playing arm adjustment as they are the usual causes of new records skipping or skating. Keep disc in cover when not in use, and avoid handling playing surfaces

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regime

stereo
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Doug Henson

COUNTRY & WESTERN ROUNDUP HITS



WIBF - F.M. 103.9

VOL.1

Doug Henson

WIBF - F.M. 103.9

COUNTRY & WESTERN ROUNDUP HITS

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Meet at the Tower!
The Henson - East

For a number of years as a Country & Western disc jockey on WIBF-FM I've attempted to help the local artists. Through luck or the dollar bill many Country singers have reached the top. Still others with all the talent necessary but lacking the luck, or that big financial boost have remained the idles of local fans only.

Believe the music contained in this album will prove my contention that many local artists are worth hearing.

Listen and see if you don't agree!

Yours in Country Music,

Doug Henson
Doug Henson

LINER NOTES

"For me this is something very exciting, for I have looked forward to the day when these fine young Artists would be out on an Album. The various Artists you will hear on this Album are all my friends, and I am very proud to say this.

In a sense they are eager young hopefuls, with the 'Dawn of Success' just about to break for them. Though we here in the Delaware Valley are not surprised at their accomplishments, for we have known this for some time. When you are listening to this, you will be listening to some of the brightest voices, because I feel each one is emerging in their own right.

Don't let me impress you one bit, though! Just sit back and listen to 'The Country Girl' by Ruth Black. WIBF - FM

SIDE 1

1. LES SEEVERS 2:44
"Let's Build Our Own World"
(Jim Lebak)
Don White Pub. ASCAP
2. LIBBY FELVER 2:52
"One Day At A Time"
(E. Felver & J. Lebak)
Don White Pub. ASCAP
3. JIM LEBACK 2:20
"Two Hearts"
(E. Felver & J. Lebak & B. Chianco)
Don White Pub. ASCAP
4. JOANNE BROWN 2:40
"Again"
(Jim Dakota)
Don White Pub. ASCAP
5. VERN GODOWN 2:05
"Free Me (To Love Again)"
(Vern Godown & Mike Kelly)
Don White Pub. ASCAP
6. CINDY 2:35
"We Don't Need You Now"
(Cynthia Layne & Ricky Layne)
Pasca Pub. Co. BMI

SIDE 2

1. ROGER BROWN 1:40
"Information"
(Roger Brown)
Don White Pub. ASCAP
2. DICK RICH 2:50
"White Lighting"
(J.P. Richardson)
Glad Music BMI
3. DICK COOK 2:27
"Folsom Prison Blues"
(J. Cash)
Hilo Music Inc. BMI
4. RAY KAROL 2:26
"Ball & Chain"
(Ray Karol & Chas. McGeehan)
Amigo Music ASCAP
5. EARL ERB 2:12
"Stepping Out"
(Earl Erb)
Don White Pub. ASCAP
6. CLAUDE BROWNELL 2:25
"Honolulu Honeymoon"
(Claude Brownell)
Dew Music BMI

Album Design

by

DAVE WILSON & DON TRANAUSKAS

Album Produced

by

DAVE WILSON

Production by

DON WHITE PRODUCTIONS

STEREO

PO #222

OVERLOADED DIESEL

**POWER
PAK**
NASHVILLE, TENNESSEE

**VARIOUS
ARTISTS**



OVERLOADED DIESEL

PO # 222

© August 1973

TRUCK DRIVERS MOVE ACROSS THIS COUNTRY IN SUCH NUMBERS THAT IT WOULD BE DIFFICULT TO COUNT THEM. THEY KEEP THE GREAT MASS OF CARGO MOVING. WITHOUT THEM IT WOULD BE AN IMPOSSIBLE TASK. THROUGH ANY KIND OF WEATHER, DAY OR NIGHT THEY'RE ALWAYS THERE. IT IS TO THIS SPECIAL BREED OF MEN THAT WE DEDICATE THIS ALBUM. BUT, YOU DON'T HAVE TO BE A TRUCKER TO ENJOY THE GREAT SONGS IN THIS ALBUM, FOR JUST AS THE TRUCKER'S HAVE DEEP ROOTS IN KEEPING AMERICA MOVING, THE SONGS IN THIS ALBUM HAVE DEEP ROOTS IN COUNTRY MUSIC. THOUGH THE SONGS ARE ABOUT TRUCKS AND RELATED THINGS, THE COUNTRY MUSIC FAN WILL FIND AN "OVERLOADED DIESEL" FULL OF FANTASTIC COUNTRY MUSIC.

SIDE A

- | | |
|--|------|
| 1. TRUCK DRIVER'S BLUES
(T. Daffin - Dixie Music/BMI)
Vocal By - Ernie Hoppe | 2:40 |
| 2. ENDLESS BLACK RIBBON
(T. Harris/C. V. Harris - Window Music/BMI)
Vocal By - Tiny Harris | 2:02 |
| 3. THE ONLY SHOULDER A TRUCKER CAN CRY ON
(B. Langston - Window Music/BMI)
Vocal By - Claude Merritt | 2:11 |
| 4. EIGHTEEN WHEELS A HUMMING, HOME SWEET HOME
(J. Fagan - Tommy Hill Music/BMI)
Vocal By - Jim Fagan | 2:49 |
| 5. NEW YORK CITY, NEW YORK
(Lionell - Weatherup-Champion Music/BMI)
Vocal By - Earl Scott | 2:00 |
| 6. DOUBLE CLUTCHIN' TRUCK LINE
(T. Harris - Window Music/BMI)
Vocal By - Tiny Harris | 2:02 |

SIDE B

- | | |
|---|------|
| 1. DON'T LET YOUR DEAL GO DOWN
(T. Hill/L. Fike - Window Music/BMI)
Vocal By - Benny Martin | 2:37 |
| 2. TRUCK STOP CAFE
(S. Cameron/L. Kayler - Window Music/BMI)
Vocal By - Steve Cameron | 2:17 |
| 3. I'M MOVIN' ON
(H. Snow - Hill & Range Music/BMI)
Vocal By - Pam Gilbert | 2:01 |
| 4. MIDNIGHT COWBOY
(D. Kirby/G. Martin - Tree Publishing/BMI)
Vocal By - Calhoun Twins | 2:05 |
| 5. OVERLOADED DIESEL
(G. Chrysler - South Town Music/BMI)
Vocal By - Jimmy Griggs | 2:19 |
| 6. BUS DRIVIN' SON OF A ONE
(B. Hodge - Window Music/BMI)
Vocal By - Bobby Hodge | 2:20 |

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NEW YORK, NEW YORK, 1944-1945 RECORDS

TOP HITS
IN
HIGH FIDELITY
VOL. 4

TINA MARIE

THE
LONGEST
WALK

MAMBO
DE
PARIS

THE
YELLOW ROSE
OF TEXAS

SEVENTEEN

SHD-10-11

LOVE IS A MANY
-SPLENDORED THING

AIN'T THAT A SHAME!

VICTOR

LS - 520



LONG

33 $\frac{1}{3}$

LAY



TOP HIT IN HIGH FIDELITY VOL. IV

LS
520

1. TINA MARIE
Perry Como with Mitchell Ayres and his Orch.
2. THE LONGEST WALK
Jaye P. Morgan w. Hugo Winterhalter and his Orch.
3. MAMBO DE PARIS
Eartha Kitt with Henri Rene's Orch.
4. THE YELLOW ROSE OF TEXAS
Jim Stover and The Three Guys with Earl Sheldon and his Orch.
5. SEVENTEEN
The Three Dolls with Earl Sheldon and his Orch.
6. SHO-JO-JI (The Hungry Raccoon)
Eartha Kitt with Joe Reisman's Orch. and Chorus
7. LOVE IS A MANY-SPLENDORED THING
Bob Carroll with Alvy West and his Orch.
8. AIN'T THAT A SHAME!
The Three Guys with Earl Sheldon and his Orch.

TINA MARIE

Hip, I didn't know lips could kiss,
Hup, I didn't know eyes could flirt,
Hoop, I didn't know girls could be
Like Tina Marie
Hip, I didn't know I could sail,
Like a penny boat in a gale
What she's doin' 'll be the ruin of me
Tina, Tina, Tina, Tina
Ah ha! you sweet little schemer,
Tina Marie, ooh what-cha do,
Your brand of voo-doo's too much for me.
Tina, Tina, Tina, Tina
Ah ha! Oh ho! how I dream a'stealin' your charms
I'm gonna marry ya, some night
I'll carry ya off in my arms.

Hip, I used to be good time Joe,
Kiss a girl and just let her go,
Hoop, I really was dealin' free
Till Tina Marie,
Mister Cupid you stacked the deck,
Why'd yo throw me a queen by heck?
Now she's braggin' she fixed my wagon for me.

Hip, she tells me to jump, I jump
Hoop, she tells me to dance, I dance
Goota listen or get no kissin'
From Tina Marie
Hip, she really did clip my wings
Hoop, I'm lookin' at wedding rings
Is it human the things she's doin' to me?

THE LONGEST WALK

I took the longest walk in the world, last night
From your arms to your front door,
I heard the saddest words in the world, last night
When you said you loved me no more
I won't believe it's true
I'll keep after you
Till we love like we loved before
And then the longest walk will be the shortest walk
Back to your arms once more

MAMBO DE PARIS

When they do the mambo in Parea
Ca c'est quelque chose ooph!
When they do the mambo très jolie
C'est la vie en rose! ooph!
How they love to mambo in Parea
Ca c'est magnifique ooph!
When they do the mambo in Parea
Ca c'est très très chic
Madame DuPont mambos!
Monsieur DuPont mambos!
Mam'selle DuPont mambos!
They love to ooph oui!
Le Mareschal mambos!
Le femme Fatale mambos
La Rue Pigalle mambos

They love to ooph! oui!
Oo! la la! c'est le
Mambo de Parea ooph!
Oo! la la! c'est le Dernier cri ooph!
When they do the mambo in Parea
Chacun a son gout ooph!
Now they never need psychiatry
Tout Le Monde est fou! ooph!
Ev'rybody mambos in Parea
Name les vieux Mariees ooph!
He goes out alone and so does she!
Vive la Liberté! La Tete de veau mambos
La Saucisse Chaud mambos
Meme l'es Cargot mambos
It's just that ooph! oui!
Jus: like a yank mambos!
Sometimes the Franc mambos
Le George Cinq mambos!
It's just that ooph! oui!
Oo! la la! c'es le mambo de Parea ooph!
Oo! la la! c'est le Dernier cri! ooph!

THE YELLOW ROSE OF TEXAS

There's a yellow rose in Texas
That I am going to see
Nobody else could miss her
Not half as much as me
She cried so when I left her
It liked to broke my heart
And if I ever find her
We never more will part
(Refrain)
She's the sweetest little rosebud
That Texas ever knew
Her eyes are bright as diamonds
They sparkle little the dew
You may talk about your clemantine
And sing of Rcsalee
But the yellow rose of Texas
Is the only girl for me

Where the Rio Grande is flowing
And starry skies are bright
She walks along the river
In the quiet summer night
I know that she remembers
When we parted long ago
I promised to return
And not to leave her so
(Refrain)
Oh, now I'm going to find her
For my heart is full of woe
We'll do the things together
We'll play the banjo gaily
She'll love me like before
And the yellow rose of Texas
Shall be mine forevermore.

SEVENTEEN

Tra, ra, ra, Tra, ra, ra,.....
Seventeen, seventeen

Cool and solid seventeen
Young enough to dance and sing
Old enough to get that swing
Past sixteen, done been kissed
Graduated and got that twist
Kind of love I can't resistat seventeen
Now, sloppy shirt, old blue jeans,
Dirty shoes, by all means
Patch of blonde p'roxide hair,
Juke box baby, ain't no square
Seventeen, hot rod queen,
Cutest gal you've ever seen
Tell the world I'm really keen
On my hep cat doll of seventeen

SHO-JO-JI

Sho-Sho-Sho-jo-ji, Sho-jo-ji's raccoon
He is always hungry
So he sings a Koi-Koi-Koi
He will rub his head and tummy
Rub it and Rump-ump-ump,

MAKERUNA and macaroni
Jelly beans and pinks for morning
Koi-Koi-Koi-Koi Koi-Koi-Koi
All he says is Koi-Koi-Koi

Sho-Sho-Sho-jo ji, Sho-jo-ji's raccoon
He is always hungry
So he sings a Koi-Koi-Koi
Always hungry, very hungry
That's why he sings A-Koi

LOVE IS A MANY-SPLENDORED THING

Love is a many splendored thing,
It's the April rose that only grows
In the early Spring;
Love is nature's way of giving
A reason to be living,
The golden crown that makes a man a king
(Refrain)

Once on a high and windy hill,
In the morning mist
Two lovers kissed and the world stood still
Then your fingers touched my silent heart
And taught it how to sing,
Yes, true love's a many splendored thing

AIN'T THAT A SHAME

You made me cry
When you said goodbye

Ain't that a shame
My tears fell like rain
Ain't that a shame
You're the one to blame

You broke my heart
When you said we'll part

Oh well goodbye
Although I'll cry.

THE
Magic Word
FAMOUS POEMS THAT TELL STORIES

read by **FREDRIC MARCH**

THE HIGHWAYMAN

(Alfred Noyes)

AGNES MOOREHEAD

ALEXANDER SCOURBY

SEA FEVER

(John Masefield)

IF

(Rudyard Kipling)

PAUL REVERE'S RIDE

(Henry Wadsworth Longfellow)

NANCY HANKS

(Rosemary Bonett)

THE CREATION

(James Weldon Johnson)

GUNGA DIN

(Rudyard Kipling)

THE MAGIC WORD

FAMOUS POEMS THAT TELL STORIES

Read by FREDRIC MARCH • AGNES MOOREHEAD • ALEXANDER SCOURBY

SELECTIONS INCLUDE:

- | | |
|--|----------------------------|
| Side One | |
| 1. THE HIGHWAYMAN | Alfred Noyes |
| From "Collected Poems of Alfred Noyes" | |
| 2. SEA FEVER | John Masefield |
| 3. IF | Rudyard Kipling |
| 4. THE CREATION | James Weldon Johnson |
| From "God's Trombones" | |
| Read by Alexander Scourby | |
| Side Two | |
| 1. GUNGA DIN | Rudyard Kipling |
| Read by Alexander Scourby | |
| 2. PAUL REVERE'S RIDE | Henry Wadsworth Longfellow |
| Read by Fredric March | |
| 3. NANCY HANKS | Rosemary Benét |
| Read by Agnes Moorehead | |

In the beginning, according to the Scripture, there was the Word. And the Word had power, majesty, and mystery. It retained that power through the ages; it kept its magic whether it spoke about gods and heroes of the past or everyday people of the present. It charmed all listeners — children in their nurseries, young people around camp fires, sailors on board ship, soldiers at battle-fronts, men and women in the warm security of their own homes. In every time and in every country, people have listened to stories ever since speech began.

The magic of story-telling is enhanced, when the story is told in poetry. In poetry, the tale is heightened by the beat of rhythm and intensified by the music of rhyme. Today we are witnessing a revival of the spoken word. People are eagerly listening to the human voice adding a new excitement to the printed line and revealing the quick communication, the living emotion, which is poetry's richest power.

THE HIGHWAYMAN vigorously illustrates the romantic adventure and rhythmic qualities which mark much of the poetry of Alfred Noyes. Everything about this poem is dashing, strong and bold — the rhythmic phrases, the forceful and colorful words which describe the daring bandit hero and his courageous sweetheart, Bess. Alexander Scourby reveals the power of a rollicking ballad to communicate this fast-moving eventful story. He uses his rich and melodious voice not only to project the events but to intensify the sounds of an unusually dramatic narrative: the approaching hoof beats, the sharp tugging at the rein, the breathless suspense, the mad dash, and the ghostly voice of the highwayman breathing his love message long after his death. All these build up to an emotional experience which can come only through the ear.

SEA FEVER is a lyrical poem which is also an autobiographical poem. Long before the author, John Masefield, became England's Poet Laureate, he was a sailor. Already in his early teens he had many experiences aboard ship — during one of his journeys he lived briefly in the

United States — and he learned to know the sea with an understanding which is not given to any landsman. In this short poem, Masefield has packed many aspects of the seafaring-mood: the sense of adventure, companionship, and acknowledgment of its vastness.

IF is a thought-provoking set of verses. Born in India, the English poet, Rudyard Kipling, lived both in the East and West; in IF he expresses a sentiment that is universal. The poem is read as it was written — not as a heavy sermon, but as a human, even slightly casual "message" — as a piece of simple philosophy.

THE CREATION is one of a series of seven Negro sermons which appears in "God's Trombones" written by one of the greatest of American Negro poets, James Weldon Johnson. Besides being a poet, Johnson was an eminent teacher as well as U. S. Consul to Venezuela and Nicaragua. An influential spokesman for his people, Johnson expressed the vigor, colorful imagery and deep devotion which is also the essence of Negro folk-songs and spirituals. The reader, Alexander Scourby, communicates unusual appreciation and understanding and, what is more, vividly portrays the primitive but moving preacher.

GUNGA DIN has been "recited" so often that listeners may not be aware of the deeper impact of the poem. Rendered with just a touch of accent, this is the remembrance of an ordinary British soldier, a portrait of a military servant — a mere water-carrier — and a tribute to the man. But it is also a transcript of a spiritual as well as a physical crisis: the measure of two men under stress in the face of death.

PAUL REVERE'S RIDE is so well-known that we are likely to take it for granted. However, Fredric March enlivens it not only with his own charm but with a pace and intensity inherent in the poem itself. Without ever becoming monotonous, he accentuates the beat of the rhythm and the vigor of the rhymes. With a combination of colloquial speech and poetic diction, he recreates not only the Revolutionary hero but the very period. The musical background, especially written by the distinguished composer, Victor Young, is strikingly effective and accentuates the movement of the poem.

NANCY HANKS is a recent poem which revives the past. Actress Agnes Moorehead speaks as the embodiment of Nancy Hanks, mother of Abraham Lincoln. Since Nancy Hanks died when Lincoln was a little boy, she comes back to inquire about her son. Pathos and mother love are memorably intermingled . . . Lehman Engel's eloquent musical background echoes the subdued emotion of the poem.

FREDRIC MARCH is one of those rare people for whom an ill-wind brought good. Destined for

the business role of banker, the reminiscences of his ex-actress landlady persuaded him to become an actor. He made his first stage appearance in Baltimore in 1920. From there, it was New York, Denver and, after becoming a member of the Theater Guild, Hollywood. Shrewd casting directors have used him in many different roles with many outstanding successes; he won an Academy Award for his characterization in "Dr. Jekyll and Mr. Hyde." Four of his more recent outstanding successes are the plays "A Bell for Adano," and "The Autumn Garden," and the films, "The Best Years of Our Lives" and "Death of a Salesman."

AGNES MOOREHEAD began her dramatic career through the medium of radio. Orson Wells, with whom Miss Moorehead worked in the Mercury Theatre Productions, was mainly responsible for bringing her to Hollywood. She has played many and varied roles in radio, films, and stage in such works as "Citizen Kane," "Dragon Seed," "The Magnificent Ambersons," and "Mrs. Parkington." Recognition of her ability is amply shown in the many awards which have been given her — New York Film Critics Award, Hollywood Foreign Correspondents Award, an honorary degree of Doctor of Literature from her Alma Mater, Muskingum College. She also holds a Masters Degree from the University of Wisconsin. Most recently she has been acclaimed as a member of The Drama Quartet which has such phenomenal success with the dramatic reading of Shaw's "Don Juan in Hell."

ALEXANDER SCOURBY was born in Brooklyn, New York and, while still in his teens, became an apprentice at Eva Le Gallienne's Civic Repertory Theater, after which he toured the country for five years with various little companies. His debut on Broadway was made in Leslie Howard's production of "Hamlet," in which Scourby acted the Player King. His splendid voice and extraordinary sense of timing won him outstanding roles in radio—he has been featured on many programs, perhaps most notably on NBC's genuinely moving "The Eternal Light." He was also engaged by the Office of War Information as announcer in both the English and Greek Departments during World War II. His stage career has been increasingly successful; in the last few years he was seen in Gielgud's production of "Crime and Punishment," "Detective Story," "Darkness at Noon," and Shaw's "St. Joan." Still more recently he was signed by Hollywood; in 1952, between January and May, he finished three pictures with such leading ladies as Maureen O'Hara, Loretta Young, and Rita Hayworth. He is, perhaps, proudest of the work which he has undertaken for the American Foundation for the Blind, for which Scourby has recorded some two hundred books in their entirety, ranging from such classics as The Bible, and Tolstoy's "War and Peace" to Hemingway's "For Whom the Bell Tolls."

Notes by Louis Untermeyer

Audiocdiscs

Wahlberg Recording Studios
Richard L. Wahlberg
2350 Webster Street
San Francisco, Calif. 94115

Richard Wagner
Tannhäuser
(Alte Jungfrau)

/// SIDE 2
33 1/3 RPM ///

Monaural

Franz Schubert
Aufenthalt
Rita Volk, soprano
Rita Volk, accompanist

CAUTION

The thread cut from
all professional quality
recording discs is highly
inflammable! Keep this
thread away from sparks
or flame!

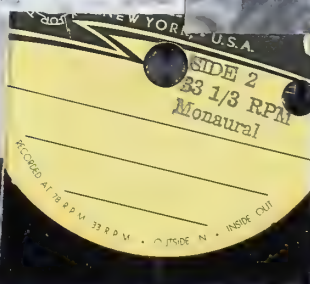
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to the signal, then try to imitate it on your key during the following silence.

Take a position at the key that is natural and comfortable for you, modeling yourself after one of these photographs.

All the positions shown illustrate good ways to operate the key. The operator in Figure 1 prefers to send with his index finger on top of the button, using the thumb and third finger as guides at the side. Compare Figure 2, where the index finger slightly overlaps the edge of the key button. In Figure 3, the operator touches the top of the key button with the tips of the first two fingers. The thumb and fourth fingers are at the sides of the button to guide and control it.

Beginning Practice

Begin your practice by sending a series of dits to develop timing and get the feel of the key. Try hard to space the dits equally. In practice, it is important that you copy from the model furnished by the records. Send as smoothly as you can, and increase speed as you feel your muscles limbering up. The dits will be rough and tend to "stutter" if you try to send too fast. When you hit a smooth, steady swing, try a series of I, S, and H.



FIGURE 1



FIGURE 2



FIGURE 3

When you have mastered sending dits, try a string of dahs, again imitating the long sounds you hear on the records. Work on regular spacing, and remember that the space *between* dahs should be no longer than the space between dits. When you are satisfied that your dahs are properly spaced, start imitating the signals in Group 1. In the silence between signal and voice repeat the record signal on your key.

Procedure Signs and Symbols

The traffic in every radio and telegraph net is regulated by certain "traffic rules." These are the procedure signs, called "prosigns" for short, used to call other operators into the net, to identify the sending station, to ask for repeats of messages not clearly received, etc. The few procedure signs you need to know in order to work with a buddy in learning code are given below:

Prosign	Meaning
<u>CQ</u>	"Are you listening? I want to send a message."
K	"Go ahead—I am ready to receive your message."
<u>AS</u>	"Wait—I will be ready to finish in a moment."
<u>IMI</u>	"Repeat."
R	"Message received completely."
<u>AR</u>	"Signing off—no more traffic."

Notice that prosigns consisting of more than one letter are not spaced, but are run together in one sound. This is the reason for the horizontal line above the printed sign.

Note to Scoutmasters

The following hints are intended to help you use these records when planning a Boy Scout program that features signaling activities.

Troop Meeting

Scoutcraft: Open your first meeting by explaining the Code-Voice Method as described in this album. Play Record 1—Side 1, then repeat the signal part of Side 1 until everyone knows the characters. The Scouts should follow instructions given under HOW TO BEGIN. When everyone knows the characters E T A O I N S, send words made up from these letters.

Proceed group by group in this way. Review the previous groups learned before going on to the next.

Patrol Corner: Review the characters you have learned by practicing with a key, or whistle.

Games: Make a game of learning. Using code in your games will make everyone want to learn. There are a lot of games built around Code. You'll find them in the Handbook for Scoutmasters, Handbook for Boys, Boys' Life, and Scouting.

Weekly Patrol Meetings: Every Scout ought to have his own key, and every Patrol should have at least one key as well as an album. Review the groups learned at Troop meetings, then practice sending. Follow the instructions given under LEARNING TO SEND CODE.

RAYBRUN CODE-VOICE METHOD

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ARGENTINISIMA



LOS FRONTERIZOS • LOS CANTORES DE QUILLA HUASI
GINAMARIA HIDALGO • LOS HERMANOS ABALOS
ALDO MONGES • LOS DEL SUQUIA
LOS HERMANOS BARRIOS • COCO DIAZ
DANIEL TORO • LOS HERMANOS CUESTAS
CARLOS TORRES VILA • LOS ALTAMIRANO

ARGENTINISIMA

*Porque elegimos para la portada del volumen 1
de "Argentinísima", la obra de Pérez Celis
"Argentina potencia".
Porque se trata de una expresión artística que
simboliza el país que los argentinos queremos.
Estos gauchos de campo cantando que nos viene
de siempre, de los abuelos que soñaron
con un destino mayor para nuestro tiempo
argentínísimo.*

Pérez Celis

Noviembre de 1975

LADO 1

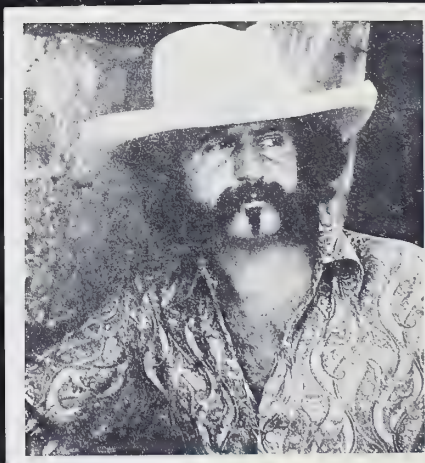
- 1) COMO SE DICE ADIÓS - canción - (David Bustamante-Patricio Peñalosa) LOS FRONTERIZOS
- 2) LA LOCA DE AMOR - vals - (R. J. Podestá-E. Caviglia) GINAMARÍA HIDALGO
- 3) LA BAGUALA - chacarera - (Julio A. Jerez) LOS HERMANOS ABALOS
- 4) CANCIÓN DE SIMPLES COSAS - canción - (César Isella-Armando Telada Gomez) CARLOS TORRES VILA
- (*) 5) NO SE MAS NADA DE TI - chamamé - (Martiniño Barrios) LOS HERMANOS BARRIOS
- 6) QUIERO SER YO EL QUE TE AME - canción - (Henry Nelson-J. Naranjo) LOS DEL SUQUÍA

LADO 2

- 1) BALDERRAMA - zamba - (Gustavo Leguizamón-Manuel J. Castilla) LOS CANTORES DE QUILLA HUASI
- * 2) ENGAÑADA - vals peruano - (Luis A. Nuñez-T. Barrera) DANIEL TORO
- ** 3) SOY ENTRERRIANO - chamamé - (Linares Cardozo) LOS HERMANOS CUESTAS
- (*) 4) ME ENAMORE DE LA HORA - chamamé - (Coco Díaz) COCO DÍAZ
- 5) ANDATE - vals - (Hnos. Visconti) LOS ALTAMIRANO
- (*) 6) LA TRISTEZA DE MI MUJER - canción - (Aldo Monges) ALDO MONGES

(*) Sadaic/Ed. Edifon * Arreglos y dirección: José Carlí

** Arreglos y dirección: Osvaldo Requena. Con la Orquesta Sinfónica de Entre Ríos y el Coro de la Provincia de Entre Ríos (Asociación Verdiana)



Portada: "Argentina Potencia"
Autor PEREZ CELIS

Pérez Celis nació en Buenos Aires, en 1939. Pintor, grabador, diseñador y muralista. Ha intervenido en más de 60 exposiciones colectivas, en nuestro país y en el exterior y a realizado muestras individuales en Buenos Aires, Mar del Plata, Lima (Perú) y Washington (EEUU.). Recibió diversas distinciones y sus obras se encuentran en el Museo de Arte Moderno de Buenos Aires, Museo de Arte Moderno de Bogotá, Colombia, Museum of Modern Art, Nueva York, Museo Minuto de Dios, Bogotá, Universidad de Neuquén y otros museos del interior de nuestro país y en numerosas colecciones privadas de la Argentina, EE. UU., Perú, Inglaterra y Uruguay.

i grandi
concerti
live



K. flagstad, W. furtwängler

richard strauss vier letzte lieder orchestra philharmonia di london

londra 1950
prima esecuzione mondiale · registrazione dal vivo

G. souzay, A. Cortot

robert schumann dichterliebe, op. 48

parigi, 1956
registrazione dal vivo



K. Flagstad, W. Furtwängler E. Souzay, A. Cortot

Cortot e Furtwängler erano amici, oltre a stimarsi reciprocamente moltissimo. Non sappiamo esattamente quando e come si fossero incontrati la prima volta, forse a Bayreuth, dove Cortot fu per parecchi anni, dopo il 1897, direttore aggiunto; forse durante una delle tante tournées che Alfred Cortot svolse in tutto il mondo, intensamente e variamente dedito alla diffusione della cultura musicale: lo si ricorda infatti non solo come pianista eccelso ma come direttore d'orchestra (nel 1902 firmò la prima rappresentazione in Francia del *Crepuscolo degli Dei* e del *Tristano* di Wagner) o come membro di un Trio famosissimo col violinista Thibaud e il violoncellista Casals, o come organizzatore di festival ecc. Cortot era pure appassionato d'arte e magari anche in quest'altro versante della cultura mondiale ebbe a realizzarsi una comunione di affinità elettive con Furtwängler, appassionato cultore sin dall'infanzia della bellezza del mondo classico. Varie fotografie stanno ad attestare l'attenzione indefettibile con la quale i due grandi artisti conversavano alla tastiera di un pianoforte, davanti ad una partitura aperta o di fronte a qualche bel quadro.

I rapporti di Furtwängler con la creatività di Strauss furono intensi sin dal 1911, quando lavori del musicista bavarese entrarono nel repertorio del venticinquenne direttore che allora si trovava alla guida del Teatro di Lubeca, e si approfondirono nel biennio 1916/17 a Mannheim per l'allestimento, applauditissimo, di *Salome* ed *Arianna a Nasso*: tre anni dopo, proprio a Strauss, Furtwängler ebbe a succedere come direttore dei concerti alla Staatsoper di Berlino. E comunque lungo tutto l'arco della sua carriera, al podio di un teatro o di una istituzione sinfonica, Strauss costituì sempre uno dei pilastri fondamentali del repertorio di Furtwängler, assieme a Mozart, Haydn, Beethoven, Weber, Brahms, Bruckner e, naturalmente, Wagner. A titolo di mera citazione esemplificativa si ricorda che tra i pochissimi lavori ripresi con maggiore frequenza da Furtwängler fu il *Till Eulenspiegel* di Strauss: nessuna meraviglia quindi che, appena conosciuti, i *Vier letzte Lieder* (su testi di Hermann Hesse e Joseph von Eichendorff) — l'estremo retaggio della poetica romantica e di tutta

una civiltà musicale ed anche l'ultima composizione dell'ottantaquattrenne Richard Strauss — Furtwängler li abbia proposti all'ascolto e che per la parte solistica di canto abbia voluto Kirsten Flagstad, con la quale in tante rappresentazioni wagneriane egli s'era sempre inteso a meraviglia.

La Flagstad era nata ad Oslo il 12 luglio 1895 (e nella capitale norvegese sarebbe morta l'8 dicembre 1962): già nell'ambiente familiare aveva potuto fruttuosamente formarsi alla musica, debuttando il 12 novembre 1913, a Oslo, in *Tiefland* di d'Albert, cui fecero seguito ruoli importanti nella *Rodolinda* di Haendel, e poi nel *Franco cacciatore*, *Euryanthe*, *Ballo in maschera*, *Otello*, *Maestri cantori*, *Faust*, *Carmen*, *Pagliacci*, *Bohème*, *Fanciulla del West*, non disdegnando neanche di prodursi in operette mitteleuropee. Nel 1928 fu per la prima volta Isotta nel *Tristano*, uno dei ruoli primari della sua carriera sino al ritiro dalle scene nel 1955. E cinque anni dopo, cioè nel 1933, venne chiamata a Bayreuth come Siglinda nella *Walkiria*: nella medesima parte nel 1934 debuttava al Metropolitan e nel 1935 al Covent Garden. Sino alla seconda guerra mondiale la sua vita artistica si svolse tra i tre poli costituiti dai teatri di Germania, Londra e New York. Bloccata in America dall'inizio delle ostilità belliche, il suo proposito di tornare in patria per raggiungere la famiglia nella primavera del 1941 — la Norvegia era già stata occupata dalle truppe tedesche — suscitò un grosso equivoco nell'opinione pubblica statunitense che la qualificò di "collaborazionista", tributandole scoperte manifestazioni di settaria antipatia quando, verso gli anni Cinquanta, fece la ricomparsa in America. In realtà, nell'Europa dominata dal nazismo, la Flagstad non si era mai esibita in pubblico, era vissuta in ritiro e le uniche volte che aveva cantato erano state nella Svizzera neutrale, a Zurigo nel '42, in *Alceste*, *Obéron* e *Fidelio*. Negli anni Cinquanta comunque Kirsten Flagstad aveva tutte le carte in regola per risultare uno dei più grandi sopran wagneriani di tutti i tempi: la "Berta Krupp dell'acciaio vocale" fu soprannominata in fatti dal Riemens, perché immutata apparvero lo smalto e il metallo del suo canto superbo. Ancora il Riemens ha scritto che "la sua raffi-

gurazione delle eroine della drammaturgia wagneriana aveva una base esclusivamente vocale, con tecnica controllatissima, emissione impeccabile e spontanea, anche nei passaggi più impervi: in statuari atteggiamenti, espandeva un canto nitido, robusto, timbrato, di stupenda eguaglianza e purezza, e dalla linea musicale eccezionalmente ampia e nobile". Con Furtwängler sul podio nel 1950 si esibì a Salisburgo in *Fidelio* e alla Scala nella *Tetralogia*. Comprensibilissimo quindi che abbia cantato i *Vier letzte Lieder* di Strauss, sempre con Furtwängler, attingendo a vertici artistici ed interpretativi di sbalorditiva efficacia, coronati da consensi entusiastici.

La fama insuperabile di Alfred Cortot esula dall'ambito, pur glorioso, dell'esecuzione senza eguali dell'opera di Chopin o della letteratura pianistica francese: spirito incline, e naturalmente, al romanticismo, Cortot ha lasciato documenti straordinari in disco delle sue interpretazioni schubertiane e schumanniane. Come ha esattamente notato Dal Fabbro, «a Cortot è toccato di liberare Chopin non soltanto dalle deliquescenti ed enfatiche sovrastrutture interpretative dei suoi lontani discepoli, ma dallo stesso malgusto dell'epoca sua, che qua e là s'era insinuato nell'opera del pianista alla moda... Con Chopin, ma anche con Schumann, Cortot ha insegnato che si poteva e si doveva suonare tali autori come classici, rivelandone in tal modo il vero romanticismo che è di carattere, di espressione; un romanticismo inerente alla sua stessa musica e quindi assoluto come il suo valore d'arte».

Le apprezzazioni in pubblico di Alfred Cortot, come accompagnatore al pianoforte del recital di un cantante, furono rarissime e del tutto eccezionali, secondo alcuni da contarsi sulle dita di una sola mano. Ed anche in quelle fortunatissime circostanze, Cortot ha esibito sempre due sue qualità esemplari e personalissime, cioè la bellezza del timbro di una vastissima gamma di sonorità esecutive e la dizione, secondo l'analogia della musica col linguaggio parlato e cantato, nella sensibilità estrema degli accenti e del fraseggio.

Non sappiamo se si riferisse al recital riprodotto in questo disco una riflessione di André Maurois pubblicata su un settimanale parigino degli anni Cinquanta, ma è probabile e davvero pertinente.

Ha scritto Maurois che «definire "accompagnamento" la presenza di Cortot a fianco di Souzay non calza o per lo meno non è esatto: i due, in verità, non solo interpretavano un programma da musicisti impareggiabili ma si intendevano tra loro, respirando insieme in modo unico che non è possibile dimenticare».

Nato ad Angers l'8 dicembre 1918 ed allievo a Parigi di maestri come Croiza e Bernac, il celebre baritono francese ha esordito proprio nella capitale francese come concertista nel 1945, raggiungendo ben presto una notorietà che ha travalicato i confini della Francia ed oggi Gérard Souzay è considerato uno dei più sensibili, intelligenti e raffinati interpreti di oratori ma specialmente della letteratura liederistica e della musica da camera in genere.

Dichterliebe, su sedici poesie di Heine, è uno dei più felici cicli liederistici di Schumann e tutti i canti sono intrisi dell'intima profondità del linguaggio musicale di Schumann, nell'esaltazione dei sentimenti, tra slanci romantici, accenti patetici o disperati e alta tensione drammatica. Nell'interpretazione di questi testi la sensibilità di Souzay trova la sua esatta focalizzazione espressiva e possono rifluire le doti tecniche e vocali fondamentali del baritono francese, la sua intonazione precisa, l'eccellente dominio del timbro ed il fraseggio musicalmente infallibile. Proprio grazie alla bellezza fonica della voce, alla variegatura emotiva del timbro ed all'intensità di espressione, Gérard Souzay ha potuto raggiungere un livello interpretativo straordinariamente elevato, anche nell'opera lirica, specie di repertorio francese. Al riguardo è chiaramente indicativa una delle sue più recenti incisioni, la parte di Lescaut nella *Manon* di Massenet, in cui Souzay ha dimostrato di possedere un senso vivissimo del testo e tuttora una padronanza assoluta nell'impiego degli svariati suoi mezzi espressivi. Alla pari, del resto, di come egli è sempre nella vita di tutti i giorni, specie nella casa in campagna, nel sud della Francia, o'v'egli ogni volta si rifugia quando non è prepresso da impegni di lavoro, per godere la natura in assoluta serenità ma anche per studiare ed approfondire le sue interpretazioni nel vastissimo repertorio che padroneggia in ben quindici lingue.

Luigi Bellingardi

A Starlight Christmas



A STARLIGHT CHRISTMAS—ALL YOUR FAVORITE SONGS YOU'VE NEVER HEARD BEFORE

WHAT A CHRISTMAS FEELING*

Music by J. Clewer and R. Waldman / Lyrics by J. Clewer / Lead Vocal: Janey Clewer / Background Vocals: Janey Clewer / Randy Waldman / Acoustic Piano and Synthesizers

I'M ALL LIT UP LIKE A CHRISTMAS TREE**

Music by R. Waldman and J. Clewer / Lyrics by J. Clewer / Lead Vocal: Janey Clewer / Background Vocals: Janey Clewer / Randy Waldman / Synthesizers / Acoustic Piano and Drums / Penny Hudson / Guitars / Vince Collauro / Drums / Michael Fisher / Percussion

LOVE WILL KEEP US WARM THIS YEAR FOR CHRISTMAS**

Music and Lyrics by J. Clewer / Lead Vocals: Glenn Medeiros and Janey Clewer / Randy Waldman / Synthesizers and Acoustic Piano / Mayle Schaefer / French Horn / Michael Fisher / Percussion

I'M CHRISTMASING WITH YOU*

Music by R. Waldman / Lyrics by J. Clewer / Lead Vocal: Patti LaBelle / Key: John Powell / Arr. John Randy Waldman / Acoustic Piano and Synthesizers / Kim Darigan / Bass / John Gordin / Drums / Daryl Barger / Percussion

LET'S BUILD A SNOWMAN**

Music by R. Waldman and J. Clewer / Lyrics by J. Clewer / Lead Vocals: Lolei the Ladybug and Myron T.V. Moore / Background Vocals: Janey Clewer / Children's Choir: Esmeralda Johana Perez, Janey Clewer and Randy Waldman / Randy Waldman / Synthesizers and Drums

I CANNOT FORGET*

Music and Lyrics by J. Clewer / Lead Vocals: The Jets / Background Vocals: The Jets and Janey Clewer / Randy Waldman / Synthesizers / Acoustic Piano and Drum Programming / Bruce Gotschal / Guitar

CHRISTMAS IN THE AIR*

Music by R. Waldman and J. Clewer / Lyrics by J. Clewer / Lead Vocal: Janey Clewer / Randy Waldman / Synthesizers / Acoustic Piano and Percussion / Michael Fisher / Percussion

AIN'T NO TIME FOR DIETS**

Music by J. Clewer and R. Waldman / Lyrics by J. Clewer / Lead Vocals: Janey Clewer / Gene Moreford and Don Shelton / Background Vocals: Janey Clewer / Gene Moreford / Don Shelton / Jon Joyce and Randy Waldman / Don Shelton / Whistling Solo / Timmy Swaps / Michael Fisher / Randy Waldman and Janey Clewer

REMEMBER CHRISTMAS*

Music by Bruce Gotschal / J. Clewer and R. Waldman / Lyrics by Bruce Gotschal and J. Clewer / Lead Vocal: Janey Clewer / Background Vocals: Janey Clewer / Soprano Saxophone Solo: Kenny G. / Randy Waldman / Acoustic Piano and Synthesizers / Kevin Clark / Guitar

STARLIGHT***

Music by R. Waldman and J. Clewer / Lyrics by J. Clewer / Lead Vocal: Kacey Sagal / Background Vocals: Doug Gotschal and Janey Clewer / Randy Waldman / Synthesizers and Acoustic Piano / Bruce Gotschal / Guitar / Vince Collauro / Drums

CHRISTMAS LULLABY**

Music by J. Clewer and R. Waldman / Lyrics by J. Clewer / Lead Vocal: Janey Clewer / Child's Voice: Tessa Michelle Stokes / Background Vocals: Janey Clewer / Randy Waldman / Synthesizers and Acoustic Piano

PRODUCED BY RANDY WALDMAN
CO-PRODUCED BY JANET CLEWER
A&R Direction: Denny Dante

All Songs Arranged by Randy Waldman except
Christmas Lullaby / Arranged by Denny Dante
and Randy Waldman

All Vocal Arrangements by Randy Waldman and
Janey Clewer except: Ain't No Time for Diets
/ Arranged by Randy Waldman

Recorded by Randy Waldman at Randini's Zebra
Studio, Studio City, CA; David Eaton at Randini's
Zebra Studio, Studio City, CA and Pacific, North
Hollywood, CA; Craig Portelli at Conway
Recording, Hollywood, CA; John Alexander at Kajem
Victory Studios, Philadelphia, PA; Kevin Clark at
Westlake Audio, Los Angeles, CA and Conway
Recording, Hollywood, CA and Michael Fasanello
at LaMonte Studios, Troy, MI

Mixed by: Kevin Clark at Westlake Audio,
Los Angeles, CA; * Mick Gussman at CPM
Recording, Hollywood, CA; and *** Craig Portelli
Conway Recording

Creative Editing on "Christmas Lullaby"
Craig Portelli

Assistant Engineers: Craig Portelli, Ric Barr, Mark
Hagen, Ken Derranier, Claret Parker, Bryan
Stover, Stephen Harrison, Kevin Ryan and
Janey Clewer

Production Coordinator: Julie Levine

Mastered by Wally Traugott at Capitol Records
Hollywood, CA

Art Direction: JA Design / Irene Weingard
Title Design: Margo Chase / Photography:
Christopher Barr and Tracy Landworth
Hair & Makeup: Ann Masterson

Special thanks to Denny Dante for his loving
support over the years. Patti LaBelle and Armistead
Edwards / The Jets / Glenn Medeiros / Captain
Kennedy G. for making it happen. Kacey Sagal / Lolei
the Ladybug for keeping us fed and sane. Ed Shuman for
his constant reassurance. Minds Epsy for her
emotional support. Bruce Gotschal for his wise
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Christopher Barr, Tracy Landworth and Ann
Masterson for their enthusiasm and eye for
perfection. "Rev" Dave for his late night sax solos
and his totally awesome flute sample. Kevin Clark
for his long hours. Kim Darigan for being a great
road manager. Michael Samuels, Monica Lamman,
Stephane Yaman, Na and P. Waldman,
and Mom and Dad Clewer for wonderful
Christmas memories.

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Lo Mas Lindo de la Vida es la Mujer

**Y OTROS EXITOS
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LAS FLORES

Isaac Villanueva M.
Fruko y sus Tesos,
Canta: Piper Pimienta
Edimúsica

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José Garibaldi Fuentes
Lisandro Meza y su Conjunto
Edimúsica

TE VOY A HACER LLORAR

Luis Pérez Cedrón
Sonora Dinamita,
Canta: Lucho Argain
Edimúsica

PLEGARIA

Víctor Casahuamán B.
Rodolfo y su Típica RA7

PIMPINELAS

Romualdo Brito
Los Hermanos Sarmiento,
Canta: Arturo Durán
Edimúsica

EL CARTERO

Pascual Mattos
Pastor López y su Combo
Lic. Disqueras Unidas

Lo Mas Lindo de la Vida es la Mujer Y OTROS EXITOS BAILABLES

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HERNAN COLORADO V.
ISAAC VILLANUEVA M.

EL CAZADOR

Guillermo Buitrago
Pastor López y su Combo
Lic. Disqueras Unidas
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LO MAS LINDO DE LA VIDA

ES LA MUJER
Morgan Blanco
Morgan Blanco

CONEJO

Climaco Sarmiento
Joe Arroyo y La Verdad
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Tito de la Cruz
Los Titanes
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PENAS POR UN AMOR

Olivo Ibarra
Rodolfo con Los Hispanos
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LLORAN LLORAN LAS MUJERES

M.Castellón - M.Loubet - J.O.Morales
Los Graduados,
Canta: Gustavo Quintero
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RICORDO
AND
JACKET
Made in Colombia

A woman with curly hair, wearing a black off-the-shoulder dress and high heels, stands in a bar. She is holding a glass and looking towards the camera. The bar has wooden walls, shelves with bottles, and a vintage jukebox in the background. A wicker chair is visible in the foreground.

SALSA CON ESTILO

Vol. 4

SALSA CON ESTILO



TU VIDA NECESITA
MÁS MÚSICA



LADO A

MI VECINA

(Diego Galé)
GRUPO GALE

LOCO POR TI

(Ángel Lebrón)
THE LEBRON BROTHERS

MI HIJO Y YO

(Jairo Varela)
GRUPO NICHE

ME PIDES QUE TE AME

(Juan Cintrón)
LA ROMANCE

MIENTETE

(Roberto Livi/Bebu Silvetti)
GRUPO CANEO

LADO B

PERDIDO EN LA OSCURIDAD

(Alejandro Jaén)
TITO NIEVES

NUNCA CAMBIÉS

(José M. Napoleón)
LA OCTAVA DIMENSION

APAGO LA LUZ

(Miguel Gallardo)
HILDEMARO

QUIEN TE HA DADO

(Danny Rosales)
FORMULA 8

EL MOVIMIENTO DE LA SALSA

(Jairo Varela)
GRUPO NICHE

(P)MCMXC-Colombia.

Productor fonográfico: CODISCOS. Afiliado a ASINCOL.

EL DISCO ES CULTURA

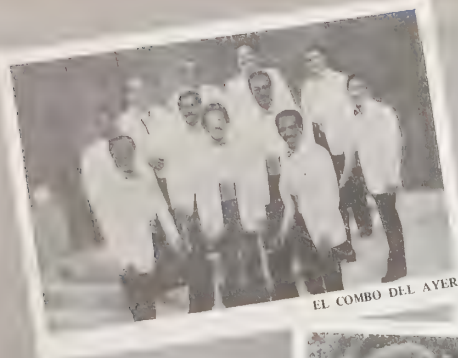
Programado por Fernando López H.

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Orq. La Solución · Tommy Olivencia
Andy Montañez · El Combo del Ayer · Tania
Anibal Lopez · Raphy Leavitt · Willy Chirino

sandunga

Y NO HAGO MAS NA / QUE ES EL AMOR / MEDLEY / QUE SE MUERAN DE
ENVIDIA / FELIZ COMO UNA LOMBRIZ / EL VIENTO ME DA / SIEMPRE ALEGRE
EL CUMBANPIE / QUE BELLA ES LA VIDA / PANCHO MALANDRO.



EL COMBO DEL AYER



TANIA



RAPHY LEAVITT



ANDY MONTAÑEZ



EL GRAN COMBO



TOMMY OLIVENCIA



WILLY CHIRINOS



OSCAR D'LEON



ORQ. LA SOLUCION

LADO - A

1. Y NO HAGO MAS NA
(Chiquitín García)
EL GRAN COMBO - Lic.: Rico Records - Combo
2. QUE ES EL AMOR
(Sebastián Morera)
OSCAR D'LEON - Lic.: TH-Venezuela
3. MEDLEY
(D. R.)
ANDY MONTAÑEZ - Lic.: TH-USA
4. QUE SE MUERAN DE ENVIDIA
(Mario de Jesús)
TOMMY OLIVENCIA - Lic.: TH-USA
5. FELIZ COMO UNA LOMBRIZ
(Harry Suárez)
ORQ. LA SOLUCION - Lic.: TH-USA

LADO - B

1. EL VIENTO ME DA
(Kito Vélez)
EL COMBO DEL AYER - Lic.: Ayer Records-USA
2. SIEMPRE ALEGRE
(Manuel Jiménez)
RAPHY LEAVITT Y LA SELECTA - Lic.: TH-USA
3. EL CUMBANPIE
(Víctor Rodríguez Amaro)
WILLY CHIRINO - Lic.: TH-USA
4. QUE BELLA ES LA VIDA
(Gloria Rodríguez)
TANIA - Lic.: TH-Venezuela
5. PANCHO MALANDRO
(Anibal López - Joel Herencia)
ANIBAL LOPEZ - Lic.: IEMPSA-Perú

8.20



IL PROCESSO DI SAVONA di VICO FAGGI

TEATRO STABILE DI GENOVA

diretto da Ivo Chiesa e Luigi Squarzina

IL PROCESSO DI SAVONA

di Vico Faggi

PERSONAGGI E INTERPRETI

IL TRIBUNALE

<i>Il Presidente</i>	Gianni Mantesi
<i>Primo Giudice</i>	Marcello Mandò
<i>Secondo Giudice</i>	Armando Spadaro
<i>Il Pubblico Ministero</i>	Nevio Sagnotti

GLI IMPUTATI

<i>Ferruccio Parri</i>	Mario Erpichini
<i>Carlo Rosselli</i>	Gianfranco Ombuen
<i>Lorenzo Dabove</i>	Luigi Dameri
<i>Ettore Albini</i>	Alfredo Marchetti

GLI AVVOCATI

<i>Nello Tarchiani</i>	Mico Cundari
<i>Silvio Pellegrini</i>	Giancarlo Dettori
<i>Vittorio Luzzati</i>	Glauro Mauri

A Savona nel 1927

Regia teatrale: Paolo Giurana
Regia della riduzione: Alberto Rosselli
Riduzione e adattamento di
Edward D. R. Neill

Il testo del dramma corredato da saggi e testimonianze è edito dal Teatro Stabile di Genova al quale può essere richiesto in
Via N. Bacigalupo 6

In copertina: gli imputati del processo di Savona (Spirito - Oxilia - Parri - Rosselli - Albini - Dabove) in una rara fotografia riprodotta per gentile concessione dell'Avv. Vittorio Luzzati.

Grafica: D. M. Neill - Riproduzione fotografica: P. Mosetti
Cliché: Prof. Jemina

La più bella definizione del processo di Savona — quello del 1927 — è di Carlo Rosselli: « Il processo fu un dramma continuo, nel quale le passioni si purificarono e i cuori non di rado batterono all'unisono. Tutti sentivano chiaramente che non era più in gioco la sorte miserabile di qualche uomo, ma la vita di un grande principio morale. I giudici per loro stessa confessione soffersero terribilmente durante il dibattimento, erano consapevoli della storica responsabilità del loro verdetto ».

Nella mia riduzione teatrale ho cercato di far rivivere quel "dramma continuo", quella purificazione delle passioni, e quel "principio morale", e la sofferenza dei giudici.

Il mio proposito è stato, sul piano etico ed artistico, di scrivere un'opera non agiografica ma critica, non apologetica ma problematica, non consolatrice ma ammonitrice. Ho voluto mostrare degli uomini, non delle astratte incarnazioni dell'eroismo; e il peso che questi uomini si addossavano, di sacrifici e rinunce; e i loro problemi interiori, i loro dubbi, i loro contrasti.

I problemi umani si innestano nel trionfo dei problemi storici e politici della caduta dello Stato monarchico-liberale all'istaurarsi del Stato totalitario, dalla vittoria del fascismo alla resistenza degli spiriti liberi. Nel processo di Savona vennero in luce questi conflitti, si delinearono le forze che avrebbero operato negli anni successivi. Profetiche furono le parole di Ferruccio Parri, che annunciò la lotta popolare antifascista come secondo Risorgimento.

VICO FAGGI

Il *Processo di Savona* è già acquisito agli atti della storia della libertà d'Italia nel suo più vero significato di atto d'accusa contro il fascismo, come lo stesso Rosselli sottolineò nella sua deposizione. La rievocazione di Vico Faggi, che opportunamente s'inscrive nell'ambito delle manifestazioni indette nel ventesimo anniversario della Resistenza, e i consensi che l'hanno accolta con riflessi anche internazionali ci hanno offerto più di un motivo per trasporre il lavoro in forma duratura. Sono state le stesse fasi salienti del processo a offrirci la materia della riduzione essenzializzata senza soluzione di continuità di elementi processuali e flashback miranti a ricostruire storicamente la fuga di Turati. Tuttavia se la figura dell'uomo politico è qui fisicamente assente, non di meno essa permea il processo nei continui rimandi, sia come movente, sia come entità morale.

Il *Processo di Savona* ricostruito da Vico Faggi in base a documenti e testimonianze autentici, è stato ridotto in 9 sequenze distinte tenendo presenti anche le esigenze di una edizione discografica destinata a documentare il messaggio sociale che porta con sé. Di tali sequenze viene dato qui un breve riassunto per orientare l'ascoltatore.

(1) Il *Processo di Savona* s'inizia alle ore 9 del 9 Settembre 1927 con la lettura da parte del Presidente del Tribunale, del capo d'imputazione. Indi viene sentito Parri che unitamente a Rosselli e Pertini fu uno degli organizzatori morali e materiali della fuga di Turati. Già dalla deposizione di Parri traspaiono quegli elementi che dovranno trasformare un processo contro gli "esponenti del sovversivismo" in processo definiti gli accusati dal Pubblico Ministero, in un atto di accusa contro lo stesso regime che lo aveva provocato.

(2) La deposizione di Rosselli sottolinea con non minor vigore le accuse di Parri contro il regime, concludendosi con la denuncia di violazione della libertà da parte del fascismo e con la conferma che la lotta intrapresa per riconquistarla non verrà mai meno.

(3) Vengono poi sentiti Dabove, il motorista che aveva governato il motoscafo e che si esprime frequentemente in dialetto savonese, e Albini, giornalista e commediografo costretto a mansioni di commesso di libreria alle dipendenze di Walter Toscanini. Albini che aveva ospitato Turati nella sua villetta a Caronno Ghiringhello, ammette, al pari del Dabove, le proprie responsabilità senza reticenze.

(4) Con la requisitoria del Pubblico Ministero inficiata di retorica fascista e con la richiesta della severa applicazione delle sanzioni previste dalla legge, si conclude la prima parte del processo. Siamo giunti così al 12 Settembre 1927.

(5) La seconda parte ha inizio il giorno seguente con le arringhe dei difensori. Parla per primo l'Avv. Pellegrini in difesa del Dabove del quale chiede la piena assoluzione per aver agito in istato di necessità. L'arringa è condotta con spirito caustico a stento frenato dal Presidente.

(6) Per Rosselli parla l'Avv. Tarchiani con tono moderato, ma fermo, rievocandone la figura morale e il passato di combattente valoroso.

(7) Con la commovente arringa dell'Avv. Luzzati, imputata alla più toccante semplicità, si conclude la difesa di Parri.

(8) Esauriti i compiti della difesa, i giudici si riuniscono in camera di consiglio, dando sfogo alle proprie perplessità. La sentenza viene letta frettolosamente verso le 22 del 14 Settembre 1927.

(9) Il *Processo di Savona* si conclude con le parole profetiche di Carlo Rosselli, tratte dagli scritti politici redatti tra il 1930 e il 1937. Quest'ultima data segna l'assassinio dei fratelli Rossetti perpetrato in Francia da sicari fascisti. Il crimine compiuto a dieci anni di distanza dal Processo, lo riporta nuovamente alla ribalta della storia. Attuale allora com'è attuale oggi per il suo messaggio di libertà.

EDWARD D. R. NEILL

Los Reyes del Merengue

**JOHNNY VENTURA
Y NILFRIDO VARGAS**





a

SEREMOS TRES (*)

(Johnny Ventura/Claudio Martel) - 3:17

JOHNNY VENTURA

A MOVER LA COLITA

(Anibal Pastor) - 3:40

WILFRIDO VARGAS

A CUAL PISO

(Bobby Capo) - 3:40

JOHNNY VENTURA

ATREVIDA

(Wilfrido Vargas) - 4:35

WILFRIDO VARGAS

LA CIRUGIA

(Eliot Rodríguez) - 4:20

JOHNNY VENTURA

LE FALTA ALGO

(William De Jesus/Wilfrido Vargas) - 4:19

WILFRIDO VARGAS

B

EL CUCU

(Sidney Simen) Vers. Wilfrido Vargas - 4:49

WILFRIDO VARGAS

LA RESACA

(Huchi Lara) - 3:54

JOHNNY VENTURA

MUJER TIRANA

(Las Diego) - 4:13

WILFRIDO VARGAS

QUIERO GOZAR

(Johnny Ventura) - 4:36

JOHNNY VENTURA

DIME SI TE GUSTO ()**

(Carlos Oliva) - 4:05

WILFRIDO VARGAS

EL OLOR DE LA LLUVIA

(Huchi Lara) - 5:40

JOHNNY VENTURA

ARREGLOS: (*) JULIO OLIVERO

() HILDWARD CROES**

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JOHNNY VENTURA Y WILFRIDO VARGAS



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LAGARTERANAS
JOTA ARABONESA

GARRETAS DEL HOGIO
JOTA ARABONESA
EL VITO
EL "U" Y EL "DOS"
SEGUIDILLAS MADRILEÑAS
MALAGUENA



LP. 151

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MOROS Y CRISTIANOS
FANDANGO DE HUELVA
SEVILLANAS
LAGARTERANAS
JOTA ARAGONESA

CARA "B"

CARRETAS DEL ROCIO
JOTA ARAGONESA
EL VITO
EL "U" Y EL "DOS"
SEGUIDILLAS MADRILEÑAS
MALAGUEÑA



3rd ANNUAL
SAN FRANCISCO
TRADITIONAL
JAZZ
JAMBOREE



Presented by the
New Orleans Jazz Club
of Northern California

San Francisco Chronicle ★★

Wed., Feb 28, 1973

On the Town

It Was 'Tradition!'
New Orleans Style

Jon Hendricks

"TRADITION!"

Tevye sang out the word in the opening to "Fiddler On the Roof." "Tradition!" he repeated, two index fingers pointing skyward, towards God, explaining tradition as the invisible cord binding spirit and body together here on earth. "Tradition!"

Well, the New Orleans Jazz Club of Northern California presented its second annual San Francisco Traditional Jazz Jamboree and Showcase in the grand ballroom of the Jack Tar Hotel Sunday from 1:00 to 9:00 p.m. It was dedicated to the memory of Edward "Kid" Ory and it was in the highest degree of New Orleans tradition.

* * *

THE MUSIC the soul loved so much while still here in the body is played. This helps swing the departing soul through the spheres straight up to heaven. It's the traditional way: Everybody come, everybody play. It is very African in origin, yet at once highly civilized, this idea that the departing souls are indeed the fortunate ones, and we who remain here the ones in trouble. It's a hard theory to argue with intellectually. The wisest professor would have to think about THAT awhile. Only materialistic "civilized" societies greet death — entry into the spiritual world, with weeping, wailing and gnashing of teeth.

The New Orleans Jazz Club of Northern California knows better and acts like it. I have never seen such a display of musical talent, presented with such loving respect and welcomed by the listeners with such receptivity. Man, lemme tell you, it was a BALL!

There were 10 bands — count 'em — 10, and they all showed up, and when they got on that bandstand, Brother you KNEW they were there. If, like myself, you had no idea how rich our area is in traditional jazz music, then it was indeed a revelation.

S.F. Examiner—



Tues., Feb. 19, 1974

Over 6 hours
of traditional jazz

Ten bands, purveyors of righteous jazz, crowded their music and a huge crowd into a 6½-hour "Trad Jazz Jamboree" at Bimbo's on Sunday.

Beginning at noon with clarinetist Phil Howe's "Phrisco Phunction," a tight, swinging ensemble featuring the superb tenor saxophone work of Bert Noah, the afternoon worked its way into a grand finale played by drummer Jack Mangan's Euphoria Jazz Band from down the Peninsula.

There were about 900 in the audience, mostly older folks but also a sprinkling of younger dancers and listeners who obviously were aware of the music of Jelly Roll Morton, King Oliver, Scott Joplin and other early jazz and ragtime giants.

Amos White, 84, played trumpet with the Jazz Cardinals and 6 year old Molly Ringwald sang "Cake Walking Babies" with Jim Mathack's Tappers. I wonder if Molly will remember hearing Amos, when she is his age — in the mid 21st century. Amos certainly remembers the cake-walk, from his 19th century Atlanta boyhood.

Earl Scheelar's Funky New Orleans Band (among the four most impressive groups of the day) featured vocals by Terry Garthwaite, the strong-voiced leader of Joy of Cooking, famed country-folk-rock ensemble.

Terry was sensational, with the sort of inflection and phrasing that made oldtimers Ida Cox and Lizzie Miles queens of the blues 50 years ago. Scheelar's cornet, Burt Bales' piano and Bill Bardin's trombone also shone in the Funky set.

Dick Oxtot's Golden Age Band, a variation on the Funky group, included two trumpets: Bob Neighbor and P. T. Stanton, as well as (occasionally) two trombones, with pianist Ray Skjelbred doubling. I enjoyed Bobby Stowell's tenor sax in the Golden Age presentation.

Trumpeter Ev Farey, who led the Bay City band in the 50's, shared trumpet honors with Neighbor in the Tappers, and with White in the Cardinals.

There was very little duplication of tunes and not a single rendition of "When the Saints Go Marching In."

The whole affair sounded good. President David Walker, of the sponsoring Northern California New Orleans Jazz Club, hopes next year to have both a Saturday and Sunday afternoon Jamboree. On the basis of this year's event there would seem to be more than enough music available for such a double-day event.

By Philip Elwood

SIDE ONE

1 — ORIGINAL DIXIELAND ONE-STEP

Phil Howe's Phrisco Phunction

2 — AIN'T NOBODY GOT THE BLUES

Earl Scheelar's Funky N.O. Jazz Band

3 — CHATTANOOGA STOMP

Dick Oxtot's Golden Age Jazz Band

4 — FLOATIN' DOWN TO COTTON TOWN

Frank Goulette's Monterey Bay Classic Jazz Band

5 — THE ENTERTAINER RAG

Jim Mathack's San Francisco Brass

SIDE TWO

1 — CRAZY CAPERS

Manny Funk's New Washband Rhythm Kings

2 — SAGE HEN STRUT

Jack Mangan's Euphoria Jazz Band

3 — VINCE'S BLUES

Vince Hickey's Jazz Cardinals

4 — SWEET LORRAINE

Bill Armstrong's King Riverbottom & His Bay Flats

5 — ON THE WALL

Ray Skjelbred, Piano

6 — BEALE STREET BLUES

Tom Buck's Delta Jazz Band

Recording Engineers/Marshall Kent, Bill Maginnis & Frank Ng
Cover Photo/Ed Lawless [Courtesy Augustino Quintoli of Bimbo's]
Art Director/Steve Mahand
Album Design/Graphics
Notes/David H. Walker & Marshall Kent
Executive Producer/David H. Walker

The 3RD ANNUAL SAN FRANCISCO TRADITIONAL JAZZ JAMBOREE featured 10 great Bay Area Bands, playing a half hour set each.

These are not pickup jamsets with a name attached or put together for the day. These are organized and woodshedded bands that have their own distinctive sound and express their creative ensemble improvisation.

All of these bands play regularly in various public venues in the San Francisco Bay Area.

Lu Watters and the Yerba Buena Jazz Band at the Dawn Club and later at Hambone Kelly's were largely responsible for a great New Orleans inspired jazz revival on the West Coast in the 1940's.

The musicians of this band were interested in traditional New Orleans ensemble jazz and were influenced by King Oliver's band of the early 1920's. They started their own band later and the "second line" developed into a "school" in the medieval sense.

This "school" came to be known as the "San Francisco Style". Today a couple of generations of musicians are following in the tradition of the Yerba Buena Jazz Band. People of all ages are enjoying the "San Francisco Style" music and dancing to that beat. Traditional Jazz with its roots in early 20th century New Orleans music is vigorously alive and well after several decades in the San Francisco Bay Area.

David H. Walker



THE RECORDING OF THE TRADITIONAL JAZZ ON THIS RECORD was only incidental to the musicians and some 800 groovin', dancing listeners who were having one hell of a time at Bimbo's in San Francisco at the New Orleans Jazz Club of Northern California annual Jazz Jamboree in February 1974.

Jazz was not born in a recording studio. Nor did it develop in the concert auditorium. Rather its natural environment has always been the club, whether Night or Dawn Club with alive and sometimes raucous audience. In spite of this with few notable exceptions all recorded Jazz comes from studios or live concert hall performances.

This record then has music that was stimulated and lifted by one of the liveliest audiences to assemble in the bay region. On it you will hear Jazz played at its best with responsive musicians turned on by a responsive audience. On it you will also hear what a studio engineer would call defects. The audience behaves boisterously, the musicians talk to each other during solos and step on the mike cords all of which is picked up. But most important you will hear some great Jazz "floating" out the Bay proving Traditional Jazz still lives in this fairer of cities.

Marshall Kent



The New Orleans Jazz Club of Northern California is a non-profit organization dedicated to the promotion and preservation of Traditional Jazz. Contributions to this Internal Revenue Service qualified educational organization are deductible for individual income tax purposes.

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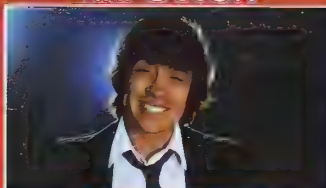
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Produção: Carlos Fernando Design: Carlos Nunes e Cristina Portella Logotipo: Dick

The background of the album cover is a dark, grainy photograph of a band performing on stage. Several bright stage lights are visible, creating a hazy atmosphere. In the upper left corner, there is a smaller, rectangular inset photograph showing a man in a cowboy hat playing a violin. The title "Georgia Fiddle Band" is written in a large, bold, red, brush-stroke style font, slanted diagonally across the center of the image.

Georgia Fiddle Band

RECORDED LIVE AT THE 1982 BRANDYWINE MOUNTAIN MUSIC CONVENTION

**LOWE STOKES • BERT LAYNE • GORDON AND PHIL TANNER • GOLDEN RIVER GRASS •
DOUBLE DECKER STRINGBAND • MAJOR CONTAY AND THE CANEBRAKE RATTLERS.**

SIDE 1

1. INTRODUCTION Bert Layne
Sally Goodin • Lowe Stokes (Fiddle), Joe LaRose (Guitar), Mac Benford (Banjo)
2. HELL BROKE LOOSE IN GEORGIA
3. HOUSE OF DAVID BLUES
4. GEORGIA WAGONER
5. MY OWN IONA Double Decker Stringband
6. MOONSHINE HOLLOW BAND Major Contay and The Canebrake Rattlers

SIDE 2

1. INTRODUCTION Joe Wilson
G Rag/Tanner's Boarding House • Gordon Tanner (Fiddle), Joe Miller (Lead
Guitar), Phil Tanner (Rhythm Guitar).
2. BIG BALL IN TOWN
3. SWEET BUNCH OF DAISIES
4. RAGTIME ANNIE
5. LIBERTY Golden River Grass
6. MCKINLEY
7. JUST BECAUSE
8. BILE THEM CABBAGE DOWN

PRODUCED BY:
Brandywine Friends of Old Time Music

NOTES INSIDE BY:
Joe LaRose

RECORDED BY:
Cambridge Productions, Cambridge, Mass.

EDITED BY:
Bobby Patterson

DESIGN AND PHOTOGRAPHY:
Alice Sebrell, Jim Quail, Jeannie Pearce, Tony Gayle, and G. Q. Studios

CALLIGRAPHY AND LAYOUT:
Riva Brown

ART DIRECTION:
Moishe Mark

COVER PHOTOGRAPH
of Lowe Stokes



HERITAGE 048

THIS ALBUM IS AFFECTIONATELY DEDICATED TO THE MEMORIES OF BERT LAYNE AND GORDON TANNER.

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GEORGIA FIDDLE BANDS

1982 BRANDYWINE MOUNTAIN MUSIC CONVENTION

The 1982 Brandywine Mountain Music Convention was for many reasons a special event. Its theme, the fiddle bands of Georgia, centered on one of the formative and most widely enduring regional styles of old time Southern music. In the 1920's, the earliest and among the bigger-selling commercial recordings of rural music were made by musicians and bands from this state. Through these popular records, performers like Fiddlin' John Carson, Gid Tanner, and Riley Puckett, and the hard-driving fiddle sound of bands like the Skillet Lickers, set the directions that country music was to follow. It was this music, too, reissued on lp in recent years, that first captured the hearts of many the young today who have taken up playing and preserving traditional music, a group that made up a big part of the Brandywine audience.

Also, the occasion was marked by a reunion of some of old time music's legendary figures, members of the Skillet Lickers band and circle. For Bert Layne, Lowe Stokes, and Slim Bryant, it was a time to renew old friendships, retell stories, and perform together again. It was also an opportunity for them to see, through a knowledgeable young audience eager to meet and welcome them, just how durable the music they made over fifty years ago has proved to be.

This album presents a sampling of the exciting music that took place on that weekend of July 24 and 25 in Fair Hill, Maryland. There are performances by Bert Layne, Lowe Stokes, Gordon and Phil Tanner, and Golden River Grass, who together represent three generations of Georgia musicians. Also included are numbers by the Double Decker Stringband and Major Contay and the Canebrake Rattlers, two excellent young bands who share a dedication to old time vocal and instrumental styles.

As well as displaying the performers' individual talents and personalities, these selections offer an interesting look at both continuity and change in a regional music. This is the great fiddle band music of Georgia, as it was played in its golden years and as it is carried on today.

Bert Layne's introduction of his old friend Lowe Stokes is reminiscent of the days when he was the joke-teller and Master of Ceremonies for the Skillet Lickers' road shows. Bert's flair for showmanship and his fiddling were not his only contributions to that band. Able to read and write music, he would learn the hit songs of the day from sheet music and teach them to Stokes and Clayton McMichen, who would then whip them into hot versions to record with their various popular-music bands. Lowe recalls, "Bert said it would sound a lot better us playing the way we did, and we'd play it by ear!"

This is the first folk festival appearance of Lowe Stokes, one of the great fiddlers of old time music's Golden Age. Lowe gave exciting performances of several of his famous tunes--among them, "Hell Broke Loose In Georgia" and "Georgia Wagoner"--and included a few surprises, like "House Of David Blues". At 84, Lowe is still in command of the tough, driving, yet graceful and inventive fiddling we hear on his old records. Indeed, his performance here is remarkable in light of the fact that he had put the fiddle away--for good, he thought--seventeen years before. It was only six months before the festival, when a friend sent him a new fiddle with the necessary bow adjustments (Lowe lost his right hand in 1930), that he began working out the old tunes. Two of his neighbors in Chouteau, Oklahoma, banjoist Ray Smith and guitarist Bob Cowan, started coming by to help him practice; these sessions became quite frequent, and the three even played out a few times for local functions. By festival time, Lowe was in good form--as Bert said, "playing almost as good as he ever did!"--and gave these wonderful performances.

Though much younger than the other members, Gordon Tanner had an important part in the Skillet Licker story. When Gid Tanner was asked in 1934 to reform the Skillet Lickers for a recording session, he gathered his eighteen year old son Gordon together with Riley Puckett and Ted Hawkins. Gordon played lead fiddle on the twenty-four numbers recorded at that famous San Antonio session, including one that would become a country standard, "Down Yonder". Gordon's selections on this album, recorded a week earlier at the National Folk Festival, include re-workings of two of his father's pieces, "Tanner's Boarding House" and "Big Ball In Town" (with excellent back-up by his son, Phil and Joe Miller). Gordon's fine fiddling is sometimes reminiscent of Gid's, though it is highly individualistic and reflects some of the more modern fiddle approaches of his generation.

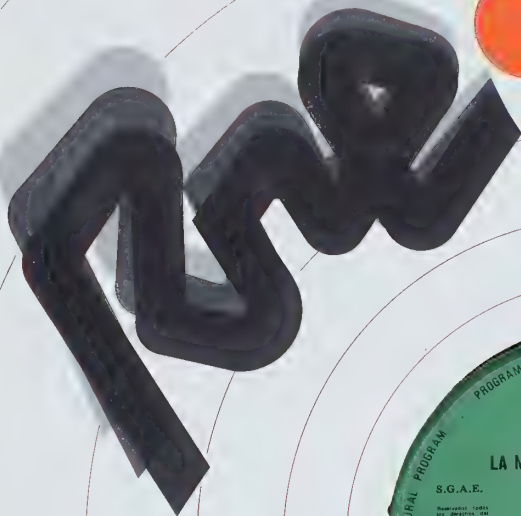
All who attended and participated in the Brandywine Festival are deeply saddened by Gordon Tanner's tragic death. Gordon suffered a heart attack early the first morning of the festival. He died on July 26, two days later, age 66. Gordon had been keeping the spirit of his father's music alive in Georgia with his Junior Skillet Lickers, which included his own son, Phil. During the summer he and Phil were bringing their music, a precious link to the past, to folk festival audiences. In a true sense, he died while giving that part of himself to others. Gordon's fiddling exuded his personal warmth and vitality. Those who have been delighted by his music will miss him, as will his many friends.

Golden River Grass are keeping the stringband tradition alive and strong in their native northwest Georgia, where they are a popular festival attraction. Musically, the band displays a unique blend of old and new. The energetic fiddling and much of the repertoire are unmistakably old time north Georgian. With the powerful singing, rapped banjo, and revved-up tempo, the band seems to have absorbed the best elements of forty years of country music and bluegrass.

Throughout its ten-year history, the Brandywine Festival has presented several dimensions of traditional music by featuring both the older folk artists, who learned their music at home or in their communities, and the young musicians and band, mostly city-raised, whose introduction to old time music had been through recordings. The two young bands presented here are among today's most interesting and creative. The Double Decker Stringband faithfully recaptures an early string-ragtime sound in "My Own Iona". In keeping with the festival's theme, Major Contay and the Canebrake Rattlers performed a great deal of Georgia material in their set, including their loving re-creation of the Georgia Yellow Hammers' "Moonshine Hollow Band".

Joe LaRose

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(CARA A) "Actualidad Musical" (27:48)

DUO DINAMICO: PIONEROS DEL ROCK EN ESPAÑA

Guateque 1 (Calva-Arcusa) DUO DINAMICO. CBS

Resistiré (Calva) DUO DINAMICO. CBS

Tu vacilándome y yo esperándote (Arcusa) DUO DINAMICO. CBS

Una segunda oportunidad (Arcusa) DUO DINAMICO. CBS

(CARA B) "Los Diez de Oro" (27:18)

Supernatural (Montesano) OLE OLE. Hispavox

A la sombra de un león (Bardagi) ANA BELEN. CBS

Oro negro (Casal) CASAL. EMI

¡Chás! y aparezco a tu lado (Nuez) ALEX Y CHRISTINA. WEA

Mediterráneo (Segarra) LOS REBELDES. EPIC

La madre (San José) VICTOR MANUEL. Ariola

Sino te tengo a tí (Summers) HOMBRES G. Twins

Como la cabeza al sombrero (Portet) EL ULTIMO DE LA FILA. PDI

Una de romanos (Sabina) JOAQUIN SABINA. Ariola

No hay marcha en Nueva York (Cano) MECANO. Ariola

COMENTARIO: El Dúo Dinámico representa la historia viva del rock and roll en España. Manolo de la Calva y Ramón Arcusa han logrado mantenerse en pleno éxito a lo largo de casi 30 años. Y hoy, los jóvenes de entonces y sus hijos les guardan una fidelidad propia de esos pocos artistas escogidos. Pepe Machado conversa con el Dúo Dinámico evocando el ayer y la actualidad de esta famosa pareja a la que dedicamos el programa de esta quincena a modo de merecido homenaje.

Novedades en "Los Diez de Oro": Casal con "Oro negro" ingresa esta quincena en la que reaparece Ana Belén con "A la sombra de un león" y Mecano recupera el lugar de honor.

=====oOo=====

CLASIFICACION DE LOS " DIEZ DE ORO " POR POPULARIDAD Y VENTAS

Núm.Título	Cantante o grupo	Sello	Puesto mejor y (p.último)	Permanencia
1. No hay marcha en N. York	Mecano	Ariola	- (1)	7
2. Una de romanos	Joaquín Sabina	Ariola	1 (1)	2
3. Como la cabeza al sombrero	El Ultimo de la Fila	PDI	- (4)	3
4. Si no te tengo a tí	Hombres G	Twins	2 (3)	9
5. La madre	Víctor Manuel	Ariola	3 (5)	9
6. Mediterráneo	Los Rebeldes	EPIC	4 (7)	8
7. ¡Chás! Y aparezco a tu lado	Alex y Cristina	WEA	4 (8)	8
8. Oro negro	Casal	EMI	- -	1
9. A la sombra de un león	Ana Belén	CBS	6 (6)	5
10. Supernatural	Olé Olé	Hispanavox	6 (6)	5

Madrid a 17 de Octubre de 1988.

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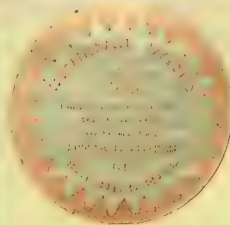
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AN INTRODUCTION
TO THE WONDERFUL WORLD OF STORIES,
FOLK TALES, LEGEND AND SONG
— from AROUND THE WORLD



It's a “Children's World”!





It's a "Children's World"!

AN INTRODUCTION TO THE WONDERFUL WORLD OF STORIES, FOLK TALES, LEGEND AND SONG — from AROUND THE WORLD

The selections on this recording are complete and are taken from various CMS bestsellers. They demonstrate that children can learn and be entertained when exposed to good literature and music. Many of the stories are "just-so" types — telling "how" or "why" something occurred.

THE BOY WHO DREW CATS

Is a Japanese folk tale from — CMS 508 — *Asian Folk & Fairy Tales* — that has all the ingredients of a good folk tale — humor, terror and the supernatural. Listen to how a young acolyte (apprentice priest) finds himself saved by a mysterious force. Told by Christine Price.

THE TALE OF PETER RABBIT

Is from — CMS 537 — *Peter Rabbit & His Friends* — *The Favorite Tales of Beatrix Potter*. Certainly Peter needs no introduction — this was Miss Potter's own favorite. Told by Elinor Basescu.

THE HUNTER & THE ELEPHANT

Is a delightful African legend from — CMS 547 — *African Folk Tales, Vol. I* which tells of the relation of man to beast and who is in fact the master. Told by Bertha Parker.

LITTLE RED RIDING HOOD

Is from CMS 593 — *Fairy Tale Favorites, Vol. I* — and is the original French version which is quite amusing — and — quite different from the usual story. Told by Mary Strang.

THREE JAPANESE CHILDREN'S SONGS

From the CMS—*Unicet Series Of Folk Songs & Dances From Around The World*. The first selection — *Kiri Asobi* — is an example of the many songs

Japanese children sing while they are playing various games. This one is sung by children sitting in a circle on the ground, passing a piece of bamboo from hand to hand. The one who lets it fall is out. The second song is — *Itedama Tori Uta* — which is sung to accompany a game in which beanbags are tossed up in the air and caught, first in one hand and then in the other.

The final song is — *Oniasobi No Uta* — which is sung while pitching horseshoes.

THE BEES

Is a Spanish story from — CMS 589 — *Spanish Folk Tales & Legends* — telling how "the Bees" came to Spain. It also paints a simple picture of early Spanish life.

THE PUNISHMENT OF THE RACCOON

Is an American Indian legend from — CMS 500 — *The Star Maiden & Other Indian Tales*. Similar animal "how" stories can be found in many collections, but this version of how the raccoon came to be so small in size is unique in its directness and flavor.

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north park college choir

peace on earth - - -

friede auf erden - - -



north park college choir



north park college choir

David L. Thorburn, director

1970



side one

PSALM 150

Double Choir and Double Brass Choir

Heinrich Schütz

FROM THE SWEDISH HERITAGE . . .

(The following are sung in translations by
Dr. Karl A. Olsson, President of North
Park College, and are dedicated to him.)

When all the world is sleeping

(När hela Jorden sover)

Jesus of Nazareth comes

(Jesus från Nasaret går)

Come let us praise Him

(Låtom oss sjunga)

Jesus, Jesus, name most precious

(Jesus, Jesus, o det ordet)

O let your soul now be filled with gladness

(Så hav nu, själ, ett fröjdfullt sinne)



side two

MOTET II: "THE SPIRIT ALSO HELPETH US"

Johann Sebastian Bach

FRIEDE AUF ERDEN (1907)

Arnold Schönberg

(sung in German)

*To Our Tommy & Mary
with All Our Love
Wm. H. Had
a family*



Música virreinal



Música virreinal mexicana

Transcripción,
instrumentación y arreglo:

J. Jesús Estrada

Orquesta de Cámara de la UNAM

Director: Luis Herrera de la Fuente

Conjunto Coral Universitario

Director: Luis Berber

Clavecín y órgano: Juan Bosco Correo

Órgano Rodgers

Coordinadora artística: Marisa Magallón

Cara 1

Alegres luces del día

Manuel de Sumaya

Soprano: Guadalupe Pérez Arias

Cuando la Primavera

Ignacio Jerusalén

Tenor: Ignacio Chapés

Así de la Deidad

Juan Mathías de los Reyes

Soprano: Guadalupe Pérez Arias

Cara 2

Domine Hisopo

Anónimo

Magnificat

Hernando Franco

Si el agravio Pedro

Antonio de Salazar

(Villancico)

¡Ay! Cómo gime el viento

Manuel de Sumaya

(Villancico)

El presente disco de grabaciones musicales de la Orquesta de Cámara de la UNAM, presenta una selección de música virreinal mexicana, que México ha heredado como legado de su pasado y que ha enriquecido su cultura. La música virreinal mexicana es un fenómeno cultural que surgió en el siglo XVI, cuando los españoles trajeron a México la música y el arte de su patria. Esta música se mezcló con la música indígena, dando origen a una nueva música que reflejaba la fusión de las dos culturas. La música virreinal mexicana es un testimonio de la creatividad y la habilidad de los músicos de esa época. Este disco presenta una selección de algunas de las obras más importantes de la música virreinal mexicana, que han sido transcritas y arregladas por J. Jesús Estrada. El disco es una muestra de la riqueza y la diversidad de la música virreinal mexicana, que ha sido un pilar fundamental de la cultura musical de México.

Las grabaciones de este disco fueron realizadas en el estudio de grabación de la Orquesta de Cámara de la UNAM, en el año 1974. El disco es una muestra de la calidad y el nivel de las grabaciones de la Orquesta de Cámara de la UNAM, que ha sido un pilar fundamental de la cultura musical de México. Las grabaciones de este disco son una muestra de la riqueza y la diversidad de la música virreinal mexicana, que ha sido un pilar fundamental de la cultura musical de México. Las grabaciones de este disco son una muestra de la riqueza y la diversidad de la música virreinal mexicana, que ha sido un pilar fundamental de la cultura musical de México. Las grabaciones de este disco son una muestra de la riqueza y la diversidad de la música virreinal mexicana, que ha sido un pilar fundamental de la cultura musical de México.



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DEPARTAMENTO DE GRABACIONES MN9 © 1974 UNAM 231/232



HOT R.S. HOUSE OF THE RISING SUN

LA CASA DEL SOL NACIENTE



Cara A

S 60.038

HOUSE OF THE RISING SUN

«La casa del sol nascente»

D. Hill-K. Kruger

Cara B

SLOW BLOW

«Soplando suavemente»

K. Kruger

DELTA QUEEN

«Reina del Delta»

T. Tassenberg

Producción: KEVIN KRUGER

Ingeniero: Hennie Hartmann

Arreglos: D. HILL & K. KRUGER

Grabación original: RPM RECORDS

Fotografía: Artreference

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GRAUZONE

EISBÆR



FILM 2

ICH LIEB



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LD 472
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ZEUS TOP★HITS

BLACK JACK CO.

STRANGERS

EMILY G.

EXIT 55

YOU

FEX

SPICE

FIGO 69

SURVIVAL

GEE-WHIZ

ZEUS
NEWCOMER-
SHOW

ZEUS-NEWCOMER-SHOW

Die Besten in Sachen Rock und Pop

Die ZEUS-NEWCOMER-SHOW ist der erfolgreichste Musiker-Nachwuchswettbewerb, der je in Deutschland durchgeführt wurde.

Durch die großzügige und verantwortungsvolle Sponsorship der ZEUS-Vermittlungsgesellschaft Hamburg, wird diese Nachwuchsförderung ermöglicht.

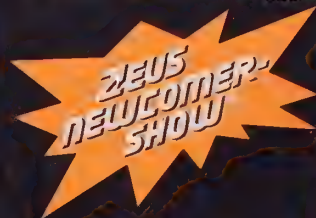
Somit eine Chance für den Nachwuchs der deutschen Rock- und Pop-Szene, in der Öffentlichkeit Anerkennung und positives Feedback zu erzielen.

Talentsuche und -förderung ist Hintergrund der Show. Deshalb ist die ZEUS-NEWCOMER-SHOW zum festen Bestandteil der deutschen Musikszene geworden. Die Auswahl erfolgt durch namhafte Profs der deutschen Musik-Branche.

Auf dieser ZEUS TOP HITS sind die besten und interessantesten Titel der Nachwuchs-Szene veröffentlicht.



EXIT 55



GEE-WHIZ



EMILY G.



SPICE

Seite 1

Gee-Whiz
Exit 55
Emily G.
Spice
You

»During The Night«
»May Way«
»Going Where The Wind Blows«
»One Man Show«
»Heartbeat«

Seite 2

Figo 69
Strangers
Survival
Fex
Black Jack Co.

»Claude«
»Fly Away«
»Final Step«
»Jenny«
»Life On Earth«



STRANGERS



SURVIVAL



FIGO 69



BLACK JACK CO.



FEX

Informationen über die ZEUS-NEWCOMER-SHOW erhalten Sie über

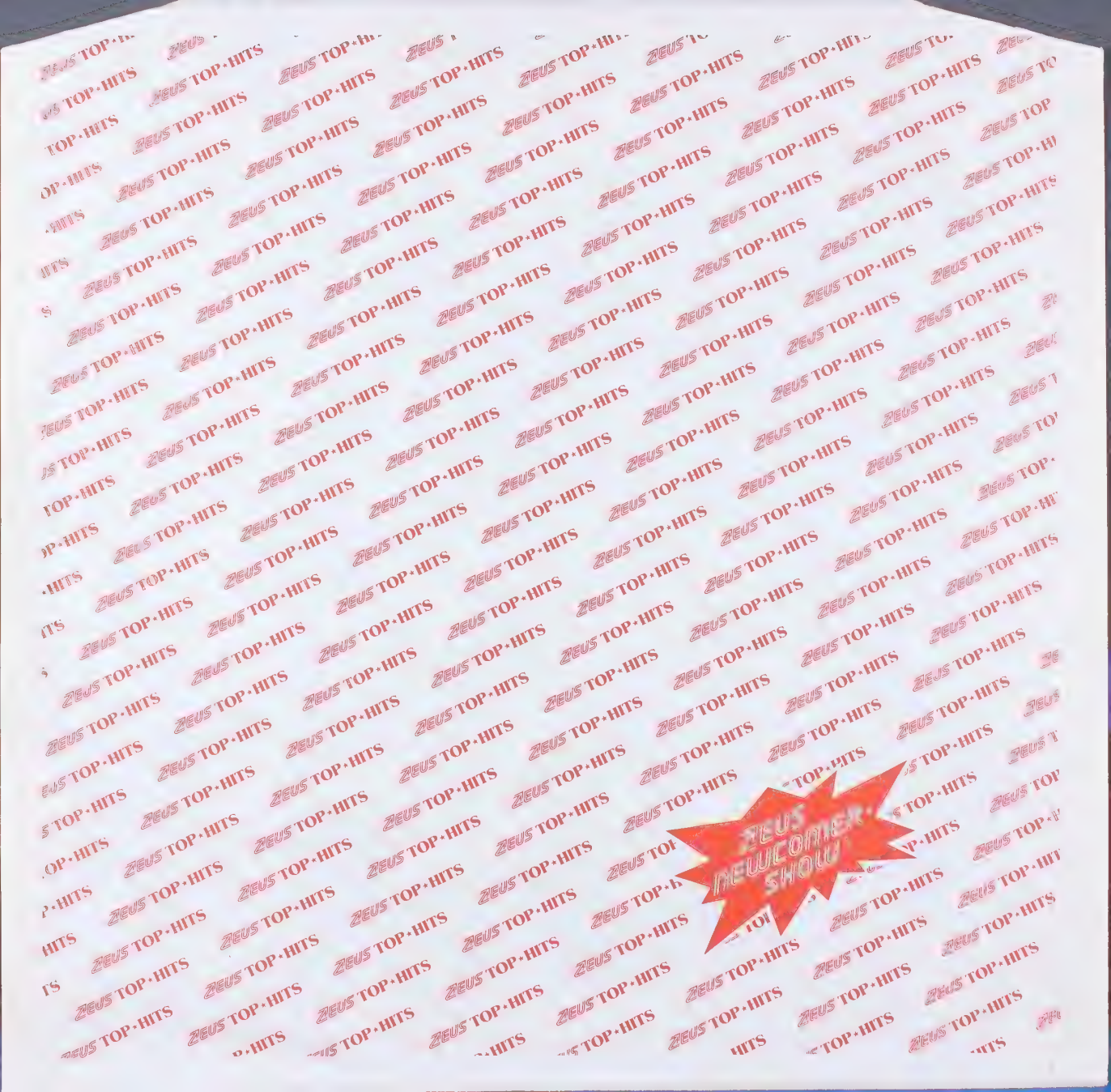
ZEUS-Vermittlungsgesellschaft
Gustav-Freytag-Str. 15

2000 Hamburg 76

Sammel-Ruf 040/2277031

Telex 2165217 Zeus





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Balanced Acoustic

STEREO

CS-33

A "SOUND IN THE ROUND" RECORDING BY CONCERT-DISC

SOUND IN THE ROUND
CONCERT-DISC

BALANCED ACOUSTIC
RECORDING

Beat
TROPICALE

LATIN RHYTHMS

by Jose Bethancourt and His Orchestra

SAVAGE DRUM FANTASY

featuring Richard Campbell and Harry H. Coon

STEREO No.

CS-33

Concert-Disc, a product of Concertapes, Inc., is the standard of the stereophonic disc field. Produced by the first company to offer quality stereophonic tape recordings for the consumer market, the Concert-Disc label will maintain the top quality for which Concertapes is known: not only in recorded material and artists, but in the exacting physical requirements needed to reproduce true stereo.

Concertapes, acclaimed by the music profession, reviewers and the general public, originated and has continually developed a system of recording appropriately named

CONCERT-DISC / CONCERTAPES . . . "The Standard of Comparison"

Balanced Acoustic Stereo. This method of recording, along with precise engineering in the duplication process, gives you a truly balanced stereo that lets you feel the sound, as well as hear it. Concertapes *Sound in the Round* recordings bring to life the surrounding space, filling it with the presence of a live performance.

You will recognize and enjoy the high standards of Concert-Disc/Concertapes with your first audition of the new stereo Concert-Disc.

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This stereo recording should be played on a 33 1/3 r.p.m. phonograph equipped with a stereo-playback head. It is not recommended that this album be played with a standard LP cartridge.

BEAT TROPICALE

José Bethancourt and His Orchestra

Harry Coon and Richard Campbell on Drums

Back Zzzhooom

Tsiliin! Splik

SIDE 1

Inspiracion

N. E. Paulos
E. B. Marks Music Corp. (ASCAP)
(2:07)

Cha-cha-cha Flamenco

Mario de Jesus
Southern Music Company (ASCAP)
(3:07)

Cactus Polka

Southern Music Company (ASCAP)
(3:25)

La Cumparsa

E. Lucena
E. B. Marks Music Corp. (ASCAP)
(3:25)

Jungle Flute

José Bethancourt
Skoie Music Company (ASCAP)
(3:32)

Sometimes it's torture to write an album note. Especially one like this. There's so much wonderful sound on this record. The kind that only the poet, with his sensitive ear for word imagery, could render into print. Ah well! Let's leave hard and muse in the lurch for now, and resort to stolid prose. When all is said and done, you'll just have to play this disc. And then, what sound, what thrill! Boiling, zblim . . . , fploomm . . . Ohoh! There we go again. . . .

Anyway, taking the sides in order, we have first MARIMBA TROPICALE, with José Bethancourt and his orchestra. From the Guatemalan city of Quetzaltenango, via the National Conservatory at Mexico City, and on to America's leading radio and TV programs—that is the story of José Bethancourt. His marimba and his imitable musical styling have been heard in famous hotels and theaters throughout America. In Ziegfeld's *Rio Rita*; and on such programs as the *Carnation Hour* and the *Lucky Strike Show*; and on his own enthusiastically received program, *Echos of the Tropics*. His past recordings made him a favorite of the hi-fi public.

Bethancourt plays a marimba that is probably the only one of its kind. Made in Guatemala and specially reconstructed by the Deagan Company here, it is four-and-one-half octaves in range. Its tone-bars are made of 50-year old rosewood; its resonators, of 100-year old mahogany.

The unparalleled tone-quality of this instrument is brought to you in full dimension, in this recording. So also, the sound of the flute, guitar, piano, bass, timba, bongos, gourd, maracas, sencerro, claves, and tympani that make up Bethancourt's orchestra.

And Bethancourt's program exploits to the utmost the sound-qualities of this group: the frenzied *Cactus Polka*, the sinuously rhythmic carnival tune, *La Cumparsa*; and the hauntingly beautiful and exciting *Jungle Flute*, among others.

No getting away from it: this one's another hit!

No less can be said about side 2. Drumbeats—native, primitive—in a fascinating percussion fantasy by two skilled musicians. That's *Duelin' Demon Drums!* First on this side, TANGANYIKA—

Watusi A. P. B.—Throbbing signal drums pulse with the demon spirit, unleashed at last. *Masai Rumble*—tribal rhythms, performed by two drummers, ending with the crash of cymbals. *Tumbatu Tintintambula*—a flourish of cymbals and cowbells. *Tombi of Cameroon*—spirit ululations, echoing gauntly through the reaches of vaulted sepulchres. *Bantu Bounce*—solos by our two percussion pundits. A deliberate essay in corn, done with the light touch of the knowing and serious player. *Kikuyu Strut*—a march, to native American rhythms. *Mombassa Bombilation*—thumpin' tom-toms. The remaining sections of Tanganyika feature the progressively more complex use of sound-on-sound recording to vary the textures of percussion sound. *Nairobi Mambo*—*Ubangi Boom*—*Breezy Zambesi*—*Specter of the Zulu Goddess*—*Sumbawanga Rattatto*—snare-drums, rattles, cymbal-crashes, and assorted percussion sounds, ending furiously.

Part two of this percussion concert is called CHIPPEWA, and is based on authentic Indian chants. Here again, sound-on-sound recording is featured.

A note on personnel: Richard Campbell was winner of the famous Gene Krupa drum contest, back in the '40's; his active career has included a U.S.O. tour through South America and Africa, where he studied authentic native rhythms such as are used on this tape. Harry H. Coon toured with the great Ben Bernie band, winning wide acclaim from musicians as well as the public for his native drumming. In composing this tape, Messrs. Campbell and Coon worked closely with engineer James Cunningham, himself a musician, to achieve new and unusual effects.

Telefunken U-47 microphones and Ampex 350 2P tape recorders were used to assure the ultimate in fidelity for this, the ultimate in percussion—in the full impact of Concert-Disc stereo sound.

SIDE 2

SAVAGE DRUM FANTASY

Richard Campbell and
Harry H. Coon

Watusi A. P. B.

Masai Rumble

Tumbatu Tintintambula

Tombi of Cameroon

Bantu Bounce

Kikuyu Strut

Mombassa Bombilation

Nairobi Mambo

Ubangi Boom

Breezy Zambesi

Specter of the Zulu Goddess

Sumbawanga Rattatto

. . . also authentic Indian Chants



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Jazz!

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1. TIED UP
2. THE RACE
3. THE DREAM
4. STRIKE IT UP
5. THE QUESTION OF U
6. GET TO YOU
7. HERE WE GO—LET'S ROCK & ROLL
8. THINGS THAT MAKE YOU GO HMMMMM...
9. TOO SHY TO SAY
10. ASK ME

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DRUG PROBLEMS IN YOUR COMMUNITY?

There IS something you can do!

Begin by making sure
your children have a
McGruffs SMART KIDS album.



TAKE A BITE OUT OF
CRIME

McGruff's® SMART KIDS album



SMART KIDS
DON'T USE DRUGS!

Black (Limited to 200 Copies)

McGruff's[®] **SMART KIDS** album

A investment now can help give a child close to you the courage they need to say "NO!" to drugs. McGruff's SMART KIDS album contains 11 upbeat songs that give children reasons to stay away from drugs, in a way they can understand.

TRACKLIST:

SIDE A

Introduction
Winners Don't Use
No, No, No!
Marijuana
Inhalants
Cocaine & Crack
Alcohol

SIDE B

Just Say No!
Smart Kids
Make Your Body Last
I'll Decide on My Own
I'm Glad I'm Me

Made in
Czech Republic





MCGRUFF'S ® DRUG PREVENTION AND CHILD PROTECTION PROGRAM

The most precious commodity in any society is its youth. Yet they are easy prey for drug pushers, molesters, abusers, and others who would use them for personal gain or satisfaction. The tragedy that haunts America's children centers in two major areas: 1. Drug and Alcohol abuse. 2. Child abuse.

Many children, whether victims or perpetrators, sooner or later become devastated physically and emotionally. Many become involved in crime by selling drugs to pay for their own drug habit. Many overdose or commit suicide. Others end up in prison. What a waste of our precious youth!

Experts agree that we must teach every child in every classroom, beginning with kindergarten, to say "no" to drugs. We now have an effective tool with which to accomplish this task, McGruff's Drug Prevention and Child Protection Program is dedicated to reaching millions of America's children (K6), teaching them to say "no" to drugs, alcohol and crime. The program features the famous, "Take a Bite Out of Crime" ® spokesdog, McGruff. The McGruff plan is a unique drug prevention and Child protection curriculum developed under the auspices of the National Crime Prevention Council, and tested in hundreds of classrooms across America. The curriculum is designed to teach children practical, confidence-building lessons in a positive way.

The 32 week program is presented once each week by the classroom teacher and McGruff. Each lesson is about 15 minutes in length. The presentation is easy for the teacher because all preparation has been done. A brief orientation and practice session manipulating McGruff is all that is necessary and the teacher is ready to perform. Each class is given its own McGruff puppet to be kept in the classroom. He becomes their mascot, and his presence in the classroom is a reminder of all that he has shared with the children. McGruff's messages continue from kindergarten through sixth grade, each geared for the level of the students, in coordinated lessons and review of pertinent subjects, covering the spectrum of dangers that plague America's youth today. The program has been expanded with a special new emphasis on drug education. The McGruff puppet comes with a stand, Teacher's Guide, Instruction Booklet and two audio cassette tapes. The cassette tapes contain 32 weeks of safety and crime prevention lessons in McGruff's voice. The weekly lessons by McGruff are from two to four minutes in length. Each lesson includes a song by McGruff. The teacher reinforces the subject through discussion before and after McGruff's performance.

A lot has changed since McGruff the Crime Dog first released these tunes. Crime remains top of mind for Americans. However, the issues we're dealing with today are different.

The rise of the Internet has given crooks a playing ground to commit big crime. Now, McGruff needs your help to create safe communities for all. While you dance out to these beats, you can follow McGruff and the National Crime Prevention council on social media and visit McGruff.org to help Take A Bite Out Of Crime ®

THE NATIONAL MCGRUFF® CAMPAIGN

The National Citizens' Crime Prevention Campaign was launched in 1980 as a public/private cooperative program to improve the quality of life in America by reducing crime and fear of crime.

The Campaign, administered by the National Crime Prevention Council (NCPC) on behalf of the national Crime Prevention Coalition, works with community, education and corporate leaders to prevent crime. Adults and children in all parts of America now recognize McGruff ® and his slogan, "Take a Bite Out of Crime." ® Millions of adults and children have taken crime prevention steps after learning McGruff's lessons, largely because of the millions of dollars worth of media time and space donated to the "Take a Bite Out of Crime" ® campaign each year by electronic and print media.

Once public attention is drawn to both the issue and benefits of crime prevention, community leaders need to know specifically what they - and their neighbors - can do.

TAKE A BITE OUT OF CRIME



Remastered by Dave Marino

Art Direction by Ross Shotland and Michele Kaufman
Layout by Steven Wild

Special Thanks To "Data Too Short" and Ryan Maille
"Winners Don't Use" © 1987 The Ad Council, Inc.

All other songs: Music by Mike Hawes, Lyrics by Robin Nelson / Tim Sloan



MCGRUFF'S
SMART KIDS CLUB
PROMISE

As a member of McGruff's Smart Kids Club, I promise to say:

No! to alcohol
No! to drugs
No! to child abuse
No! to gangs
No! to hitchhiking
No! to shoplifting
No! to stealing
No! to vandalism
Yes! to reporting crime
Yes! to respect for authority
Yes! to self discipline
and to do all I can to help McGruff,
"Take a Bite Out of Crime."

signature

McGruff's ® SMART KIDS Album Lyrics

WINNERS DON'T USE

Users are losers
And losers are users
So don't use drugs
Winners don't use
And users don't win
So don't use drugs
Don't use drugs
If you know a user, even part of the time
Tell him to quit, take a bite out of crime
Users are losers
And losers are users
So don't use drugs
Don't use drugs

NO, NO, NO!

You hear it across the nation, just say no
The way to resist temptation, just say no
Refuse what they try to sell you, just say no
Don't fall for the lies they tell you, just say no
You've got some courage to show, just say no
No, no, no
And let your self-respect grow, just say no,
No, no, no
You've got some courage to show, just say no,
No, no, no
And let your self—respect grow, just say no,
No, no, no

MARIJUANA

Never try marijuana, don't try it at all
It's a lie - it's like beating your head on a wall
Say no way, marijuana is a fast way to fall
You will pay - 'cause it's doing you no good at all
And you know, if you gamble with life
You can lose it
Got to grow, 'cause your life is a gift
- Don't abuse it
And you know, if you gamble with life
You can lose it
Got to grow, 'cause your life is a gift
- Don't abuse it

INHALANTS

Learn a lesson so true
- There's danger in inhalants
They can break in two
- So never sniff inhalants
Breathing them is really no thrill

Don't you know inhalants really can kill
Don't do inhalants, you'll be suffering in pain
Don't do inhalants, 'cause it's really insane
Smart kids say no - 'cause inhalants kill

COCAINE & CRACK

Using crack and cocaine
To get high
That's what you say you love
But it's really insane
You could die
What are you thinking of?
Nobody's needing that crack and cocaine
There's terrible trouble behind it
And sooner or later you're burning your brain
Making a mess of your mind
Just a snort or a smoke
In your greed
That's all you care about
But your life is a joke
And you need
Someone to help you out

ALCOHOL

Hey, open your eyes
You've got to see
Alcohol fills your world with lies
Listen to me
(Don't be a dope)
It's no good when you're drinkin'
(You might end up dead)
Being straight is okay
It seems so very nice
Ah, but you'd best be lookin' twice
'Cause you have to pay the price
You're going to lose someday
Do you believe when they
Tell you it's neat?
Don't fall for what they say
Let me repeat
(Don't be a fool)
Can't you see it can hurt you?
(Playin' it cool)
Gettin' drunk for a thrill
(Decide on your own)
Real friends won't desert you
(Leave it alone)
Don't you know it can kill

JUST SAY NO

M-m-maybe other kids are doing drugs and saying
That you really ought to come along
M-m-maybe they don't know that trouble will be
Staying
So you know you ought to sing this song
Just say no
Just say no
Just say no
Just say no
N-n-never be afraid to walk away from trouble
Taking drugs is really not the way
N-n-never hesitate just get out on the double
And you know exactly what to say

SMART KIDS

Using drugs - smart kids know that it's wrong
Feeling good - smart kids know they belong
Moving up - smart kids reaching a star
Being sure - smart kids know who they are
And it's true, truly it's true
You should never do drugs, you can just say no
Because it's true, truly it's true
You don't need to do drugs and the smart kids
Know that it's true

MAKE YOU BODY LAST

When some kids, other kids
Are taking drugs and want you to play, today
If you care, really care
About what goes inside you you'll say, no way
'Cause it's your body, you've got to make it last
It's your body, treat it right
'Cause it's your body, you've got to make it last
It's your body, treat it right

I'LL DECIDE ON MY OWN

I like my body and I'll decide
About what I ought to be putting inside
And drugs will hurt me, I know the're wrong
My friends may laugh at me but this is my song
Yes I'll decide on my own (They'll never make me)
Yes I'll decide on my own (They'll never shake me)
Yes I'll decide on my own (They'll never make me)
Yes I'll decide on my own

I'M GLAD I'M ME

I like being me (being me)
And I know that you agree (agree)
It is so very true (true)
You're the best at being you (really you)
(Really you) Yeah! (Yeah!)
I like every day (every day)
I can work and I can play (I play)
Every day when it's done (done)
I look back on all the fun (lots of fun)
(Yes I'm) Glad I'm me
Yes I'm glad I'm me because
My life is really great
I'm gonna celebrate
Well I'm glad I'm me
Yes I'm glad I'm me because
My Life is really great
I'm gonna celebrate
Drugs are not for me
(You know you've got a lot
Going for yourself now)
I'm so glad I'm free
(Everything's fine,
Everything's super duper)
Drugs are not for me
(You want to keep your body strong,
Your brain sharp)
I'm so glad I'm free
(Feeling good - like I should)



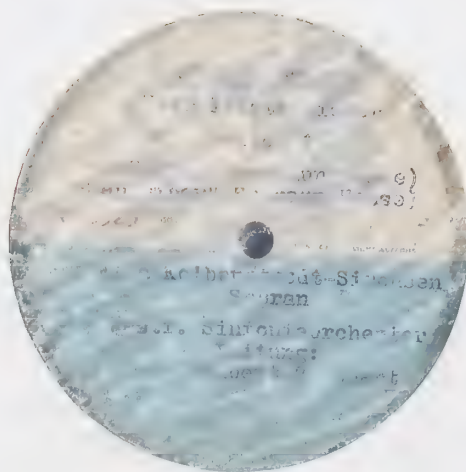
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14



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LEVEL 6

Communicating

THE HEATH ENGLISH SERIES

Morton Botel

John Dawkins



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2. Lucky Miller, 19 (4:27)
3. The Use of Force (9:00)
4. The Magical Picture (2:27)
5. The Forecast (0:34)
6. El Domingo (0:25)
7. The Michigan Counterfeit (6:13)

Record 1 Side 2

1. Jack and the Varmints (14:45)
2. How Pocahontas Saved My Life (9:55)

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1. Kintu (16:04)
2. All Summer in a Day (14:37)

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1. Southbound on the Freeway (1:05)
2. Bestiary (0:55)
3. Solidaridad (0:35)
4. A Boy in Mississippi (18:08)

Record 3 Side 1

1. Alone in the Forest (9:48)
2. The Jest of Hahalaba (15:38)

Record 3 Side 2

1. The Burglar of Babylon (7:35)
2. Arachne (7:50)
3. The Base Stealer (0:40)
4. Pitcher (0:43)
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with the
**Paddy McGinty
Happy Seven**

DUBLIN DANCE

THE PADDY MCGINTY HAPPY SEVEN

SIDE ONE :

1. COCKLES AND MUSSELLS
2. DOWN WENT MCGINTY
3. MA GOES DIXIE
4. ENNISKILLEN AND BOLD O'DONOHUE
5. HEAVEN STREET
6. DONEGAL FIDDLER

This is to introduce Paddy McGinty — not the one with the famous goat — the one with the Dixieland Band, and this is how it happened.

One day recently it occurred to me that many traditional Irish melodies would be ideal items for "Dixieland" treatment, so I consulted that all-round expert on Irish music, Frank Murphy of Radio Telefis Eireann, who was enthusiastic and added that although there were many Irish exponents of Dixieland-style jazz there had never been an Irish Dixieland recording band. Our next step was to form just such a "combo" and we selected John Curran for the job. John is a brilliant arranger with much experience not only on this side of the Atlantic but also in USA and Canada. So the Paddy McGinty Seven was formed for the session as recorded on this L.P.

Vocalists were added to give colour to the presentation as well as to aid identification of the melodies for overseas people who might not be familiar with these Irish favourites, some of which are a little disguised with new lyrics and additional music. Several of these "stretched" versions come out rather well: especially the sad epic of "McGinty", also "Down Shannonside" (based mainly on "Down By The Riverside"), "Ma Goes Dixie" (a new version of "I'll Tell Me Ma When I Get Home") and the famous "Enniskillen", "Donegal Fiddler", "One-Eyed Riley", to mention only a few of the titles, hit a high spot in extemporaneous interpretation, while "The Saints" goes Irish to bring the proceedings to a most hilarious close.

The session turned out to be such a happy occasion that we also stretched the name of the outfit to "The Paddy McGinty Happy Seven" and it will be agreed that the "joie de vivre" in the studio comes through strongly in the record.

The personnel line-up was as follows:

Piano	JIM DOHERTY
Drums	DES REYNOLDS
Trumpet	DAVE MARTIN
Clarinet	JOHN CURRAN
Banjo/Guitar	EAMONN CAMPBELL
Trombone	JACK BAYLE
Bass	MARTIN WALSH
Vocals	THE MCGINTY SINGERS

We feel sure that this L.P. adds a new and Irish dimension to the world of infectious Dixieland Jazz and will earn a high rating from aficionados everywhere.

JIMMY KENNEDY

Produced by: FRANK MURPHY
Recording Engineer: FRED MELIER



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SEPT
1968







The Alexandrov Song and Dance
Ensemble of the Soviet Army



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ансамбль песни
и пляски
Советской Армии

МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

КРАСНОЗНАМЕННЫЙ ИМЕНИ А. В. АЛЕКСАНДРОВА АНСАМБЛЬ ПЕСНИ И ПЛЯСКИ СОВЕТСКОЙ АРМИИ

Художественный руководитель

Борис АЛЕКСАНДРОВ

С чего начинается Родина

В. Баснер — М. Матусовский

Солист Е. Беляев

Баллада о русских мальчишках

А. Г. Новиков — А. Опанин

Солист Л. Харитонов

Вася-Василек

А. Г. Новиков — С. Алымов

Солисты: Л. Харитонов и И. Букреев

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Солист В. Русланов

Небесные братья

А. Аверкин — П. Градов

Солист В. Русланов

Дума о Родине (Когда вечерняя звезда)

С. Туликов — В. Малков

Солист А. Сергеев

Джон Рид идет по Петрограду

А. Г. Новиков — М. Вершинин

Солист Л. Харитонов

Вальс подводников

В. Александров — И. Морозов

Солист И. Букреев

Ты навстречу мне идешь

А. Экимян — М. Пляцковский

Солист Е. Беляев

Я тебя никогда не забуду

Э. Колмановский — К. Ваншенкин

Солист И. Букреев

Создание Краснознаменного ансамбля песни и пляски Советской Армии относится к 1928 году. Тогда в его составе было всего двенадцать человек: восемь певцов, два танцора, баянист и чтец. Начав исполнительскую деятельность с песен, бытовавших тогда в частях Красной Армии, ансамбль из года в год расширял свой репертуар за счет русских, украинских и других народных песен, произведений русских и зарубежных композиторов-классиков, огромного количества песен советских авторов.

От берегов Тихого океана до Прибалтики, от Кольского полуострова до республик Средней Азии — таковы маршруты ансамбля на Родине.

Большой популярностью пользуются выступления Краснознаменного ансамбля за рубежом. «Как проанализировать чуть ли не околдовывающее впечатление, которое производят славянские голоса? — писала женеvская газета «Ла Сюисс». — Мягкость и бархатистость тембра, живость, патетичность или пылкость хоровых выступлений — все это придает достоверность, правду поистине совершенному искусству...»

Создателем и руководителем коллектива многие годы был народный артист СССР, профессор Александр Александров, чье имя сейчас носит ансамбль. С 1946 года ансамбль возглавляет народный артист СССР Борис Александров.

Состав хора можно назвать уникальным не только по численному составу (он насчитывает более трехсот человек), но и по качеству голосов. Это позволяет коллективу включать в свои программы сложнейшие произведения хоровой литературы мира.

Высокая певческая культура — отличительная черта ансамбля, определившая его широким творческим диапазоном. Массивность звучания, эмоциональность, яркость, богатство оттенков — вот черты исполнительского стиля краснознаменцев.

Борис Александрович Александров родился в 1905 году, окончил в 1929 году Московскую консерваторию по классу композиции Рейнгольда Глиэра. В 1958 году ему присвоено звание народного артиста СССР.

Александров — автор нескольких балетов, оперетт (из которых наиболее известна «Свадьба в Малиновке», утвердившая советскую тему в жанре музыкальной комедии). Им написаны такие торжественные песни, как «Партию славит народ», «Песня о Ленине», «Молодость мира», «Баллада об отважном мальчишке» и другие.



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SOUND: Marc Aubert (Original recordings, editing)

Jon Larimore

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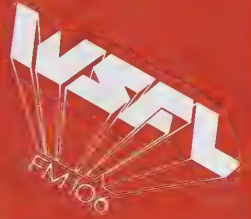
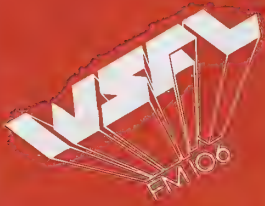


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Eastern Carolina's Best II





Side One

Should Have Been My Girl The Pedestrians
 It's My Emotions Panic
 Victim of Circumstance Lahn & Loftin
 Candy Taylor Glisson Band
 Aint' It A Shame Steppin' Out

Side Two

You Tell Me Lise Uyanik and Mobile City
 Reach For You Pegasus Rox
 Rock and Roll Child Saber
 Use Me Up Export-A
 Mean Schemer Buddy Cowan and Moniker

WELCOME TO THE MILLER HIGH LIFE "ROCK TO RICHES" TALENT SEARCH

Now in its third year, the **Miller High Life "Rock to Riches" Talent Search** offers a new avenue on the road to success in the music business. Already the careers of The Jon Butcher Axis (Polydor), John Bongiovi (Polygram), Twisted Sister (Atlantic), and 1981's National Winners, The Stompers (Boardwalk) have exploded since participation in the "Search for the Superstars of the 80's". And the excitement is just beginning for 1982's National Winner "Artist" (Atlantic).

From Boston to Los Angeles, more than 40,000 bands have entered the **Miller High Life "Rock to Riches" Contest**....searching for the break that will land them the Grand Prize of \$25,000 in **Rickenbacker** Musical Equipment and, most importantly, a national recording contract with a major record label.

The ballot found inside this album is the official voting instrument for the Annual **Miller High Life "Rock to Riches" Talent Search**. Sixty leading radio stations from around the country are participating in this National Search for the new musical Superstars of the 80's.

Bear in mind as you fill out this official ballot, that the band you vote as the "best", will advance to Regional Competition. Participating radio stations in your region will also vote to determine the five National Finalists. Albums such as this usually become a collector's item, so take care of it. There is no way to estimate the value of your vote should your favorite group go on to become another Loverboy or Police.

Stay tuned to WSFL FM 106 for more details on the **Miller High Life "Rock to Riches" Contest**.

WSFL is proud to present our second production of the "Rock to Riches" Album, with ten of Eastern Carolina's best bands. With the purchase of this album, you are assuring a single parent child; love, care, and friendship, as all profits from this album will be donated to the Big Brothers/Big Sisters Foundation of New Bern, North Carolina. So, enjoy "Eastern Carolina's Best II" from Eastern Carolina's leading radio station, WSFL.

Scott Kerr
 Program Director
 WSFL Radio

This record mastered on TDK tape "



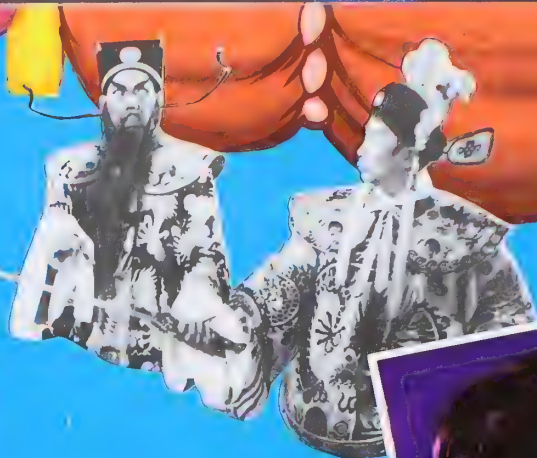
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Angel

Garrick
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Chopin
The Twenty-Four
Preludes
Op. 28

Prelude in A flat

Prelude in C sharp minor Op. 45

Barcarolle, Op. 60

Garrick Ohlsson

Chopin:

The Twenty-Four Preludes, Op. 28

Prelude in A flat
Prelude in C sharp minor, Op. 45
Barcarolle, Op. 60



I believe that the Preludes are complete in themselves, much like the aphorisms of a great philosopher, summing up the range and thrust of Chopin's major works. They are not, in the most usual sense, "preludes" to anything else. These "little bits," as Chopin called them, display, in Gide's words, Chopin's "concern for perfection... horror of rhetoric, declamation, and oratorical development."

Almost all of the Preludes are built on one pitch statement, presented at the outset, usually with a rhythmic *ostinato* that remains constant during the brief life of the piece. The idea of using all of the major and minor keys was probably inspired by the Well-Tempered Clavier of J. S. Bach. With no wish to rival the contrapuntal genius of his beloved Bach, Chopin very wisely never attempted the fugues!

The question arises: are these twenty-four separate pieces, or one work meant to be played as a whole? Though many of the Preludes are famous individually, having been featured in films or played by devoted amateurs, it seems to me that there is an internal logic which makes us sense a larger conception. Beyond the obvious major-minor alternation around the circle of fifths, an expectation is often established by one of the Preludes that can only be met or resolved by the following one.

The first Prelude seems to be an exception to the aforementioned rule; its thirty-four measures develop just the material presented in the opening bar, and with this sounds quite complete and satisfying. The second, establishing the major-minor harmonic pattern for the whole series of Preludes, is a kind of bizarre harmonic commentary on the first, establishing the almost fatalistic tone that the work as a whole will take. The constant clanging of Bartók-like dissonances underpins a bare scrap of melody. This almost unbearable state of soul is given some relief by the

delightful G Major Prelude which follows. Number four in E minor, a cousin in mood to number two, but less desperate, achieves its particular pathos with an almost monotonous melody presented at the outset over a slowly descending bass line. This Prelude was played at Chopin's funeral.

Marked by constant sixteen notes and contrary motion between the hands, the fifth Prelude, *molto allegro*, displays Chopin's gift for composing specifically for the piano. The sixth in B minor includes a treble-clef *ostinato*, looking forward to the Raindrop Prelude, and a bass melody, appropriate to the voice of the cello. Within the sixteen measures of the famous Mazurka-like Prelude, number seven, we enjoy one simple motif eight times. Number eight in F sharp minor unfolds a limited melody in the midst of swirling figurations. The melody finds its denouement just before the end when it takes on the character of a Gregorian chant. As with so many of these Preludes, once this turning point is reached—and this is not necessarily the climax—there is little left to say. The end arrives swiftly. With both hands in the bass register, the next Prelude has a dark quality, extraordinary in that E Major is usually associated with great brilliance. The unexpected, almost catastrophic harmonic changes, together with the jagged dotted-note hammer strokes, create a resolute mood. Number ten provides the perfect foil: a giddy descending line, interrupted by a more stable answering motif.

The musical "subject matter" of the eleventh Prelude is simply a melodic fragment which always descends from D sharp to C sharp, ten times! At the end of the piece, Chopin simply repeats the D sharp, finding, as if by chance, the turning point from which the piece can conclude serenely. This D sharp provides a link to number twelve, truly a berserk waltz. As if to balance the hectic body of this piece, the calmer coda concentrates on one note—the same D sharp heard previously. The thirteenth Prelude in F sharp Major opens with a long, directionless melody, rather like a song accompanied with the vocal line missing. The "singer" enters poignantly in the "B" section, which leads smoothly back to the opening material, to which the singer now contributes a radiant *obbligato*.

The fourteenth Prelude has no discernible melody, and no accompaniment, merely a series of aggregated harmonies. Chopin is supposed to have altered the marking *allegro* to *largo* for one of his students, thus creating a real monster out of the piece. As it is, the repeated triplets with a crescendo create a mood of *fortissimo* horror that is certainly well answered in the next Prelude in D flat Major. Grace and ease pervade the opening of this "Raindrop" Prelude. The extended "B" section with the melodic intrusion in the left hand develops in a troubled atmosphere, giving the return of the fore-shortened "A" section a greater depth. This coda has a moment of recitative before the repeated notes characteristic of the whole Prelude return.

Marked *presto con fuoco*, the sixteenth Prelude is a daemonic chase. The left hand abandons its accompanying role and joins forces with the right hand for the ascending code. The Prelude is reminiscent of the *Études* in its exploitation of pianistic virtuosity. The seventeenth Prelude begins as a group of pieces and ends by revealing the profound emotional depths. Remarkable is the coda, with its funeral knell forcing the fragmentation and disintegration of the opening melody.

An exception to the regular rhythmic or melodic *ostinato* that mark the series of the Preludes, the eighteenth contains elements of the fantastic and the improvisatory in which a terrifying antipathical conflict between a single note of union recitative and block of chords is lost by the solo voice. The chords arrest the

frantic motion. Again featuring perpetual motion of triplets, Prelude nineteen displays its melody by its high placement and the contrary motion of the voices which isolates the top note. The celebrated twentieth Prelude uses one rhythmic figure solemnly inflected twelve times, *sempre diminuendo*, without ever losing its dramatic effect. The twenty-first is marked *cantabile*, but as the chromatic accompaniment takes over, the melody dissolves. It seems to preface the storm of anger of the next Prelude, in G minor. The intimate of the set, with its constant untroubled right hand motion, is lacey and transparent. In the last measure an unexpected E flat is struck, adding a piquant strangeness that forces the Prelude into D minor to provide resolution. This, the most daemonic and distracted of the set, is characterized by a strong, almost ugly accompaniment, a defiant, almost venomous melody, and great ascending and descending runs. It ends with three low D's, in Gide's words, "at the floor of hell!"

Opus 28 was finished and published in 1839 when Chopin was twenty-nine, during his Majorca interlude with George Sand. Chopin was only twenty-two when he wrote the first of his life. The earlier one, in A flat Major, written in 1834, was not discovered until 1918, so it bears no opus number. It moves in constant sixteen notes and lasts a little over a minute. The opus 45 Prelude in C sharp minor was written and published in 1841. Chopin referred to it as "well-modulated," which strikes me as an understatement. It superficially resembles the Philateling Preludes of Beethoven, which pass through all the keys. However, Chopin goes far beyond these emotionally in one of his most magical and profoundly sad works. This Prelude grows from an improvisatory rising figure, obscured by the merest hint of a melody. The progressions are interrupted by an ephemeral chromatic cadenza, after which the work concludes tranquilly.

Musical often called the *Barcarolle*, opus 60, is the Chopin's greatest, most perfect composition. It is perhaps my own favorite work of Chopin, perhaps even my favorite in the whole piano literature—if I must choose! However else is Chopin's passion more contented, or more elegantly controlled. Formally, it can be considered an outgrowth and intensification of the large-scale *Nocturnes*. Harmonically it represents the height of his evolution as a composer, especially in the pedal point coda, where his exalted chromaticism is unsurpassed, even in the post-Romantic piano music of Scriabin and Rachmaninoff.

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Since becoming the first and only American to win the prestigious Chopin International Piano Competition in Warsaw in 1970 at the age of 23, Garrick Ohlsson has firmly established himself as one of the foremost pianists in the concert world today. He now performs close to 90 concerts a year, and his charismatic appeal has won him friends as well as fans in Europe, Asia and America. His impressive scholarship with which he reinforces his virtuosity as a pianist has earned him warm admiration among colleagues and critics in the musical profession.

His debut recording on Angel of the Complete Polishes of Chopin (SB-3794) was praised in *Stereo Review* by Igor Kipnis who commented: "... the pianist has an excellent grasp of Chopin's style and varies his mood accordingly... overall I have nothing but praise for Ohlsson's interpretative and technical mastery."

Harold Schonberg of *The New York Times* wrote of a Garrick Ohlsson recital at Alice Tully Hall in which the Chopin Preludes were performed: "Romantic pianism, as practiced by its greatest exponents, was an aristocratic art, and Mr. Ohlsson's performance had that kind of aristocratic approach. His ideas about

the Chopin Preludes contained some surprises. Instead of toying around with color effects or rubato, Mr. Ohlsson directed us directly to the point in a kind of intellectual performance that Busoni rather than Hofmann or Friedman represented... Yet there was never a dull moment, thanks to Mr. Ohlsson's style and the sheer finish of his playing. The Chopin Preludes are capable of many interpretations, and Mr. Ohlsson's, with its driving force and clarity of line, was a completely convincing one of its kind. Rhythmic clarity in this young man is a talent, and if he continues to play and develop this way, he can also become a musical giant!"

Six-foot four "giant" Garrick Ohlsson was born in White Plains, New York. At 8, he began studying with The Lisman at the Westchester Conservatory of Music. At 13, he became a pupil of Sascha Gordinitsky and continued his studies with Gordinitsky and Rosina Lhevinne when he entered Juillard at 18. He also studied privately with Olga Barabini, with whom he now continues to work.

In addition to his Warsaw triumph, Garrick Ohlsson has also been the winner of Italy's Busoni Prize and Montreal's International Piano Competition. During the 1972-73 season, in addition to numerous recitals, Mr. Ohlsson appeared with America's major symphony orchestras, including the Philadelphia Orchestra under Eugene Ormandy which had presented him in his historic concert immediately following his impressive victory at Warsaw. His past success with that ensemble and with the New York Philharmonic under Seiji Ozawa earned him appearances with nearly every major recital series and symphony in the United States and Europe.

Though dedicated to his musical career, Mr. Ohlsson does not lead "a secluded life as a virtuoso." *The Wall Street Journal* profiled him as looking "more like a linebacker for the New York Giants than the stereotypically ascetic concert pianist. His massive right hand can span a dozen keys and his left hand can blanket eleven. His personality is almost punkish and belies the solemnity customarily—albeit often erroneously—associated with classical artists. Elsewhere in the same article, N. R. Kleinfield predicted: "... he faces the prospect of seeing his name etched in musical archives beside Liszt, Rachmaninoff and Busoni as one of the great pianists of history."

side one

PRELUDES, Op. 28 (beginning... 25:34)
No. 1 in C/No. 2 in A minor/No. 3 in G/No. 4 in E minor/No. 5 in D/No. 6 in B minor/No. 7 in A/No. 8 in F sharp minor/No. 9 in E/No. 10 in C sharp minor/No. 11 in B/No. 12 in G sharp minor/No. 13 in F sharp/No. 14 in E flat minor/No. 15 in D flat, "Raindrop"/No. 16 in B flat minor

side two

PRELUDES, Op. 28 (conclusion... 13:22)
No. 17 in A flat/No. 18 in F minor/No. 19 in E flat/No. 20 in C major/No. 21 in B flat/No. 22 in G minor/No. 23 in F/No. 24 in D minor
PRELUDE IN A FLAT, Op. Posth. (4:40)
PRELUDE IN C SHARP MINOR, Op. 45 (4:58)
BARCAROLLE IN F SHARP, Op. 60 (8:10)

Recording Producer: David Motley
Engineer: Neville Boyling
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Art Direction & Design: Marvin Schwartz
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Library of Congress Catalog Card Number 75-75046 applies to this recording

OTHER PERFORMANCES BY GARRICK OHLSSON ON ANGEL RECORDS
Chopin: The Complete Polishes (2 discs, SB-3794)
Chopin: The Four Scherzos; Fantasia in F minor, Op. 4: S-37017

BIRMINGHAM QUARTET ANTHOLOGY



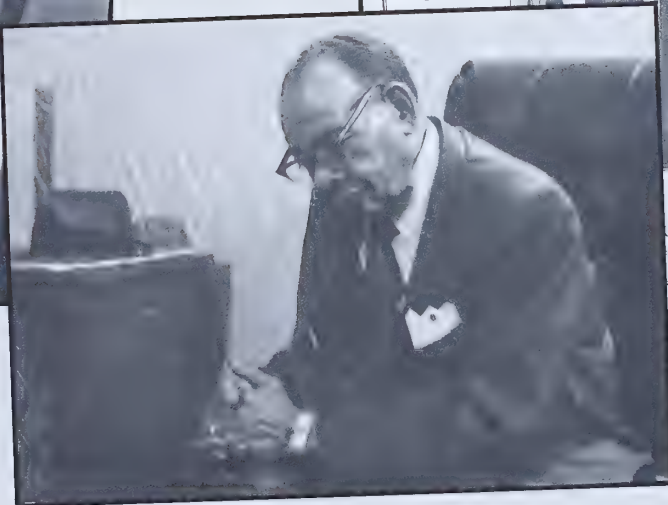
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(1926-1953)



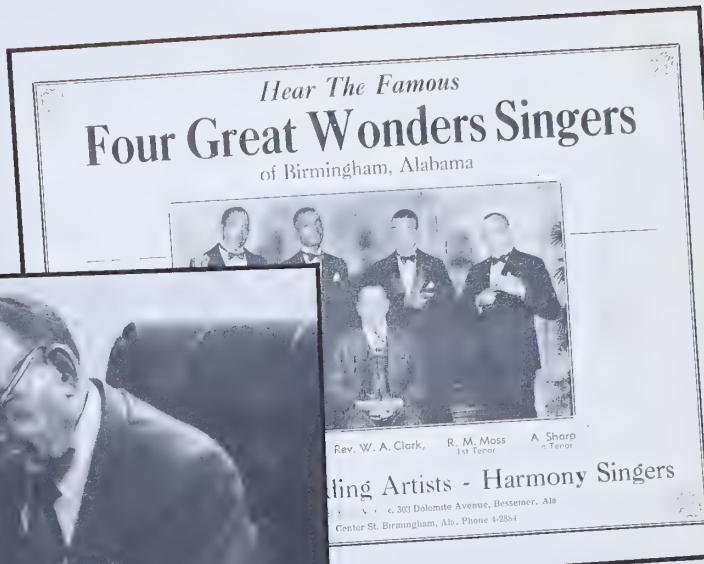
DOUBLE LP SET



R. C. Foster (c. 1940)



Charles Bridges, Chicago (1979)



Promotional handbill for the Four Great Wonders (1940). W. A. Clark was the group's manager for a time.

BIRMINGHAM QUARTET ANTHOLOGY

SIDE ONE

1. **GOLDEN LEAF QUARTETTE** — I Wouldn't Mind Dying
2. **GOLDEN LEAF QUARTETTE** — Sleep, Baby, Sleep (S. A. Emery)
3. **BIRMINGHAM JUBILEE SINGERS** — He Took My Sins Away
4. **BIRMINGHAM JUBILEE SINGERS** — God Is Love
5. **BIRMINGHAM JUBILEE SINGERS** — Eliza
6. **BIRMINGHAM JUBILEE SINGERS** — He Died on Calvary
7. **BIRMINGHAM JUBILEE SINGERS** — Birmingham Boys (Charles Bridges)
8. **FOUR GREAT WONDERS** — He'll Understand

SIDE TWO

1. **FOUR GREAT WONDERS** — Have You Any Time For Jesus
2. **FAMOUS BLUE JAY SINGERS** — I Am Leaning On The Lord
3. **FAMOUS BLUE JAY SINGERS** — Brother Jonah (Melvin Smith)
4. **FAMOUS BLUE JAY SINGERS** — Clark-A-Lanka (Melvin Smith)
5. **FAMOUS BLUE JAY SINGERS** — I'm Bound For Canaan Land (A. H. Windom)
6. **FAMOUS BLUE JAY SINGERS** — Standing Out On The Highway
7. **FAMOUS BLUE JAY SINGERS** — The Time Is Drawing Nigh (Charles Bridges)
8. **FAMOUS BLUE JAY SINGERS** — Shall I Meet You Over Yonder

SIDE THREE

1. **DUNHAM JUBILEE SINGERS** — Holy Is My Name
2. **DUNHAM JUBILEE SINGERS** — I Dreamed Of Judgement Morning
3. **DUNHAM JUBILEE SINGERS** — My Mama's Baby Child
4. **DUNHAM JUBILEE SINGERS** — Who Stole The Lock
5. **RAVIZEE SINGERS** — I Am Thinking Of A City
6. **RAVIZEE SINGERS** — You'll Need My Saviour Too
7. **RAVIZEE SINGERS** — He's All And All
8. **RAVIZEE SINGERS** — Hide Me

SIDE FOUR

1. **BESSEMER SUNSET FOUR** — Climbing Jacob's Ladder
2. **BESSEMER SUNSET FOUR** — Ham And Eggs
3. **HEAVENLY GOSPEL SINGERS** — Rough And Rocky Road
4. **HEAVENLY GOSPEL SINGERS** — Where Shall I Be
5. **HEAVENLY GOSPEL SINGERS** — I'm A Poor Pilgrim Of Sorrow
6. **KINGS OF HARMONY** — Lord Give Me Wings (L. Baltimore-Bradley)
7. **C.I.O. SINGERS** — The Spirit Of Phil Murray (Rosco MacDonald)
8. **C.I.O. SINGERS** — Satisfied (Rosco MacDonald)

The Greater Bible Way Temple

BIBLEWAY RADIO CHOIR

OF BROOKLYN, N.Y.

"Take Him At His Word"

SAVOY
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THE BIBLEWAY RADIO CHOIR

OF BROOKLYN, N. Y.

"Take Him At His Word"

THE WAY

Jesus said in the Gospel of John 14th Chapter, I am the way, the truth, and the life.

The Bibleway Radio Choir is living proof that the Bible Way is the way to go.

In a society lost in the jungle of confusion and deception; living in the age of uncertainty; turned on to drugs and sexual permissiveness, and turned off with the hypocrisy in the cooled off church: We need direction. This direction and guidance can be found in the bible-centered messages in music, PRESENTED BY MINISTER MICHAEL ROGERS AND THE BIBLEWAY RADIO CHOIR.

In their brief recording history, this choir has given three definitive and positive statements of spiritual directions.

First— There was the urgent exhortation to get your house in order and **GET ON BOARD**.

Second— Then there was the soul-shaking explosive message to: **STAY WITH GOD**.

And now the Bibleway Radio Choir lights the fire of faith in every heart with: **TAKE HIM AT HIS WORD**.

There is much discussion in the gospel singing world concerning "message songs" as compared to traditional gospel songs. With all due respect to those artists who are so inclined: The Bibleway Radio Choir has only one message and that is Jesus Christ The Almighty, Who Is The Savior Of All Men. In Jesus There is *Love, Peace, and Power*. The songs on this album are true biblical messages, inspired by the Holy Scriptures. Join the expedition as the choir, featuring the classic soprano voice of Carrie Suter; as they trace and discover their roots in the moving rendition of *I LOVE THE LORD*. As you listen, open your Bible to Psalms 116:1.

Let's pray with Min. Rogers as he entreates the Lord in song with the words, **TEACH ME HOW TO WAIT**, as you pray hear the words of the prophet Isaiah: "they that wait upon the Lord shall renew their strength . . ."

Come on and testify with Nadine Prince and the Choir: as they praise God in the very personal expression: "**I CAN'T FORGET WHAT JESUS DID FOR ME**."

Rejoice as Elizabeth Gamble reminds all of God's Children that according to 1st Thessalonians 4:16, the Lord is coming back and we will all be caught up to meet him; **WHEN JESUS COMES**.

Don't stop now, start running, singing, and shouting as Louis Walker encourages every sanctified child of God to **LET THE SPIRIT TAKE CONTROL**.

While you are in the spirit you will reach an undebateable conclusion with everyone who's born again that: There's **NO ONE LIKE JESUS**.

Michelle Rogers with unique styling and sincere conviction, emphatically declares: **IN GOD WE CAN TRUST**.

Carolyn Lee blends her soul-stirring voice with the thousands at Pentecost recorded in Acts 2:38 and reminds this power conscience society of **THE POWER OF JESUS NAME**.

In the beginning was the Word according to St. John. Jesus said, "Heaven and Earth shall pass away but my Word shall stand forever."

Sandra Blackwell takes up the refrain along with the Choir and you are invited to join one glorious celebration of Christian joy as we give this message to a dying world: **TAKE HIM AT HIS WORD**.

The progress of The Bibleway Radio Choir can to a major degree be credited to the writing and arrangements of Min. Michael Rogers. Michael is one of the most innovative and creative gospel artists in the field of gospel music. Michael received the Holy Spirit at a very early age. He received his basic skills in music from his mother, Mrs. Doris Rogers.

Michael is a licensed Minister and Evangelist. He is Minister of Music at the Greater Bibleway Temple Pastored by his father, Bishop H. L. Rogers. As a result of his unusual gift to teach choral groups, he was appointed National Minister of Music for the Youth Dept. of the Bibleway Churches World Wide Inc. Michael is finishing his academic education at Hofstra University, Long Island, N. Y. His ambition is to receive a Masters Degree in Counseling. Because of his deep awareness of human problems and needs, Michael is working with children and adults as a counselor in Recreational Therapy. Michael's message to the world is **STAY WITH GOD**. The choir and the Church are also blessed to have the indispensable talents of Minister Allen Crews on piano, Derrick Schofield on Drums, and Jeff White on Bass.

DIRECTRESS: MAYOLA CREWS
DORIS ROGERS

DIRECTORS: JAMES DURHAM
LEWIS WALKER



MICHAEL ROGERS



BISHOP HUIE ROGERS

Photo Credits—
Raymond Woolard
Design Studio, Jamaica, N.Y.

A

I Can't Forget (3:55) - Soloist: Nadine Prince

Savgos Music, Inc. (BMI) - Michael Rogers

Let The Spirit Take Control (3:20) - Soloist: Louis Walker

Savgos Music, Inc. (BMI) - Michael Rogers

Teach Me How To Wait (4:20) - Soloist: Michael Rogers

Savgos Music, Inc. (BMI) - Michael Rogers

Power Of Jesus' Name (6:36) - Soloists: Carolyn Lee and Bishop Huie Rogers

Trio: Debra Blackwell-Curtis Gilliam-Mary Jones

Savgos Music, Inc. (BMI) - Michael Rogers

I Love The Lord (4:00) - Soloists: Bishop Huie Rogers and Carrie Sutter

Savgos Music, Inc. (BMI) - Michael Rogers

B

When Jesus Comes (6:25) - Soloist: Elizabeth Gamble

Savgos Music, Inc. (BMI) - Michael Rogers

In God We Trust (3:50) - Soloist: Michele Rogers

Savgos Music, Inc. (BMI) - Michael Rogers

Take Him At His Word (5:40) - Soloist: Sandra Blackwell

Savgos Music, Inc. (BMI) - Michael Rogers

No One Like Jesus (2:40) - Trio: Michele Rogers-Bernard Durham-

Dorothy Easley

Savgos Music, Inc. (BMI) - Michael Rogers



ORIGINAL
RADIO
BROADCAST

ACADEMY AWARD THEATRE

PRESENTS

WATCH ON THE RHINE

AND

THE INFORMER



WATCH ON THE RHINE

Starring Paul Lukas (August 2, 1946)

THE INFORMER

Starring Victor McLaglen (May 25, 1946)

The realization of radio's full dramatic potential emerged in 1946 in the form of a weekly theatrical series called *Academy Award Theater*. The underlying concept of the show was that either the stories or the actors had won or been nominated for Academy Awards.

Dipping into Hollywood's cache of cinematic fare *Academy Award Theatre* adapted the finest movies into half-hour radio presentations worthy of the "Academy Award" name. Whenever possible, the original movie stars were used, but in any event each show had a glittering cast of Hollywood's top stars. The opening show starred Bette Davis in *Jezebel* and subsequent presentations included such box office favorites as Humphrey Bogart, Ginger Rogers and Gregory Peck.

Because of the stature of its cast and stories *Academy Award Theatre* was the most lavishly budgeted production of the genre. The Academy of Motion Picture Arts and Sciences received a weekly royalty of \$1,600.00 for the

use of the "Academy Award" name, and the performers commanded staggering sums, reaching into the thousands, for a single performance.

The money proved to be well spent. Each show fulfilled the promise of excellence implied by its prestigious name. Audiences were titillated by deftly dramatic adaptations of favorite movies, enhanced by the illusions of their own imaginations. The result was a rich tapestry of radio entertainment.

Unfortunately, the success of *Academy Award Theatre* was short lived. The premature death knell was sounded after only nine months because of the scarcity of quality material available by 1946. Too many second rate (and sometimes, even first rate) radio presentations had been done previously on other drama series. *Academy Award Theatre* went off the air on December 18, 1946 after presenting what some radio buffs consider to be the finest dramatic performances heard during radio's golden age.

- Bonnie Simmons

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ACADEMY AWARD THEATRE

THE
48TH ANNUAL

GALAX

Old Fiddler's Convention 1983



15. Times of
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WORLD'S OLDEST AND LARGEST FIDDLER'S CONVENTION

Old Fiddlers Convention Galax 1983

SIDE ONE

1. CHEATHAM COUNTY.....NEW SOUTHERN RAMBLERS
7th Old Time Band
2. WILDWOOD FLOWER.....STEPHEN SHAW
5th Mandolin
3. SILVER HAIRE DADDY.....ALAN P. REED, III
4th Folksong
4. FLY AROUND MY PRETTY LITTLE MISS..FRED REYNOLDS
5th Dulcimer
5. HOME SWEET HOME.....ROBERT DOWDY
1st Bluegrass Banjo
6. THREE THIN DIMES.....DOC BRANCH BAND
8th Old Time Band
7. RANK STRANGER.....NEW GRASS REVIEW
1st Bluegrass Band

SIDE TWO

1. ONE MORNING IN MAY.....SYLVIA DeLANEY
2nd Folksong
2. FIRE ON THE MOUNTAIN.....R. B. FRAZIER
2nd Bluegrass Fiddle
3. AMAZING GRACE.....BOB HINTY
5th Dobro
4. NOBODY'S LOVE IS LIKE MINE..SOUTHERN GENTLEMEN
2nd Bluegrass Band
5. JESSIE JAMES.....EVELYN FARMER
3rd Autoharp
6. OLD TOMMY KIPPLETON..ORIG. ORCHARD GRASS BAND
3rd Old Time Band
7. ROCKWOOD DEER CHASE.....KAZUHIRO INABA
2nd Bluegrass Banjo
8. GOLDEN SLIPPERS.....EDD MICHAEL
3rd Old Time Fiddle

These tunes were recorded in live competition at the 48th Annual Old Fiddler's Convention, held in Felts Park in Galax, Virginia, on August 10, 11, 12, 13, 1983.

This convention which is sponsored by the Galax Moose Lodge #733 is the oldest and largest Old Time Fiddler's Convention in the world and is held the second weekend in August of each year.

It was started in 1935 and has been held every year since, with the exception of one World War Two year, when travel was limited. It has had the same sponsors all through the years.

Hundreds of contestants and thousands of spectators now attend every year, and many come hundreds of miles to get to the convention. It is now held as a four-day event.

Galax is a thriving agricultural and industrial city of Southwest Virginia, only a few miles from the famed Blue Ridge Parkway and near the North Carolina line and just off Interstate 77.

The sponsors feel that the Annual Old Fiddler's Convention is instrumental in perpetuating the country and mountain music which has been handed down from generation to generation in the Blue Ridge Mountains, and like to think that in a small way they are keeping alive the tunes of years gone by, for the people of today to enjoy

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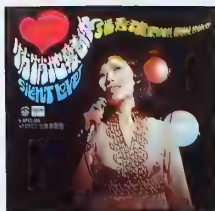
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BABA • WHAT'LL I DO • PRETEND • MAKE HER MINE • ANSWER ME, MY LOVE

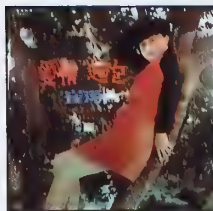




S-CPAX-354



S-CPAX-355



S-CPAX-356



S-CPAX-357



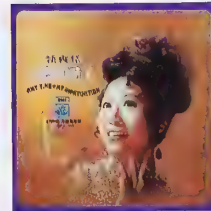
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S-3AEX-344



S-3AEX-345



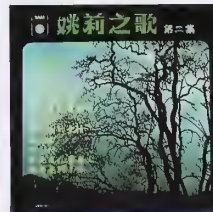
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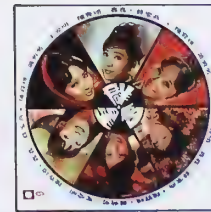
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LRHX-836



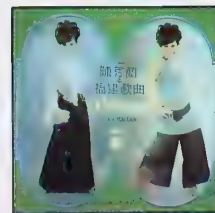
LRHX-837



LRHX-838



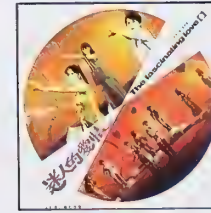
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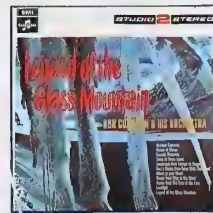
SRS-5020



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YO SE QUE TE AMO



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YO SE QUE TE AMO~BEBO~Y OTROS



8815

YO SE QUE TE AMO

ROBERTO YANES

LADO 1:

YO SE QUE TE AMO* - Armando Manzanero	2:55
SI TODOS FUESEN COMO TU** - (Se todos fuesen igual a voce) - A. C. Jobim - V. de Moraes	2:42
MIA** - Armando Manzanero	2:40
BEBO* - Abel Montes - César Gregorio Quiroga	2:30
NO ME ENCONTRARAS* - Roberto Yanes	2:12
CREO QUE ES AMOR* - Armando Manzanero Cancé - Jorge Ortega M.	2:45

* con Mike Ribas y su orquesta

** con Oscar Cardozo Ocampo y su orquesta

*** con Lucio Milena y su orquesta

LADO 2:

MI GRITO* - (Meu grito) - Roberto Carlos - Vers. Cost.: Liliana Poz	2:54
VEN A MI* - Armando Manzanero Cancé	2:20
ESTA TARDE VI LLOVER* - Armando Manzanero	2:33
UN CABALLERO*** - Badia Blázquez	2:10
CONTIGO APRENDI* - Armando Manzanero Cancé	3:07
DE VUELTA DE TODO** - Beatriz de Rubinstein - Jerry	2:04

OTROS DISCOS DE ROBERTO YANES QUE NO DEBEN FALTAR EN SU DISCOTECA:



TOLEROS DE HOY Y DE AYER: Tú dónde estás - Faltan palabras - Verdad tropical - Sin sufrimiento - Llorio de luna - Flores negras - Reglame el cielo - Cuando vuelvo - Qué sabes tú - Qué te importa - Eclipse - Desesperadamente

MONOAUROAL 8 523
Estéreo 9 076



CORAZON A CORAZON: Pecado - Lo mismo que usted - Nada - Mar - Quiero como nadie - Un gran amor - Cobardía - Uno más - Corazón a corazón - Mirame - mirame - Once rosal - No quisiera quererte

MONOAUROAL 8 564
Estéreo 9 089



UN POQUITO DE TU AMOR: Rondando tu esquina - Verdad amariga - Un paquete de tu amor - Noche de llanto - Nuestros viduas - Padre mio - Camino del puente - Pie! canelo - Lágrimas de amor - El aplauso - Un minuto - Siempre mi vida

MONOAUROAL 8 658
Estéreo 9 658



COSAS DEL ALMA: Un sueño y nada más - Como - En esta tarde gris - Dos corazones debiero tener - Mesa para uno - El despartar - Un dulce más allá - Cosas del alma - Si no estuvieras aquí - Hombre - Como esta noche nunca - Tres destinos

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GI-0036

GUSTO
RECORDS

40

MILES OF
BAD ROAD





GT-0056

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SIDE ONE

40 MILES OF BAD ROAD . . . Duane Eddy

(Eddy / Casey) Belinda Music, BMI 2:13

TRUCK DRIVER'S PRAYER . . . Red Sovine

(R. Sovine) Ft. Knox, BMI 2:52

PASSING ZONE BLUES . . . Coleman Wilson

(Coleman Wilson) Ft. Knox, BMI 2:44

FREIGHTLINER FEVER . . . Red Sovine

(Truman Laskford) Ft. Knox, BMI 2:43

CROSS THE BRAZOS AT WACO

. . . Billy Walker (Kay Arnold) Painted Desert Music, BMI 2:52

SIDE TWO

PHANTOM 309 . . . Red Sovine

(T. Fale) Ft. Knox, BMI 3:29

OVERLOADED DIESEL . . . Jimmy Griggs

(G. Chrysler) Southtown Music, BMI 2:23

WIDOW MAKER . . . Jimmy Martin

(Penny Jay Buddy Wilson) Troy Martin Music, BMI 2:40

DIESEL SMOKE ON DANGER ROAD

. . . Willis Brothers (Dixie Dean-Ray King) Ft. Knox, BMI 2:38

BURNING BRIDGES . . . Jack Scott

(W. Scott) Sage & Sand Music, SESAC 2:39

When you think of America on the move, you immediately think of what moves America. Where would we be without those dedicated men who drive those big rigs all across the country? We should take the time to appreciate all truck drivers and what they do for us every day of the year. Truck drivers devote themselves to the road and their neighbors. Life on the road has no beginning and no end for a trucker. Ask any trucker and he will tell you that the road means a free feeling and a justified peace. We would like to pay tribute in this album "40 Miles of Bad Road," which is one of five, including, "Super Slab Hits," "How Fast Them Trucks Can Go," "Road Runner," and "Truckin' On," to all truck drivers who sacrifice themselves to keep America on the move.

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RCA VICTOR
MKI - 1045
Disco Popular



UN DISCO NUEVO MONOFONICO ALTA FIDELIDAD

MUSICA A LA MANERA DE

Chucho Rodríguez



MUSICA A LA MANERA DE

Chucho Rodríguez

La música que en esta ocasión tocó fijar la cinta de sonido es la del músico, arreglista, compositor y director mexicano Chucho Rodríguez. Su orquesta ha secundado casi todos los artistas RCA Victor de diversos géneros. Sin embargo, siendo el danzón su especialidad más legítima, en este género musical es donde Chucho ha conseguido su mayor reconocimiento. Cada interpretación está llena de riqueza, de alegre abundancia melódica. Su estilo ha normado en no escasa medida los cánones interpretativos del danzón y su afán por mejorar y modernizar los ritmos bailables se refleja en su preferencia por George Gershwin entre los compositores extranjeros.

LADO 1

Duerme
Radioactivo
El Merecumbé
Las Posadas
Noche de Paz
Espérame en el Cielo

LADO 2

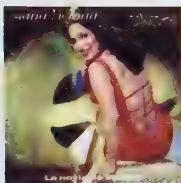
Nieve
Encadenados
Cosita Linda
La Cruz de Mayo
Champerico
Blanca Navidad

MKL-1045



VOLUMEN I

NOTA IMPORTANTE:— Este es un disco "Nuevo Ortofónico" Alta Fidelidad, diseñado para tocarse en los aparatos de hoy y mañana. Si lo escucha en su actual aparato, obtendrá una finísima calidad de sonido. En un fonocáscido "Estereofónico" es aún más brillante y "viva" esta sensación. Ud. Puede comprar este disco hoy, sin temor a las innovaciones del futuro.



MKL-1055 Maria Victoria



MKL-1131 Agustín Lara



MKL-1124 Pérez Prado



MKL-1119 M. Aceves Mejía



MKL-1120 Lucha Reyes



MKL-1089 Virginia López



MKL-1044 Chucho Martínez G.



MKL-1050 Hermanos Reyes



MKL-1117 Los Diamantes



MKL-1141 Los 3 Ases



MKL-1051 Agustín Lara



MKL-1055 M. Aceves Mejía



MKL-1051 M. Ruiz Armentis



MKL-1082 Katyna Ranieri



MKL-1057 Hermanos Silva



MKL-1056 Los 3 Ases



MKL-1036 Hugo Avendaño



MKL-1075 Agustín Lara

FANTASY IN BRASS

stereo

Fantasy in Brass

HARRY MORTIMER
and his
ALL-STAR BRASS



Fantasy in Brass

HARRY MORTIMER AND HIS ALL-STAR BRASS

'I honestly believe', said Harry Mortimer during a recent conversation, 'that I've had more pleasure from music than any other man alive.' And he could have added, with even less chance of being contradicted, that no man alive had done more for his particular kind of music.

For it is the literal truth that the progress of brass bands from providers of 'open air music' to performers in concert halls is due almost entirely to him. The way he did it was to take a stage further a movement which had long been established in musical circles.

Britain's excellent brass bands have for years been one of the chief sources of supply of brass players to symphony orchestras. So in 1927 Harry Mortimer, who had been playing the cornet since the age of eight, was doing nothing so very out of the ordinary by joining the Hallé Orchestra. As befitted a graduate of his father's great Foden band and a star solo cornettist in his own right, he became its principal trumpet. What is unusual is that he later returned to the brass band movement as perhaps its greatest conductor ever, and succeeded in bringing with him the goodwill and interest of many noted concert musicians. The turning point, the moment of recognition, so to speak, was a performance of Elgar's *Severn Suite* (written for brass in 1930), which was attended at Harry's invitation by Sir Hamilton Harty himself. The brass band movement in this country had always been noted for its vigour and the enthusiasm of its largely unpaid participants, but from then on it seemed to grow both in stature and influence. Continuing the work already begun by his father, Mortimer's unflinching guidance helped the growth of a warm 'orchestral' sound which had never

before been coaxed from purely brass ensembles. He adjudicated at the contests which are the movement's main spur, and standards rose steadily.

He recalls with affection the old Crystal Palace, the scene of some of the greatest band contests of all time. 'When the Palace burned down in 1936,' he remembers, 'I was taking a band to South Africa. We were about halfway there, I suppose, when the news came through, and we felt it like a real blow. For me, nowhere quite equalled the Crystal Palace for atmosphere.'

It was there in the early thirties that the late Hannen Swaffer dubbed him 'Man of Brass'. And it was at another Palace, in 1950, that he received a more official, but scarcely more cherished, honour — the O.B.E., for 'services to brass bands'.

But enough of history. On this record he conducts a band of star performers chosen from the four bands he directs regularly in concerts and broadcasts — Faurey's, Foden's, G.U.S. (Footwear) and Morris Motors. Many of these players have travelled with him to the Continent, South Africa and Canada, where they startled the local brass fraternity by the enormous skill of their playing. This record should help to show why.

Most of the tunes were specially arranged for this 50-piece concert band, and no group of players less skilled than these could produce such a range of tone colours and dynamics.

Summit March was specially written for this LP by Frank Seymour.

The Faithful Hussar, familiar enough in its orchestral version, is something new for brass. The arrangement is by George Hespe

Slavonic Rhapsody No. 1 (Friedemann), demonstrates the brilliant execution commanded by this all-star band, building to an exciting finale.

Post Horn Galop. Though he plays a lot less now, Harry Mortimer is still remembered as a great soloist. Here he performs again the piece on which he made his first recorded solo in 1919.

When Johnny Comes Marching Home was arranged specially for this concert band by Capt. James Howe, Director of Music, Scots Guards.

The Farewell Waltz. Another special for the All Star Band, this time by Ronald Binge, whose interest in brass dates from the phenomenal success of his *Cornet Carillon*. This time he produces yet another new sound for brass, in which every player has an independent part.

Sousa On Parade brings together some of the master's finest marches, including *Liberty Bell*; *Washington Post* and *King Cotton*.

Sandpaper Ballet, by Leroy Anderson, is now familiar in all orchestral fields except brass. This might almost be described as an exercise in delicacy, and is a supreme test of brass ensemble playing.

Overture: 'Iolanthe'. Sullivan's famous work arranged here for brass by Sir Malcolm Sargent. Sir Malcolm has often conducted brass bands with obvious pleasure, and has many times collaborated with Harry Mortimer at band events.

Stardust is another arrangement by Capt. James Howe. He uses every instrumental tone colour available to him, but the outstanding contribution to this Hoagy Carmichael classic comes from the seven trombones.

Praise, My Soul. This programme by the All Star Band is completed by a beautiful arrangement by Bram Gay of the well loved hymn tune.

PETER CLAYTON



SCX
3461

SIDE ONE

1. **SUMMIT MARCH** (Seymour)
2. **Novelty: THE FAITHFUL HUSSAR** (Frantzen)
3. **SLAVONIC RHAPSODY NO. 1** (Friedemann)
4. **Solo: POST HORN GALOP** (Koenig-Arr. Herberl)
5. **Novelty: WHEN JOHNNY COMES MARCHING HOME** (Arr. Howe)
6. **THE FAREWELL WALTZ** (Binge)

SIDE TWO

1. **March Medley: SOUSA ON PARADE** (Arr. Palmer)
2. **SANDPAPER BALLET** (Anderson)
3. **Overture: IOLANTHE** (Sullivan-Arr. Sargent)
4. **Transcription: STARDUST** (Carmichael-Parish)
5. **Hymn: PRAISE, MY SOUL, THE KING OF HEAVEN** (Goss-Arr. Gay)

Recording first published 1963

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(Controlled by Electric & Musical Industries Ltd.)
HAYES • MIDDLESEX • ENGLAND



Back to Back



1988 COLORADO SONGWRITERS AWARDS

SIDE ONE

ONLY YOU — Phoenix Rising

Written by Tom Brawley and Brian Woodrich

Vocals — Tom Brawley

Bass — Tom Brawley

Keyboards — Brian Woodrich

Assistant/Keyboards — Gerome Gilmer

Guitar — Randy Chavez

Drums — Larry Thompson

Produced by Dick Darnell

Engineered by Kevin Klock

Recorded and Mixed At Colorado Sound

©® 87 Livewire Music, BMI

LONG, LONG, TIME — Burnt Lips

Written by Burnt Lips / Lyrics Brian Noel

Vocals — Brian Noel, Background Vocals, Kathe Davis, Cee Bee Bacon

Bass — Nerfer Noel

Keyboards — Jimmy Clifford

Guitars — Jimmy Clifford / David Schoolcraft / Charles "Beaver" Cavanaugh

Drums — Gordon Prior

Produced by Charles H. Cavanaugh

Recorded at Applewood Studio

©® Burnt Lips, 9152 Kent St., Westminster, CO 80030

BOY FRIEND — Human Head Transplant

Written by — Sheri Van Decar

Vocals — Sheri Van Decar

Bass — Robert Beaudin

Keyboards — Kelly Cowan

Guitar — Robert Ferbrache

Drums — Robert Beaudin

BMI ©® Recorded at Glitter and Gold Studio

HIDEAWAY — Mirrors

Written by Neil Markham

Vocals — Neil Markham "Bosco"

Bass — Chuck Taylor

Keyboards — Neil Markham

Guitar — Neil Markham

Drums — Gary La Duke

Engineered by D.A. Oldies "Mirrors Personnel"

Recorded At Budget Studios West

BMI ©® 84

ROCK YOUR WORLD — Myth of Freedom

Written by Nick Fanelli

Vocals — Nick Fanelli

Bass — Dave Chmela

Keyboards — Nick Fanelli

Guitar — Dave Robles

Drums — Norman Delfufo

Arrangement — N. Fanelli, Paul Orofino, D. Chmela

Produced by N. Fanelli

Engineered by Paul Orofino

Recorded At Millbrook Studio, Millbrook, New York ©®

SIDE TWO

WALK ON WATER — The Feds

Written by Dave Boylan and Pat Gill

Vocals — Dave Boylan, Pat Gill

Bass — Andy Bunin

Guitar — Dave Boylan

Drums — Pat Gill

Engineered by Ed Kaufman

Produced by Michael Stuart

Recorded At Coupe Studio — Special Thanks To Rob Abrew

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SHE DON'T WANT YOU — Autobahn

Written by Autobahn / Lyrics by "Rooster"

Vocals — Johnnie G

Bass — Glenn Dreith

Lead Guitars — Rooster

Lead Guitars — Todd Skaw

Drums — Rich Carlson

Engineered by Kevin Klock

Recorded At Colorado Sound Recording Studio

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MEANTIME — Countless Reasons

Written by Countless Reasons

Vocals — Ken Andrus

Bass — Wes Heilman

Keyboards — Joey Conway

Guitar — Mark Siple

Drums & Percussion — Mitchell Weiner

Produced by Countless Reasons

Engineered by Mitchel Weiner

Recorded at Media Sound Design, Boulder, CO.

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TROUBLE IN PARADISE — Dick & The Chicks

Written by Dick & The Chicks

Vocals — Steve Ramada

Bass — Julian Anderson / Background Vocals

Drums — Geno D'Angelo / Background Vocals

Lead Guitar — Eric Boa

Rhythm Guitar — Steve Ramada

Engineered by George Counnas

Recorded at Avalanche Recording Studio

BMI ©® 1988

ROCK THE HOUSE — Great Exuma

Written by Great Exuma

Vocals — Paul Murphy

Bass — Steve Hartman, Vocals

Keyboards — Paul Murphy, Lead Vocals

Guitar — Jim McGuire

Drums — Garland Hagman, Vocals

Produced by Great Exuma and Paul Church

Engineered by George Counnas

Recorded at Avalanche Recording Studio

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P.O. Box 13665

Boulder, CO 80308-3665

Thanks to Fey Concerts, KAZY, Lisa Janzen, and the many others who contributed to the 1988 Colorado Songwriters Awards.

A very warm Thank You to Linda Warmen and Harry Warmen from Avalanche Recording Studio for their consideration and (utmost) support to the wants and needs of Colorado musicians. Album assembled and edited at Avalanche Recording Studio, by George Counnas, 10650 Irma Dr., Northglenn, CO 303/452-0495.

All album proceeds will benefit the Hunger Project and or The John Elway Foundation.

The Everly Brothers' Original Greatest Hits

All I Have To Do Is Dream
'Til I Kissed You
Let It Be Me
Problems

Wake Up Little Susie
Bye, Bye Love
Love Of My Life
Bird Dog
and many more



BARNABY
RECORDS

ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO

Rock 'n Roll Quiz

Directions: Fill in the blank with the name of the appropriate group. Example: Gladys Knight and the *Pips*

Side 1

Bye, Bye Love 2:20
Problems 1:57
Let It Be Me (ASCAP) 2:34
Maybe Tomorrow 2:05
Be-Bop-A-Lula 2:17

Side 2

Bird Dog 2:15
Love Of My Life 2:02
Keep A-Knockin' 2:16
Leave My Woman Alone 2:34
A Brand New Heartache 2:15



Don

1. Buddy Holly and the
2. Dion and the
3. Jr. Walker and the
4. Jay and the
5. Cannibal and the
6. Sam the Sham and the
7. Little Anthony and the
8. Dick Dale and the
9. Joey Dee and the
10. James Brown and the
11. Mitch Ryder and the
12. Booker T. and the
- Which stands for?
13. Buddy Knox and the
14. David Seville and the
15. Bill Haley and the
- Playing what movie soundtrack?
16. Gene Vincent and the
17. Danny and the
18. Smokey and the
- Smokey's name?
19. Frankie Lyman and the
20. Ruby and the
21. Elvis Presley and the
22. Huey "Piano" Smith and the
23. Little Joe and the
24. Ike and Tina Turner and the
25. Duane Eddy and the

Fill in the blanks and answer the questions

26. A *Rose and a*
Sung by
27. A *White Sport Coat and a*
Sung by
28. *Black Denim Trousers and*
Sung by
29. *Blue Suede Shoes* was sung by
and
..... made a hit of the
famous question *Are You Sincere*?
31. What were the highschool subjects that
Chuck Berry was studying hard and hop-
ing to pass in his hit *School Days*?
and
32. *I Walk the Line* was recorded in the early
part of long career.
33. In his hit, *All Shook Up*, Elvis said he was
itching like a man on a
34. Who sang *Ahab the Arab*?
What was the name of Ahab's camel?
35. Who sang *Summertime Blues*?
36. Who sang *Blueberry Hill*?
37. Who made white bucks famous?
38. Where did Don, Phil and Susie fall asleep
in The Everly Brothers' hit, *Wake Up Little
Susie*?
39. and Lee sang *Let
the Goodtimes Roll*.
40. A plane crash in 1959 took the lives of
..... and The
41. Who sang his hits at the end of his fam-
ily's weekly TV show? Hint: He was always
singing at a dance and his Mom and Dad
were always chaperoning the event and
always beaming with pride.
42. Patience and sang
Tonight You Belong to Me.
43. LaVern Baker has a hit about a guy who
always came to the rescue. He was
44. The sang *The
Great Pretender*.
45. In what song did The Coasters have to tell
their hoodlum friends outside that they
ain't got time to take a ride?
46. Who sang *Sh-Boom*?
47. The Clovers sang *Devil or*
48. What movie starred Jayne Mansfield and
had its title sung by Little Richard?
49. Who sang songs about his two girlfriends,
Bony Maronie and *Short Fat Fannie*?
50. There were four big records with the word
'dog' in the title.
..... *Dog by*
..... *Dog by*
Doggin' by
..... *Dog* by
51. The Penguins had a great R&B hit in 1955
called
52. *Dee Dee Dinah* started the career of
53. *Diana* started the career of
54. *Young Love* was recorded by Marty Rob-
bins and
55. Who became famous for throwing around
his pelvis (and his upper lip)?
56. The Hollywood Argyles had a hit with
57. Gene Chandler told his girl that she would
be his Duchess in his hit

answers on the inside

Illustrations—Marty Gunseultus/Thank You—Teen Screen Magazine, Dig Magazine, TV Radio Mirror Magazine, Modern Teen Magazine, for the old pictures/Inside Photo—Baron Wolman/Thank You—Dr. Kurt von Meier, Ph.D., for assistance with the R'n R quiz/Cover Design—Anne Blackford.

Side 3

Wake Up Little Susie 2:00
Like Strangers 2:00
Rockin' Alone (ASCAP) 2:58
Long Time Gone 2:21
All I Have To Do Is Dream 2:19

Side 4

'Til I Kissed You 2:22
Poor Jenny 2:08
Should We Tell Him 2:05
Lightning Express 4:48
Rip It Up 2:12

The selections are BMI
except where noted.

Phil



AL-12078

MUSIC FROM THE SOUND TRACK

Michael
Todd's



AROUND

THE

WORLD

IN

80

DAYS

MUSIC BY VICTOR YOUNG

MUSIC FROM THE SOUND TRACK

MICHAEL TODD'S AROUND THE WORLD IN EIGHTY DAYS

MUSIC BY VICTOR YOUNG

This is the motion picture which made every critic throw away all reservations. Superlatives like "fantastic," "colossal," and "spectacular" seemed too tame. The magazine *Good Housekeeping* awarded it not four but fifty stars—one for each star performer. Statistics alone proved that "Around the World in Eighty Days" was not only a "first" but the "most." The following were some of them:

The most stars ever to appear in a picture—fifty—each playing a genuine role in the story and none appearing merely as himself or herself... The most people ever photographed in separate world-wide locations—68,894 persons in thirteen different countries... The most miles traveled to make a film—4 million air passenger miles... The most sets ever used: 140 actual locations in addition to the stages of six major Hollywood studios, to say nothing of studios in England, Hong Kong, and Japan... The most major set-ups ever used—2,000... The most costumes ever designed, made and/or rented—74,685... The most assistant directors ever employed on a single picture—35... More means of transportation were used than in any other film—not merely the conventional trains, liners, schooners, and airplanes, but a balloon, a barge, a Chinese junk, a hansom cab, a sailmobile, a rickshaw, an elephant, and even an ostrich!... Every record was shattered with Toddian profligacy in Michael Todd's precedent-making film.

The old Jules Verne novel was rejuvenated by S. J. Perelman's lively script and enriched with the vividly modern music by Victor Young. It was brilliantly cast with David Niven as the adventurous Phileas Fogg; the world-famous Mexican actor, Cantinflas, as Passepartout, Fogg's servant; Robert Newton as Mr. Fix, who tracks Fogg around the world; and Shirley MacLaine as Aouda, the lovely Indian Maharane.

The smaller parts furnished some of the greatest surprises when, in minor roles, the audience recognized the characters—Todd calls them "cameo players"—Charles Boyer as head of the Thomas Cook Agency in Paris; Noel Coward as manager of an employment bureau in London; Sir John Gielgud as an ex-valet; Sir Cedric Hardwicke as a Brigadier-General; Beatrice Lillie as a Salvation Army girl; Ronald Colman as an Indian railroad official; Charles Coburn as a clerk in a Hong Kong steamship office; Robert Morley as a governor of the Bank of England; Frank Sinatra, a piano-player; Marlene Dietrich, the proprietress of a Barbary Coast saloon; Fernandel, a coachman; Jose Greco, a Spanish dancer; and dozens of other stars of stage and screen.

As practically every one knows, the story centers about a wager made by Phileas Fogg, who bets 20,000 pounds that he can circle the globe in eighty days. This is incredibly fast time—for the year is 1872. Accompanied by his new valet, Passepartout, Fogg begins the journey in high spirits—at least as high as a cool Britisher will allow himself.

Everything conspires against him. An avalanche blocks the railroad... Winds blow his balloon off its course... A Scotland Yard detective, who believes that Fogg is the man who robbed the Bank of England, creates fresh obstacles in every port... An angry mob delays his passage in India, while the travelers save the young Princess, Aouda, from being burned alive... The detective separates Fogg from his valet with the tickets, but the resourceful Englishman hires a Chinese junk, which gets him to Yokohama, where he finds Passepartout in time... A political rally holds them up in San Francisco and, crossing the plains, they are attacked by Indians... Arriving in New York too late for the steamer for Liverpool, they board a trading schooner bound for South America, and the captain is bribed to change course for England... When the ship runs out of fuel, Fogg buys the boat and burns all the fittings to keep up steam... Arriving in Liverpool, they are about to board the train for London, when Fogg is arrested by the detective.

The real culprit is found and Fogg is released; but it seems too late. Aouda and Fogg realize that they love each other and they forget about the lost wager. When the valet is sent out to make arrangements for the wedding, he discovers that there is still time to win the bet, for by going from East to West the travelers have crossed the International Dateline—and have gained an entire day! Fogg rushes to his club at the very last moment and wins the 20,000 pounds.

Here is the kind of picture that is hailed by everybody because it has everything. It is a wonderful adventure story which is also a great documentary, a romantic legend which is a breath-taking travel picture with a world-wide expanse of beautiful scenery. More than that, the action is pointed and the shifting moods intensified by the music of the late Victor Young. Young wrote dozens of important works for outstanding films. But he never created a score more appropriate, more varied, and more glowingly exciting than this one.

SELECTIONS INCLUDE:

Side One

1. AROUND THE WORLD—Part I
2. PASSEPARTOUT
3. PARIS ARRIVAL
4. SKY SYMPHONY
5. (a) INVITATION TO A BULL FIGHT
(b) ENTRANCE OF THE BULL MARCH
6. INDIA COUNTRY SIDE
7. AROUND THE WORLD—Part II

Side Two

1. THE PAGODA OF PILLARI
2. TEMPLE OF DAWN
3. PRAIRIE SAIL CAR
4. LAND HO
5. EPILOGUE

MICHAEL TODD'S AROUND THE WORLD IN EIGHTY DAYS

starring

David
Niven

Cantinflas

Robert
NewtonShirley
MacLaine

Directed by Michael Anderson

Associate Producer—William Cameron Menzies

Screenplay by

S. J. Perelman based on the Jules Verne Novel

Music by Victor Young

Choreography by Paul Godkin • Costumes by Miles White

Art Direction by James Sullivan • Ken Adams (London)

Director of Photography—Lionel Lindon, A. S. C.

Foreign Location Director Kevin McClory

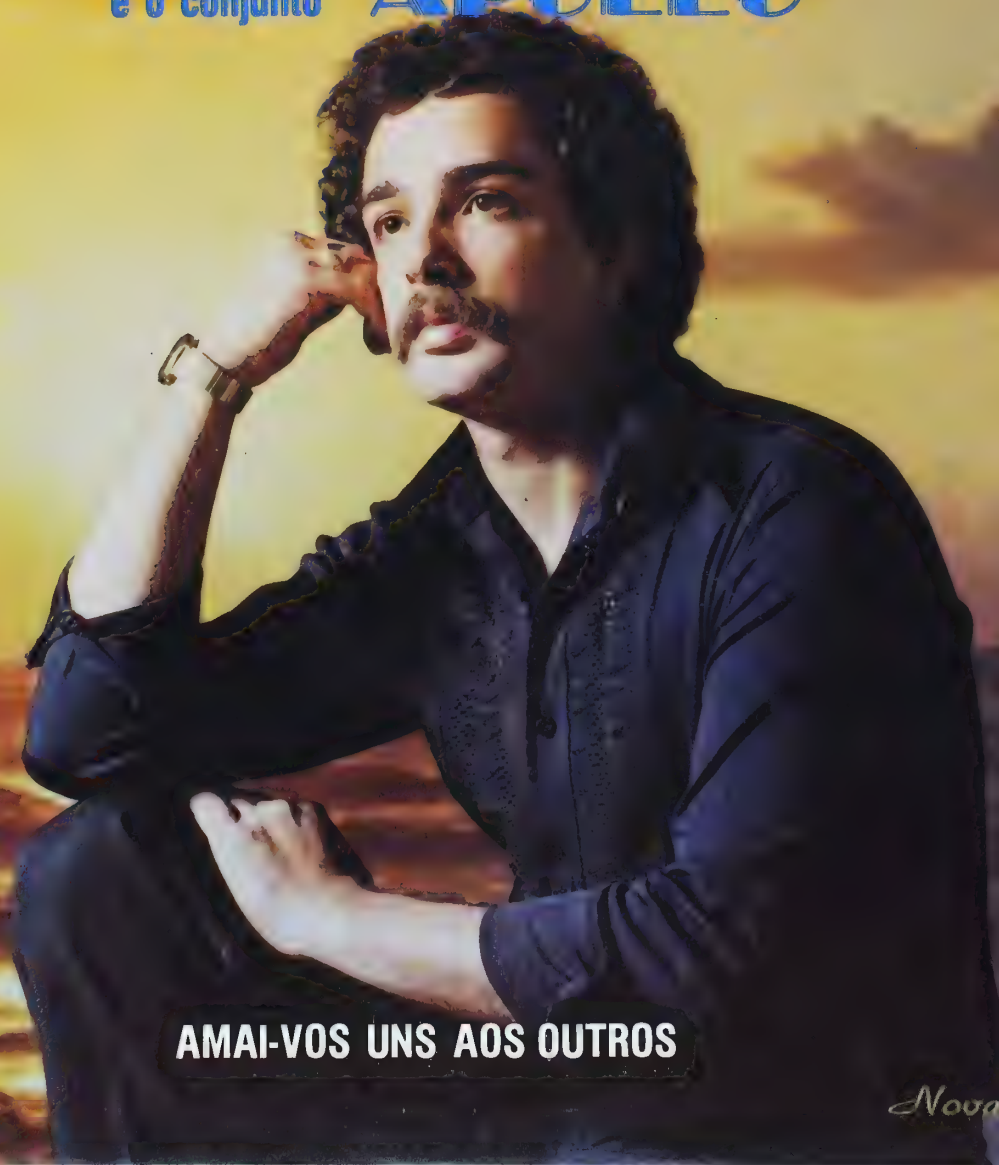
Todd-AO Process

Eastman Color

Print by Technicolor

JOSÉ AUGUSTO

e o conjunto **APOLLO**



AMAI-VOS UNS AOS OUTROS

Henda Records
HR 416

Novati

JOSE AUGUSTO

e o conjunto APOLLO

LADO A

ESPIRÍTO SANTO 3:58

J. Augusto — Apollo

ERA O VINHO 4:00

J. Augusto — Apollo

EU À VOLTA DO MUNDO 4:32

J. Augusto — Apollo

AMAI-VOS UNS AOS OUTROS 4:27

J. Augusto — Apollo

AMOR 4:47

J. Augusto — Apollo

LADO B

CHAMARRITA 3:11

J. Augusto — Apollo

SOU FELIZ 3:09

J. Augusto — Apollo

PESCADOR 4:39

J. Augusto

MANUEL DAS CEBOLAS 4:03

George Borges



Photo: NOVART STUDIOS Fall River

FICHA ARTÍSTICA

Vocalista — Zé Augusto
Teclados, acordeão — Pedro Miguel
Viola baixo — Manny Carvalho
Viola eléctrica — Henry Borges
Viola (12 cordas) — Frank Dumont
Bateria e percussão — Kenny Talbot
Coro — Odília Jacob
Mariana Jacob
Cecília Jacob

FICHA TÉCNICA

Estúdios — Normandy Sound, Inc.
Engenheiro de som — Robert M. Winsor
Direcção e produção — Henda Records Inc.
Música e Letra — José Augusto
e o conjunto Apollo

Performed by Apollo
No Studio Musicians

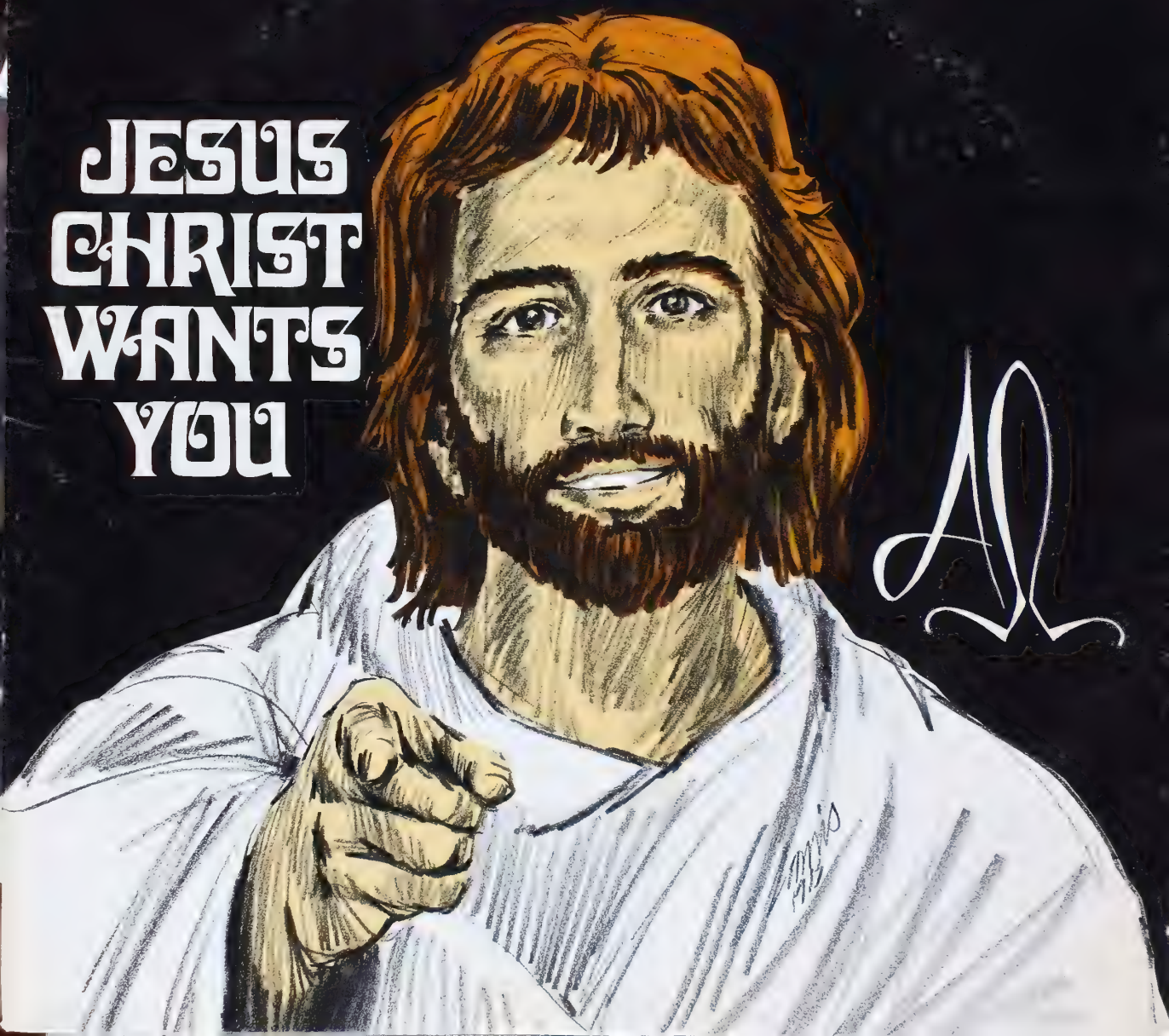
Actuação ao vivo de José Augusto
e o conjunto Apollo

Henda Records, Inc.

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Fall River, Mass. 02721

JESUS
CHRIST
WANTS
YOU



THE ALPHA OMEGA

Dear Friend of the Alpha Omega,

Greetings in our Savior's name! We are pleased to make available to you this record album featuring the Alpha Omega. Our group verse is "That the life also of Jesus Christ might be made manifest in our body." (I Corinthians 4:10). We pray that you will be able to "see" Christ in this record. If, after listening to our album, you realize that you never have accepted Christ as your personal Savior, simply ask Him in faith to forgive your sins and make you what He wants you to be. He will come into your heart and not only will you start a new life here, but you'll have eternal life. Write to us and tell us of your decision and we'll send you some helpful information. We hope that you will enjoy this record album and perhaps share it with others. Pray for us as we continue to share Christ.



The Alpha Omega

Side 1

I'm Gonna' Keep On Singin'
Crouch/Lexicon

Amen
traditional P.D

Sweet Sweet Song of Salvation 5:50
Norman/J.C. Love & Beechwood BMI

Is It Any Wonder? 4:00
Owens/Lillenas SESAC

The Blood of Jesus 1:29

Jesus 3:16
Crouch/Lexicon

Didn't He Shine 3:34
Reynolds-McDill/Jack BMI

Side 2

If You Want Joy 2:02
Joy - Carlson

Jesus Made Me Higher 2:50
O'Martian/Grob-Chappell ASCAP

I Wish We'd All Been Ready 3:42
Norman/J.C. Love & Beechwood BMI

I'm So Glad 3:00
Jacobs/Beckley ASCAP

Welcome Home Children 3:28
King/Benson-Depository Music ASCAP

My Tribute 4:28
Crouch/Lexicon

The Alpha Omega is a non-denominational group of young people pointing their world towards Jesus Christ.

For information on scheduling contact:

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4916 Holcomb Ave.
Des Moines, Iowa
50310

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STEREO RECORD

HEAVENLY MUSIC



Hua Sheng

STEREO RECORD



華聲唱片

宋江怒殺閻婆惜

新馬路
合記

平倒)莫不是大如你把我厭憎。(慢白)陪個禮。你猜耐而

「一才」拍七野，問個度問公，問你姪額（問四分）宋羅星拍

[illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible]

出山
咄咄
我辭解我往歸來。你歡天喜地，何似今日大難歸來。你只呀
事幹成雙成對呀雙成對。（借口占）比我好幾群（宋白）你食良
食。

[illegible]

一、出遊經梵琴。(轉化)含意大，寫休書介。(爲機巧手開國朝勇
一、你新配脫名和袖。(寫休書交借介)。(借接子分白)隔過



Hua Sheng

STEREO RECORD



華聲唱片

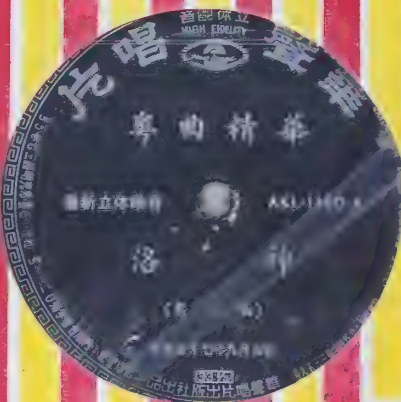
新島師曾
鄭恒寶
小千歲
合唱

(同唱)人就既孫人，訓亦自裁訓，自古結感恩不報點虧得算講之人。(嗣後接唱)我夫君，今日可超生。但報恩長在心裏未開。但話今生不得報祇願前世大馬之恩。(范鶴齡接唱)但知君抱病在身來。卽臣都頭顧順。忍見你孤孤枕冷都歸離恨，但想話慰解你，又無能，所以自私自利趁早。
心欲自念自感恩深。所以特命伯姊施桂。作個過花紅前禁。問心無別意不過命贈二美。親望伴君得過日辰。(伯姑白託)係計就朝相親，夜相親。我皇得消受到美人恩。臣夫婦都算得關懷。個良心亦算保咁。不如官上西施，包管要上你賞開心。(雙句)(吳王曰古)好戲，狐奴傳旨內臣命。
西施慢板下句唱)昨夜驛館偏相偶，今日姑蘇如陌路，奴縱有萬般心事，你苦若向誰陳。(鄭旦慢板上句唱)昨本是裙布一旬期，今已在吳宮身作貴，惟願離離承歡，此世盛中，妒恨。(二人同白)卽見吳越萬萬萬萬歲！(吳王花下句唱)喜得兩朵名花堪寵服，竟爲孤選得此絕代載美人。勾踐你恩如何算先得我心。但求不得取大不異之臣，又能够體貼君心，但係細但吟唔啱敬杯龍牌傳過地歡歌。呢。(伯姑白託)附小事一定做得得寬大有餘，但時節都有講。大皇待得夫婦恩同再返，漫講話討罵。就寬大王叫佢食屎，相信都一定開心。(吳王曰古)勾踐走來，你素來善體體心，你上上前代孤家兩位美人將酒飲獻。(越后曰古)係呀，你既知主上一向待你理如山重。(一才)(范鶴齡中板下句口占)諸主上你無多自苦，暗爭在博取埋一次歡心。(越王反調中板下句口占)請主上你無多自苦，暗爭在博取埋一次歡心。(越王反調中板下句口占)諸主上你無多自苦，暗爭在博取埋一次歡心。今夜與君王同事樂，莫負此花月。(花)請認我適間待慢兩位貴人，望勿怪我一時無禮罷。(白)兩位貴人請酒！(西施花下句)我手拈杯酒，都不知到是苦是甘。奴奴飲則有辱國君酒，不飲則又怕大王有反感。(白)謝大王，(吳皇快中板下句唱)不愁病榻侍奉無人。勾踐之心殊可感。邇來三美件寡人。(轉花)孤王釋放你夫妻夫婦回鄉。(一才)(越王后范鶯三人名唱中板上半句唱)卽謝大王恩深銘感。(伍員怒已)慢慢。(連環西皮唱)心火滾，(雙句)勾踐他欺人對大王實非真心。(吳皇一才沉花唱)唉吔吔，若卿家你所見而云：(伍員快吹腔)勾踐胆敗計攻心。久已謀非份。婢腹更奴臉，無非博取信任。如果但忠思心，叫佢食屎肯唔肯。(一才)(吳皇白)知做法太過的呢！(鄭旦白)主上伍相誘得嗎？有道刺虎騎皮難騎的。(都不知心了嗎，而且等佢賣吓亦知得我皇戰病源深淺。(吳王白)好呀，官人取養來！(太監領命下)(越王花長句口)心悲憤(雙句)此情此量寧堪憐，你倘佯目中心無我又無人，笑罵相何如太甚，縱有七分怒火都要壓年笑面去迎人。大王恩義待我勝天高，我呢個待罪死囚更何足提。(西施長句花下句)忍見吾等君，內心殊懷恨，復獲仇國報強非君子。(一才)有仇不報枉爲人。(越后長花高句)西施一席言，可見明眼甚，縱有難難爲惡忍。且待雲開月再臨。君有似海懷德應恕此無紅粉。(快地錦，太監持養一盅上介)(吳王曰古)勾踐當能道旨，以表我耿耿忠心。(持養盅先開小曲)寶貨覺心不甘，受學于人，一腔愁憤怎奈我在吳邦難出長受累，此際食果都要笑吟吟！大國味帶甘芳芬，陣陣香飄，倘若借苦病痛，可賀平安我獲得御羹餐，加恩報未能。唉，如得回從今作不叛臣，世代長入朝，戴弁永爲臣；若然敵國得沾恩，年年入貢稱臣，祝天恩！(伯白白)大王，勾踐歸府食飯，證明但臣服大王，好應隨放吃吧，(吳王白)好好呀快中板下句)孤王俯膺美人心。(花)釋放勾踐回朝，此後要年入貢。(越王花下句)拜別大王回國去。(一介)待他日擔土重臨。



HuaSheng

STEREO RECORD



華聲唱片

歷 史 名 劇

唐 滌 生 傑 作

洛

神

(全 套 三 片)

CKL-5044-5046



Hua Sheng
RECORD

Hua Sheng

STEREO RECORD



片唱聲華

DAH KIN MEN RECORDS



大金門唱片

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白蛇傳

新馬師曾 合唱
崔妙芝

(第一段)

(白素貞念白) 仙心卻被塵破，一任風翻孽海浮。(小曲) 心驚憂，意煩愁，恨何天不佑，憐紅袖，寶塔羈寒鳳，已甘秋，苦不休，夫縱恩義厚，我刳原定，怎將網漏，恨法海，降金甌，施仙咒沒情留，我千年修道空枉修，一朝懲罰，劫難受，天也不原宥，有情花瑟不茂，分散雙並蒂，血和淚，洒翠袖。

(小青花下句) 仕林題名留雁塔，月宮攀桂佔鰲頭。榮歸衣錦祭親娘，但望孝感動天娘可救。(白素貞) 姐々。

(素貞白) 小青妹々，乜野事呀？

(小青口古) 姐々，可憐你？廿載骨肉分離、今日喜得一旦重逢聚首。

(素貞大喜口古) 妹々，莫非伯到壽峯會母，(一才) 一洗我廿載懷愁。

(小青白) 有錯，仕林伯重高中狀元添福，(小曲) 但得君催奏祭祀回鄉親深厚，但身披錦綉，喝道湖邊花拂柳，不久到會親生，乳燕重投，希望寒蟬有救，盡雪前仇，雷峰花復秀。

(素貞白) 係咁就好咯，(花下句) 幸喜兒名登金榜，救得母身脫羈囚。乳燕不入到塔前，祇有耐心來等候。

(頭鑼聲) (許福喝道聲) 肅靜迴避。

(素貞白) 妹々，仕林係嚟叻，(花下句) 小青塔邊爲暫避，且待重逢骨肉訴根由。

(仕林上長二流) 江邊柳，惹人愁，一路行來思前後，

祇爲爹娘分散，揀惹起舊恨，新愁。雖係食不盡珍饈，穿不盡錦綉，但係對人歡笑肯人愁，今日身中狀元，難報的恩深厚。老鐵親，甚分手，把嬌兒拋下把佛尋求，呢一個大好家庭，一旦拋諸腦後。(花) 正係傷心人怕到，呢一個慘淡杭州。

(許福白) 狀元爺，到叻。

(仕林白) 雷峯塔，罷了親娘，親娘呀，(念白) 正是一色杏花香十里，狀元歸馬走如飛，鞠育之恩寧不記，今日雷峯塔伴表親重，亞媽，(南音) 初杯酒，惹人愁，觸起前塵淚難收，目係爹娘相邂逅，估話良緣天賜，結鸞儷，點想到樂極生悲，言非謬，亮被個不仁法海，拆散呀段河洲。我母心有不甘，寧背離手，借得紅綾十丈，惹得禍招尤。法海高僧法力真廣茂，雷峯塔內，把娘收，老父楚楚幾回，難挽救，祇係悲分手，(二王) 拋下呢個伶聲弱子但一旦把佛尋求尤幸姑母仁慈，但的確恩深和義厚，十多載蒙他救養，尤幸今日雁塔名留，誰料天下盛筵，無奈勢難絃香。(反線中板下句) 恨何無情天，幾見兒登金榜，母受寶塔羈囚。一個血染狀元紅，一個血淚洒雷峯，廿載沉冤，都難救。一陣陣風吹竹葉聲，一縷々烟銷堤邊柳，楓住一片雁咽，蟲啾。(七字清) 有道親恩如天厚。藍袍玉帶爲何求。母辱子榮歡何有，親情水斷恨難休。(花) 雷峯塔，不見母慈顏。含悲欲把重叩叩。(先鋒鉦欲撞塔門白) 亞媽呀。

(小青急攔住白，演元爺) 狀元爺你保重呀！

(仕林見小青詫異白) 你係邊個呀！

(許福口古) 少爺，呢個就係你親娘小青，係呢小青，你亦法力神通，有乜辦法將伯親娘挽救。

(小青口古) 仕林，你乃係文曲星，希望孝感動天，試問塔神哀請，向東方三拜救一苦救命溫柔。

(仕林白) 哦，原來你就係我姨娘呀，好，等我即管試吓啦，(開邊跪下，花下句) 一拜東方風更厲，二拜東方霧雲浮，三拜東方樹搖擺，哀懇塔神特我三叩首。

(許福白) 小背重未有影跡，

(小青白) 仕林，再跪吓添啦。

(仕林白) 好呀，(花下句) 雷峯塔難會母，且客長跪再哀求。

(第二段)

(塔神白) 吾乃塔神是也，許仕林孝感動天，奉玉帝聖旨，釋放白素貞，母子相會，待本神作法。

(素貞二王首板) 二十載，困雷峯荒涼獨守，(雙句)(快二流下句) 又祇見離懷小燕，珠淚交流。

(仕林接唱) 廿載分離，兒心苦透。(哭相思、續唱) 望將前塵舊事，細說從頭。

(素貞白) 兒你既無要問，坐在一旁，待為娘從頭說知罷仔呀，(反線二王) 未開言，不由人，珠淚，不休。叫一聲，仕林兒，你又細聽，從頭。悔不該，凡心動，私下西湖，與你父相逢，邂逅。

(拉腔)

(仕林白) 亞媽，呢的係閒事嘅，(長二三下句) 瑤池仙女道深修，也被紅塵情慾誘，槐陰樹下賦鸞儔，俗子天仙成佳偶，娘非破例，何故惹禍，招尤。恨句法海無良，今日痛心，疾首，

(素貞唱白) 仕林兒，法海都害得我慘咯，(乙反中板下句) 憶自惜拳為媒膝王閣內，與你爸共賦，好逮。及至在鎮江，售藥濟人，倒也財源，廣茂

。五月是，端陽，夫妻舉杯同慶，誰料禍起南樓。我醉後現真形，你父魄蕩魂飄，只為錯飲雄黃，藥酒。冒險盜靈芝，都為夫妻情切，反與你父，成仇。(花) 說什麼佛法本慈悲，法海無情旅辣手。

(仕林白) 法海都算毒叻，(反線中板下句) 辣手竟橫施，鸞鴦為分散，仙凡不許，到白頭，一朵並蒂花，慧劍斬柔情，難續絲連，悲斷藕。娘苦情誰伸，滿懷悲與恨，廿載寶塔，埋愁。(花) 母仇不共戴天仇，(一才) 誓將娘親來挽救。(素貞白) 仕林，你有辦法救我嘅，(花下句) 你一朝鰲頭能獨佔，為娘洗盡滿腔愁。毋容再記毋冤仇，又怕觸犯天條難恕宥。

(仕林白) 亞媽，(花下句) 我不羨蓋袍玉帶，但求母可脫囹圄，拚教晚上西天，向玉皇來一奏。

(開邊，南極仙翁出現)

(仙翁白) 文曲星，唔駛向玉王稟奏叻，吳神乃南極仙翁也，(讀旨白) 玉帝聖旨下，孝感動天天庇祐雷峯塔鎖一宗愁，白蛇係煉很天厚，恩凡一念下杭州，水淹金山情可有，仙凡難永結鸞儔，經已有子掄元為魁首，好應速反天庭把心修，(白) 白素貞，黃鳳仙，快隨本神回天。

(素貞同白) 領旨。

(仕林白) 亞媽，你真係要去？(素貞白) 為娘不能違抗玉帝聖旨，仕林你保重，(開邊與小青隨仙翁冉冉而去)。

(仕林相哭思) 娘龍娘呀(花下句) 子欲養而親不在長存孝道萬古留。

Leroy Eyler and the

CARROLL COUNTY RAMBLERS



MR. BLUEGRASS HERE'S

Leroy Eyler and the Carroll County Ramblers

Mr. Bluegrass Here's To You

Our lives were made a little brighter, when the flowers began to bloom in the spring of 1963. Not because flowers were in bloom, not because the grass was green, not because birds sang, but because we were privileged to meet Leroy Eyler and the Carroll County Ramblers from Carroll County, Maryland.

In 1963 we were sponsoring the Shenandoah Valley Country Music Jubilee that became an annual event in the Valley for the better than two decades. Leroy and the rambles won the 1963 event held in Winchester, Virginia and went on to win the National Country Music contest in Warrenton, Virginia that same year. This Bluegrass Group returned to take first prize in Winchester for 1964, and 1965.

Winchester, Virginia is located between the gentle rolling Blue Ridge Mountains and the rugged Allegheny Mountains. These mountains and valleys have been the starting place for such bluegrass personalities as the Carter Family, Mac Wiseman, Bill Monroe and the Bluegrass Boys, The Stanley Brothers, Jim Eanes, The Country Gentleman and many more. Leroy Eyler and the Carroll County Ramblers is a group that is Bluegrass in the true vein like those that have come before.

Eylers, Carroll Country Ramblers is a family affair made up of Dottie on guitar, Bonnie on bass, Dale on Fiddle, Leroy (mandolin) supplemented by a promising banjo player, Greg Boughter and Harry Brown on twin fiddles.

It is our pleasure to encourage you to give a listen to Leroy, and the Carroll County Ramblers as they give tribute to Bill Monroe,

"Mr. Bluegrass Here's To You", with an excellent selection of old and original bluegrass tunes. This is not the Carroll County Ramblers first album, but the first with Alear Records. This is the true Carroll County Ramblers, all clean Bluegrass. If you think this album is good, next time the Ramblers are in your area be sure to see them. They work up and down the East Coast, but if you live on the West Coast, watch for them. They just might show up there too.

*Best Bluegrass
Music I've
Ever Heard
Leroy Eyler
Harry Brown
Greg Boughter
Bonnie Young*

Jim McCoy
Jean Alford
Alear Records



Side I

1. MR. BLUEGRASS HERE'S TO YOU (3:28)

Dwight Dollinger
Alear Music/BMI & WeiDee Music/BMI
A, B & F - 1, 2, 3, 4, 5, 6

2. I'LL JUST PRETEND (4:18)

Acuff/Rose Pub.
A, B & C - 1, 2, 3, 5, 6

3. FISHER'S HORNPIPE (2:27)

(Arr. by Harry Brown)
Alear Music/BMI
5, 6, 1, 2, 3

4. SOMEDAY I'LL SETTLE DOWN (3:18)

Dottie Eyler
Jim McCoy Music/BMI
A, B & F - 1, 2, 3, 4, 5, 6

5. POND REUNION (3:10)

Dottie Eyler
Alear Music/BMI
A, B, C, D, E & F - 1, 2, 3, 4, 5, 6

INSTRUMENTATION

1. LEROY EYLER - Mandolin
2. DOTTIE EYLER - Guitar
3. BONNIE YOUNG - Bass
4. DALE EYLER - Fiddle
5. HARRY BROWN - Fiddle
6. GREG BOUGHTER - Banjo

Cover Painting by: Dottie Eyler

Produced by: Jim McCoy

Recorded at:

Sounds of Winchester Recording Studio
P. O. Box 574
Winchester, Va. 22601
703-667-9379

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5027 Babylon Road
Taneytown, Md. 21787
Phone: (301)346-7306

Jim McCoy
314 Lanny Drive
Winchester, Va. 22601
Phone: (703)667-9379

VOCAL

- A. Leroy Eyler
- B. Dottie Eyler
- C. Bonnie Young
- D. Dale Eyler
- E. Harry Brown
- F. Greg Boughter

Side II

1. LITTLE LONESOME ME (2:58)

Sonny Aughinbaugh
Alear Music/BMI
A, B & F - 1, 2, 3, 4, 5, 6

2. SHORT CHANGED IN LOVE (3:17)

Acuff/Rose Pub.
A, B & C - 1, 2, 3, 4, 5, 6

3. GIBSON ROCK BOUNCE (3:00)

Greg Boughter
Alear Music/BMI
6, 1, 2, 3, 4, 5

4. OUT IN THE COLD WORLD (3:37)

Unichappell Music (Writer: Joe Ahr)
A - 1, 2, 3, 5, 6

5. DALE'S TUNE (4:37)

Instrumental (Arr. by Dale Eyler)
Alear Music/BMI
4, 6, 1, 2, 3, 5

STEREO SLP-198



presents



the
**CHARLES
RIVER
VALLEY
BOYS**



ELIOTSON AND JIM
OLD TIMMY MURPHY



THE CHARLES RIVER VALLEY BOYS

BLUE GRASS AND OLD TIMEY MUSIC

100

BOB SIGGINS banjo / ETHAN SIGNER mandolin & fiddle / JOHN COOKE guitar / FRITZ RICHMOND washtub bass

Side A

1. ROCKY ISLAND (3:27)
2. WHITE DOVE (3:24)
3. FRONT PORCH BACKSTEP (2:51)
4. FLYING SAUCERS (2:03)
5. AWAY OUT ON THE MOUNTAIN (3:04)
6. FOGGY FOGGY DEW (2:24)
7. EASY WINNER (1:44)
8. LEAVIN' HOME (2:57)

Side B

1. THE AUCTIONEER (2:56)
2. VICTIM TO THE TOMB (3:19)
3. CRAZY CREK (2:23)
4. BABY-O (2:39)
5. AIN'T NOBODY GONNA MISS ME (2:27)
6. SOLDIER'S JOY (2:14)
7. OH ME, OH MY (2:37)
8. SHORT LIFE OF TROUBLE (2:44)

This is mountain music. It comes from the Appalachians, the early Western frontier, where the traditional music brought over from Britain by the early settlers took root and flourished into a highly stylized and uniquely American folk tradition. "Country" music, "hillbilly", "bluegrass" -- popular at first only in the area of its origin, it is now becoming appreciated throughout the country, even by city-billies like ourselves.

"Bluegrass" usually calls to mind a particular instrumental style: driving rhythm supporting a ringing, metallic banjo sound, intricate mandolin solos, and sliding double stops on the fiddle. However, although Bluegrass has hundreds of years behind it, the instruments are relative latecomers.

In colonial America and the early nineteenth century, music meant fiddle music, unaccompanied. At country fairs, corn shuckings, housewarmings, weddings and of course at dances -- adaptations and transmutations of the tunes and steps of traditional British and Irish dances -- it was the "devil's instrument" that called the tune. It was also used, surprisingly, as social accompaniment. The bare, archaic sound of the voice-fiddle combination still survives on a few recordings made in the 1920's.

The fiddle had an Old World origin, but the banjo, which as it exists today is wholly American, stems from a crude instrument imported from Africa with slavery. Popular at first only on the Southern plantations, its heyday as a stage instrument was during the minstrel shows of the mid-nineteenth century. But when it reached the mountains (apparently about 1850-1875) it was so widely accepted that it is still the leading folk instrument there. For one thing, it provided a mellower and more flexible voice accompaniment than did the fiddle. Also, combining the banjo and fiddle gave a richer sound and freer rhythm (especially valuable for dance music), and also freed the fiddle for a more inventive melodic line. "Dance tunes, with titles such as "Billy in the Low Ground", "Hell Broke Loose in Georgia", "Pigtown Fling", are still frequently performed as fiddle-banjo duets. Occasionally, words are added, as in SOLDIER'S JOY (II, 6), a very popular dance tune. (The connection of the title with the opening line, "Rock the cradle, Lucy," is speculative.) Bob's banjo playing on this tune is a style developed very early, and is often called "frailing" or "framing" the banjo. Pete Seeger does it too.

Next to become a mountain instrument was the guitar -- around the turn of the century, possibly from Spain through the Spanish-American War. The effect of this addition is obvious when SOLDIER'S

JOY is compared with BABY-O (II, 4), an adaptation of another hoedown (with pre-Dr. Snuggles words). Bass notes and chords in the lower register fill out the rather open fiddle-banjo sound, and there is an even heavier rhythmic punch (partly due to this one, of course, is the string bass, which didn't appear until later on).

All the ingredients for a band were now present; fiddle for the melody, guitar for bass notes, chords and rhythm, and banjo for both lead and backing. And bands were there: The Skillet Lickers, The Buckle Busters, The Fruit Jar Drinkers, The Brush County Bog Trotters and many more. They worked the fairs and local gatherings, often traveled with medicine shows; their formation and growth were stimulated by the introduction of radio and recording in the twenties. This was not the only mountain music of that time. OH ME, OH MY (II, 7), for example, was originally a solo with guitar, and SHORT LIFE OF TROUBLE (II, 8), a duet with fiddle and guitar. However, the string bands established a sort of sub-tradition within the Anglo-American tradition. Originally of pure folk derivation, they became more and more commercialized as they developed space with the new electronic media. And as their popularity increased, they in turn influenced the folk tradition in which they originated.

These early string bands had a bouncy, up-tempo style, often syncopated. Our version of LEAVIN' HOME (I, 8), an unusual "Frankie and Johnny", is in this spirit. The recording from which we learned it was made in the late twenties by Charlie Poole and The North Carolina Ramblers, one of the most popular groups.

One result of the new string band tradition was a partial shift of emphasis from the songs themselves to instrumental technique. New instruments were sometimes introduced, such as the autoharp, jug, mouth harp, and Hawaiian guitar. It is interesting to note that wind instruments are virtually non-existent in mountain music, although the cane life is sometimes used in the Deep South. The fiddlers began to swing the melody -- compare LEAVIN' HOME with SOLDIER'S JOY or BABY-O. Two and three finger picking of the banjo, as opposed to frailing, in which the fiddlegarners played in a downward stroke, often over several strings, had been known before; but now such people as Charlie Poole, Wade Ward and Wade Matner began to develop more complex styles for both melody and backing. One of the best of the old time banjo pickers, when asked where he learned his style, told about the time the medicine show for which his group was working, the same town as Charlie Poole's medicine show. Poole and the Ramblers showed up in the audience, and after listening to a tune or two, asked if they could "see your music" (play their instruments). "Well," said the old timer, "they played the pants off of us," and he reckoned he'd better learn to play that way too. During the thirties and forties, people like Snuffy Jenkins increased banjo virtuosity until in the middle forties Earl Scruggs developed the style that is probably the most characteristic modern Bluegrass sound. You can hear Bob using a similar style on the modern selections of this recording.

One of the best things that happened to country music around 1930 was Jimmie Rodgers, a one time railroad man. The singing and yodeling of "The Singing Brakeman" made him the best loved country music singer of his time, and though he died of tuberculosis in 1932, his recordings are still sold today. Essentially, he introduced into the mountain tradition the first ethnically foreign influence to be felt since it was brought over from England -- the Negro blues, developed separately in the Deep South. You can feel this influence in the way, relaxed way John sings the Rodgers tune AWAY OUT ON THE MOUNTAIN (I, 5), in the free structure of

the melody, and, not so apparent in this song, in Rodgers' frequent use of blue notes and even the twelve bar blues form. The novel combination of these elements with those inherent in the Anglo-American tradition, had an immediate and lasting influence on both mountain singers and string bands then and since (for example, on John).

About this time, too, the mandolin began to appear in country music recordings, usually together with the guitar as accompaniment for vocal duets like those of the Monroe Brothers. You can get some feeling for the sound of this combination from our version of AWAY OUT ON THE MOUNTAIN. The mandolin had been popular for quite some time in the Deep South, where there is a string band tradition dating back almost to the Civil War. Turn of the Century New Orleans jazz bands often had a mandolin or fiddle, but although by the thirties they had gradually been replaced in the jazz band by other instruments, there was still a string band tradition, separate from both jazz and mountain string bands, in cities such as Dallas and Memphis. EASY WINNER (I, 7) is one of these urban ragtime tunes; sophisticated, harmonically and rhythmically more complex than country music, and strongly influenced by Negro blues.

The depression temporarily halted record sales, slowing the development of mountain string bands. But in the late thirties Bill Monroe and his Bluegrass Boys introduced and gave their name to the kind of music we're familiar with today; solid rather than bouncy rhythm (addition of the string bass helped), more varied and complex, altogether more polished and exciting than the sound of earlier string bands. This was largely due to Monroe's development of the mandolin to an unprecedented level as a lead instrument, capable of intricate solos and rhythmic variation. With the addition of Scruggs' banjo to Monroe's band, the modern Bluegrass sound was consolidated.

There's a lot of variety in Bluegrass material. Sometimes old ballads are given a modern setting, like the one we've given to FOGGY FOGGY DEW (I, 6); other songs are topical, like FLYING SAUCERS (I, 4), written by Chester and Lester Buchanan during the fad of the early fifties. The fast, hard beat of AIN'T NOBODY GONNA MISS ME (II, 5) or ROCKY ISLAND (I, 1) contrasts with the slower, more sentimental WHITE DOVE (II, 2) and VICTIM TO THE TOMB (II, 2). Occasionally a song like THE AUCTIONEER (II, 1) becomes a hit pop tune. And instrumentals are quite common, both traditional tunes and original compositions like CRAZY CREK (II, 3), and Bob's FRONT PORCH BACKSTEP (I, 3). (Actually, Bob thought up the name several years before he got around to writing the tune to go with it; the Backstep is a traditional dance.)

The newest instrument is heard here for the first time on any Bluegrass recording. It's the washtub bass, made from a tub, a length of cable and a stick of wood. As this record demonstrates so well, Fritz is one of the few people who is thoroughly conversant with the fine art of coaxing real music out of it. He calls the instrument the "Charles River Basin".

ABOUT THE CHARLES RIVER VALLEY BOYS

There's an old proverb we have back in the Charles River Valley. "That's just another way of saying that the Charles River Valley Boys are more than just a name, more, even, than the country music group. It's a doctrine, a way of life, an integral and essential bit of Charles River Vallians that we love so well."

But what has this to do with the Rambling Tarbeels? Or vice-versa? Good questions, both. And the answers to these and many more lie with our Fearless Leader, Eric Sackheim, whose Rambling Tarbeels are currently the darlings of the Tokyo folk music scene. Eric formed the Charles River Valley Boys in 1959, for a concert at Harvard University. And though he was lured away by the charm of the Orient a year later, the seed that he planted has taken root and flourished into that same CRVB which has become a living legend in its own time.

But who are the Charles River Valley Boys? Nine men, proud and fearless, pure of heart and noble of mind, have proven worthy of being called Charles River Valley Boy. The four who are heard on this record are all who remain after the ravages of time, life and fortune. They are their story.

BOB SIGGINS -- Irish, intense, randy, ironic and 24 years old, started life, unpropitiously in sunny Miami (Oklahoma). Little did his parents know that he would grow up, and come to Boston to find fame and security as one of the original CRVB, Harvard's only three fingered biochemist. He now brings the same intense devotion to his molecular neurochemistry studies at Boston University as he does to his coruscating banjo picking and tenor harmony singing.

JOHN COOKE -- lean, intense, randy, ironic and 21 years old, draws upon his almost limitless background of travel on the Continent and studies in Romance languages at Harvard, to provide the group with its evanescent but unmistakable debonaire charm. A New Yorker by birth (but a Charles River Valley Boy to the core since 1961), he backs his lead singing with powerful guitar picking.

FRITZ RICHMOND -- lean, intense, randy, ironic, 23 year old itinerant bass player, hails from Newton, Massachusetts. Alone of all the Charles River Valley Boys (whom he joined in 1961), he has fashioned his own instrument, with the tender loving care which has made him beloved by all. Says he, "It is a washtub bass, made from a #3 washtub, a stick and braided steel wire. I use a glove on my left hand to enable me to slide up and down the string, but my picking hand needs no protection." Fritz also plays both tenor and bass kazoo (stovpipe).

ETHAN SIGNER -- short, intense, randy, ironic and 25 years old, learned the guitar on the playing fields of Yale. But the call of the CRVB was in his blood, drawing him irresistibly to Boston. An orchestra member of the group, he plays mandolin and fiddle, sings bass harmony and does many of the arrangements. His delicate piccolo mandolin will be missed when he departs for England in the fall to further his studies in biomolecular acoustology.

Since its formation the group has taken limited portions of Boston by storm, performing in several concerts, appearing on radio stations WBCN, WCHR, WHRB, WTBS, and currently being featured weekly at the Club 47, Cambridge's hotbed of folk music activity. In 1961 the CRVB (Bob and Ethan with some of the earlier members including the legendary Clay Jackson) put out Brinling in the Georgia Mail on the English Folklore label, soon to be released in this country.

These are the men, and this is their music. Listen to it, and you will say, as millions have before you, "Yen!"

Recorded: June 1962
Notes by John Signer
Recorded by Stephen B. Pasett
Produced by Paul A. Rothchild

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Champion Fiddlin

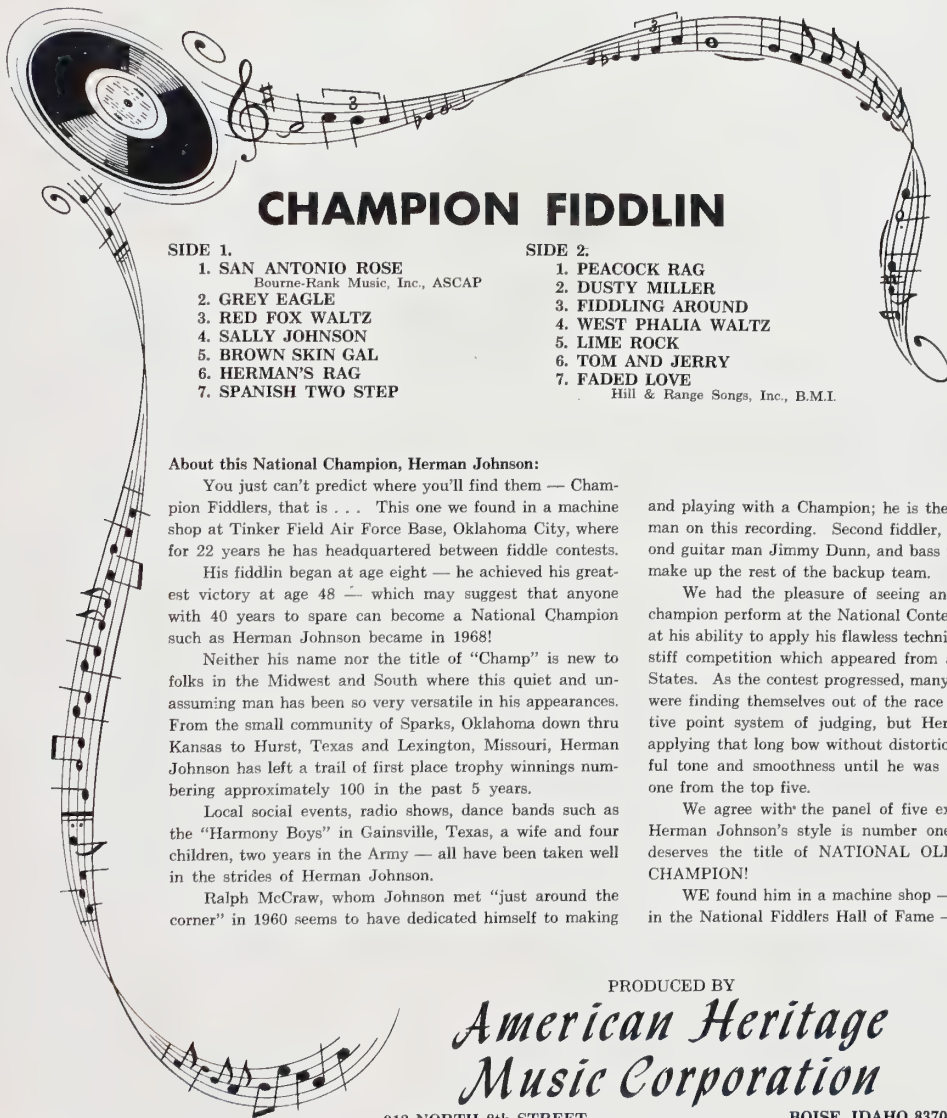
Herman Johnson

Ralph McCraw



NEW
NATIONAL
CHAMPION





CHAMPION FIDDLIN

SIDE 1.

1. SAN ANTONIO ROSE
Bourne-Rank Music, Inc., ASCAP
2. GREY EAGLE
3. RED FOX WALTZ
4. SALLY JOHNSON
5. BROWN SKIN GAL
6. HERMAN'S RAG
7. SPANISH TWO STEP

SIDE 2.

1. PEACOCK RAG
2. DUSTY MILLER
3. FIDDLING AROUND
4. WEST PHALIA WALTZ
5. LIME ROCK
6. TOM AND JERRY
7. FADED LOVE
Hill & Range Songs, Inc., B.M.I.

About this National Champion, Herman Johnson:

You just can't predict where you'll find them — Champion Fiddlers, that is . . . This one we found in a machine shop at Tinker Field Air Force Base, Oklahoma City, where for 22 years he has headquartered between fiddle contests.

His fiddlin began at age eight — he achieved his greatest victory at age 48 — which may suggest that anyone with 40 years to spare can become a National Champion such as Herman Johnson became in 1968!

Neither his name nor the title of "Champ" is new to folks in the Midwest and South where this quiet and unassuming man has been so very versatile in his appearances. From the small community of Sparks, Oklahoma down thru Kansas to Hurst, Texas and Lexington, Missouri, Herman Johnson has left a trail of first place trophy winnings numbering approximately 100 in the past 5 years.

Local social events, radio shows, dance bands such as the "Harmony Boys" in Gainsville, Texas, a wife and four children, two years in the Army — all have been taken well in the strides of Herman Johnson.

Ralph McCraw, whom Johnson met "just around the corner" in 1960 seems to have dedicated himself to making

and playing with a Champion; he is the number one guitar man on this recording. Second fiddler, Benny Kubiak, second guitar man Jimmy Dunn, and bass man Russell O'Neal make up the rest of the backup team.

We had the pleasure of seeing and hearing this new champion perform at the National Contest and were amazed at his ability to apply his flawless technique, even under the stiff competition which appeared from all over the United States. As the contest progressed, many other good fiddlers were finding themselves out of the race thru the accumulative point system of judging, but Herman Johnson kept applying that long bow without distortion, and with beautiful tone and smoothness until he was selected as number one from the top five.

We agree with the panel of five excellent judges that Herman Johnson's style is number one and that he well deserves the title of NATIONAL OLDTIME FIDDLER CHAMPION!

WE found him in a machine shop — YOU'LL find him in the National Fiddlers Hall of Fame — in Weiser, Idaho.

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SAMPLER S-5

May 1978



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Side 1

**1—BUILD ME UP WHERE I'M TORN DOWN—
THE SUPREME ANGELS**

Time: 4:18—PD

**2—I FEEL LONESOME—REV. CLEOPHUS
ROBINSON**

Time: 4:04, Publisher—Paul & Shad Music BMI, Writer—
C. Robinson

**3—NINETY-NINE AND A HALF WON'T DO—
THE SOUL SEARCHERS & TROY RAMEY**

Time: 2:51—PD

**4—I LOVE TO PRAISE HIS NAME—REV.
MILTON BRUNSON & THE THOMPSON
COMMUNITY SINGERS**

Time: 3:33, Publisher—Vio Lee Music BMI, Writer—
J. Dixon

**5—HE'LL MAKE A WAY—THE SWANEE
QUINTET**

Time: 4:09, Publisher—Excellorec Music BMI—Writer—J.
Anderson

Side 2

**1—I'M GOING TO SERVE JESUS—THE
SUPREME ANGELS**

Time: 3:25, Publisher—Excellorec Music BMI—Writer—
S. Hightower

**2—COME TO JESUS—REV. CLEOPHUS
ROBINSON**

Time: 3:30—PD

**3—A CHARGE TO KEEP—THE SOUL
SEARCHERS**

Time: 5:13—PD

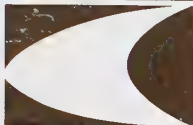
**4—IT'S MY DESIRE—REV. MILTON BRUNSON
& THE THOMPSON COMMUNITY SINGERS**

Time: 3:32, Publisher—Pearce/Crown Royal Music BMI

**5—I'LL MAKE IT ALRIGHT—THE SWANEE
QUINTET**

Time: 2:30, Publisher—Excellorec Music Co. BMI—
Writer—L. Wallace

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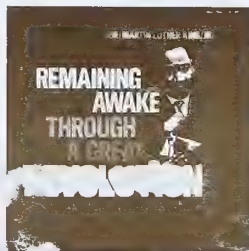
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a knock
at midnight
dr. martin
luther king, jr.



Side A DR. MARTIN LUTHER KING, JR.

Band 1—I HAVE A DREAM Time: 16:20

(From Creed LP 3201)

Band 2—REMAINING AWAKE Time: 4:15

(From Creed LP 3024)

Band 3—A KNOCK AT MIDNIGHT Time: 4:00

(From Creed LP 3008)



Side B MAHALIA JACKSON

1—MOVE ON UP A LITTLE HIGHER 5:50

2—HOW I GOT OVER 3:07

3—IN THE UPPER ROOM 5:48

4—DIDN'T IT RAIN 1:52

5—WALKING TO JERUSALEM 3:05

6—GET AWAY JORDAN 2:35



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I don't think you will ever hear a better record than the STAMPS'

"STREET CORNER PREACHER"

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Q.C.A. has one of the best facilities I have ever recorded in. Chuck Seitz, their chief engineer, and Ric Probst, his associate were just as enthused as the STAMPS or Donnie.

And last, but in no way the least, a big thanks to Ed Bosken for giving the "green light" to make it all happen.

With this record you have the best production, best engineering and I believe,

the best singing you have ever heard. We have all given it our best with nearly 100 hours of hard work.

THANKS Q. C. A. FOR GIVING OUR FANS THE BEST!

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FOR BLACK HOUSE RECORDS

Musicians: Daniel "Blaxxx" Lewis &
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for Black House Records

Mastered by:
Kevin Metcalfe at The Soundmasters, London
Design & Illustration: Tony McDermott

Sean Paul, Wayne Marshall & Elephant Man
appear courtesy of VP Music Group



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→ Picture This
- 2 **KID KURRUPT**
→ Something Wrong
- 3 **NICKY B**
→ It's On
- 4 **BUCCANEER**
→ Gi Mi Some More
- 5 **LOOGA MAN**
→ Gal Yuh Hot

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→ Money Time
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→ I Need You

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→ Real Deal
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→ I
- 5 **RED RAT**
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- 2 **WAYNE MARSHALL**
→ Smoking Up
- 3 **BLING DAWG**
→ Dicky Dicky Love
- 4 **DAVILLE**
→ Sooner Or Later
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Harvey Mason



Harvey Mason

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Featuring Art Wilson, vocal solo
Rhythm Arrangement, Harvey Mason
String Arrangements, Jerry Peters
Background Vocal Arrangement,
Harvey Mason

Piano, Jerry Peters
Guitar, Mike Simbello, Al McKay
Bass, Nate Watt
Harp, Dorothy Ashby
Strings, Charles Veal
Background Vocals, Maxine Waters,
Julia Waters, Vernetta Fields
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Harvey Mason

TILL YOU TAKE MY LOVE

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Featuring Merry Clayton, vocal solo
Rhythm Arrangement, David Foster,
Harvey Mason
String Arrangement, Jerry Peters
Horns Arranged by Greg Adams
Piano, David Paich
Electric Piano, David Foster
Guitar, Ray Parker, Jay Graydon,
Phil Upchurch
Bass, Mike Porcaro
Percussion, Steve Forman
Horns, Tower of Power, Lenny Pickett,
Emilio Castillo, Rene Kupa,
Mick Gillette, Greg Adams
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Kim Hutchcroft, Jerry Heys
Drums, Congas, Percussion, Harvey Mason

FUNK IN A MASON JAR

Composer Harvey Mason
Vocals, Merry Clayton, Sylvia Cox, Harvey
Mason, Kenny Mason, Marvin Mason
Rhythm & Horn Arrangements, Harvey
Mason

WHAT'S GOING ON?

Composer Renaldo Benson, Alfred
Cleveland, Marvin Gaye
Publisher Jobete Music
Featuring George Benson, Solo Guitar
Jorge Dalto, Acoustic Piano Solo
Bass, Stanley Banks
Electric Piano, Ronnie Foster
Percussion, Steve Forman
Strings, Charles Veal
Drums, Vibes, Congas, Percussion,
Rhythm & String Arrangement,
Harvey Mason

SET IT FREE

Composer Kenny Loggins, Eva Ein
Featuring Tom Scott, Tenor Solo
Bob James, Piano Solo
Stephanie Spruill, Paulette McWilliams,
vocals
Rhythm Arrangement, Bob James
String Arrangement, Jerry Peters
Vocals Arrangement, Harvey Mason
Bass, Verdine White
Guitar, David T. Walker, Lee Ritenour
Acoustic Guitar, Lee Ritenour
Percussion, Victor Feldman
Synthesizer, Dave Grusin
Strings, Charles Veal
Congas, Ralph McDonald
Drums, Harvey Mason

PHANTAZIA

Composer Dave Grusin
Featuring Lee Ritenour, Guitar Solo
Anthony Jackson, Bass Guitar Solo
Ronnie Foster, Mini Moog Solo
Rhythm Arrangements, Dave Grusin
Horns Arranged by Harvey Mason
Electric Piano, Dave Grusin
Synthesizer, Ian Underwood
Trumpet, Chuck Finley, Jerry Hey, Kenny
Mason, Gary Grant
Trombone, Bill Watrous, Dick "Slyde" Hyde
Percussion, Steve Forman
Percussion, Drums, Harvey Mason

LIQUID

Composer Harvey Mason
Rhythm Arrangements, Bob James
Horns Arranged by Kenny Mason
Piano, Bob James
Bass, Verdine White
Guitar, David T. Walker, Lee Ritenour
Tenor Sax, Tom Scott
Percussion, Victor Feldman
Synthesizer, Dave Grusin
Trumpet, Chuck Finley, Jerry Hey,
Kenny Mason, Gary Grant
Trombone, Bill Watrous, Dick "Slyde" Hyde
Drums, Harvey Mason

STRING MUSICIANS ON WHAT'S GOING ON AND UNTIL YOU TAKE MY LOVE

VIOLINS, Harrison Goldman,
Garvey Winterton, Henry Roth, Dorothy Wade,
Karen Jones, Arnold Behnick, Bob Lipsett,
Robert Sushel, Marsha van Dyke
CELLO, Rollice Dale, Denyse Buffum,
Ranita Koven, Virginia Majewski,
Ronald Cooper, Selene Hurford

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Conway, Jim and Maggie at Burbank, John and
Gary at Crystal, Bill and Lary at PPU.
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all their assistance in keeping the project in order.
Production Assistance to Kenny Mason &
Peter Chaikin.
A Very Special Thanks to all the incredible
musicians all of whom gave their very best in every
way on this project. I thank you for sharing your
year.
Harvey plays Rogers Drums, Remo Drum Heads &
Avedis Zildjian Cymbals
To Sally With Love

RECORDED AT:
Conway Recorders, Peter Chaikin: Engineer
Chris Gordon, Bill Hudson, Cicco Deluna: Assistant
Engineers
Crystal Recording John Fischbach, Gary O: Engineers
Burbank Studios John Neal and
Phil Schier: Engineers
TBS Studio, Phil Schier: Engineer
Total Experience Frank Wenzel: Clerk
A/B/C Recording Studios James Madala: Engineer
Western United Studios Dick Moring: Engineer
Mixed at Conway Studios by Peter Chaikin
A Special Thanks to Ron Harris, M.D.
Michael Lee, Hank Gilbert,
Howard Entzson and Larry Bickman

COVERS OF:
George Benson appears courtesy of Warner Bros. Records.
Victor Feldman, L.A. Express, appears courtesy of Canbou
Records
Dave Grusin appears courtesy of Polygram Records.
Anthony Jackson appears courtesy of Columbia Records.
Bill James appears courtesy of Tappan Zee Records.
Louis Johnson appears courtesy of A&M Records.
Lenny McInnis appears courtesy of TBS Studio Records.
A special thanks to all the incredible musicians
who have appeared on this project.
Lenny McInnis appears courtesy of TBS Studio Records.
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Lenny McInnis appears courtesy of TBS Studio Records.
Lenny McInnis appears courtesy of TBS Studio Records.

For more information on Harvey Mason's new album
PHANTAZIA, contact your local record store or
David J. Williams, publicity agent, at 777 Broadway
Manhattan, New York 10013. For more information on
Harvey Mason's new album, contact your local record store
or David J. Williams, publicity agent, at 777 Broadway
Manhattan, New York 10013.

Harvey Mason's new album, PHANTAZIA, is available
on CD and cassette. For more information, contact
your local record store or David J. Williams, publicity
agent, at 777 Broadway, Manhattan, New York 10013.

BILLIE HOLIDAY AL HIBBLER AND THE BLUES

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\$11.00



BILLIE HOLIDAY — AL HIBBLER

...“and the Blues”

Represented in this album are two blues singers whose distinctive stylings have set the pattern for most of the jazz singers who followed them—Billie Holiday and Al Hibbler, probably the most widely imitated vocalists of our time.

Billie Holiday was a legend in her time and will continue to remain so whenever and wherever jazz singers are discussed. For she brought a new concept of song into popular music, that of orienting a voice to its instrumental accompaniment. The sound she evoked is difficult to describe. Somewhat coarse, her voice had an emotional quality and intonation that instantaneously commanded attention.

She has often been compared with Bessie Smith, the original queen of the blues. But her admirers contend she far surpassed not only Bessie but every other blues singer of all time.

Billie Holiday was born Eleanor Fagan Gough in Baltimore, Maryland, on April 7, 1915. She inherited a love of and native ability for music from her father, who played guitar and banjo with Fletcher Henderson's band in the early 1930s. After an errant childhood of misguided wandering, she took her first step up the ladder with a job at Jerry Preston's Log Cabin club in Harlem.

It wasn't long before her talent aroused the interest of Benny Goodman and with the incomparable King of Swing's band she cut her first record in 1933. From there it was a quick ascent to stardom via recordings with her own band and those led by such outstanding leaders as Teddy Wilson, Count Basie and Artie Shaw.

Her close association with the inimitable Lester Young led to a lifelong friendship that saw each christen the other with a nickname that was to be the eternal trademark of each. She called Lester "President" (later shortened to Prez) because, as she said, "he's the greatest and deserves the title of the

Side 1		Time
BLUE TURNING GREY OVER YOU— Billie Holiday (ASCAP)		2:00
BE FAIR TO ME BABY— Billie Holiday (BMI)		2:35
ROCKY MOUNTAIN BLUES— Billie Holiday (BMI)		3:09
DETOUR AHEAD—Billie Holiday (ASCAP)		3:00
FAT AND FORTY—Al Hibbler (BMI)		3:00
Side 2		
I SURRENDER DEAR— Al Hibbler (ASCAP)		2:40
I GOT IT BAD AND THAT AIN'T GOOD—Al Hibbler (ASCAP)		3:00
DON'T TAKE YOUR LOVE FROM ME—Al Hibbler (ASCAP)		2:50
HOW LONG—Al Hibbler (ASCAP)		2:40
S'POSIN'—Al Hibbler (ASCAP)		2:18

greatest and the greatest thing I know is to be a president That's greater than a king or emperor or anything."

Lester named her "Lady Day." He considered her a great lady and, combining it with the "Day" out of Holiday, gave her a title by which she has been known ever since.

Al Hibbler's influence is particularly noticeable among today's young crop of rhythm and blues singers. The style he introduced of dropping his voice—sometimes a full octave—has been greatly copied in modified form by many of the most

popular and successful male blues singers heard on best-selling records currently available.

Born blind in Little Rock, Arkansas on August 16, 1915, his handicap did not deter him from what he most wanted—a singing career. He entered and won numerous amateur contests in Memphis, joined Dub Jenkins' band, formed his own band in San Antonio and then toured the South with Jay McShann.

His remarkable vocal gymnastics brought him to the attention of Duke Ellington and this "tonal pantomime," as Duke termed it, brought him to national attention during his eight years with the band.

That his contribution to music was recognized by his fellow musicians and fans is evidenced by his having won the Esquire Magazine New Star award and the band vocalist poll conducted by Down Beat magazine.

So here they are—two of the greatest innovators of song in the history of blues, "Lady Day" Billie Holiday and Al Hibbler.

Since high fidelity recording includes a true reproduction of all sounds without discrimination or distortion, the original recording was done on an Ampex 300-C Magnetic Tape Recorder at 15 IPS using Scotch tape. To effectively record the full frequency spectrum Telefunken U-47M microphones were used. Tape to disc transfer employed an automatic Scully lathe with heated stylus using a Grampian feedback cutter system. Disc recording utilizes the standard RIAA recording curve.

**LET'S
HAVE
FUN
TO-
GE-
THER**

Produced and
Arranged by
Eddy R. Davis

JOHN WILLIAMS JR.

(One of Classic Jazz's Greatest Double Bassists)



DILL JONES • JACK GALE • JOEL HELLANY • LEW MICALLEE • HOWARD ALDEN •

PAUL BACON • PETER ECKLUND • CYNTHIA SAYER • GIAMPAULO BIAGI • STAN KING • LAWRENCE LUCIE

JOHN WILLIAMS JR.

(One of Classic Jazz's Greatest Double Bassists)

LET'S HAVE FUN TOGETHER

DILL JONES • JACK GALE • JOEL HELLANY • LEW MICALLEF
HOWARD ALDEN • PAUL BACON • PETER ECKLUND • CYNTHIA SAYER
GIAMPAULO BIAGI • STAN KING • LAWRENCE LUCIE

Produced and Arranged by
Eddy R. Davis

SIDE ONE

1. All Too Soon (Ellington/Sigman) 4:17
2. Sometimes I'm Happy (Ceasar/Youmans) 4:55
vocal duet by Bacon and Micallef
3. Memphis In June (Carmichael/Webster) 4:01
vocal by Cynthia Sayer
4. Back In Your Own Back Yard 3:15
(Jolson/Rose/Dreyer)
vocal by Lew Micallef

John Williams Jr. bass on all tracks

Dill Jones (A GENTLEMAN'S GENTLEMAN) piano on all tracks

Howard Alden guitar on all tracks and banjo side 1, trk. 2

Jack Gale trombone side 1, trks. 1-4 / side 2, trks. 1-2-4

Joel Hellany trombone side 1, trks. 1-4 / side 2, trks. 1-2-4

Peter Ecklund trumpet side 1, trk. 4 / side 2, trks. 2-4

Paul Bacon paper and comb side 1, trk. 2 / side 2, trk. 1

SIDE TWO

1. It's Only A Paper Moon (Rose/Harburg/Arlen) 3:28
vocal by John Williams Jr.
2. Then Who Would I Sing My Songs To? (Davis) 4:19
vocal by Cynthia Sayer
3. Satin Doll (Ellington/Strayhorn) 3:33
special guest Lawrence Lucie guitar
4. Shine On Your Shoes (Dietz/Schwartz) 4:22
vocal by Lew Micallef

Stan King washboard side 1, trk. 4 / side 2, trks. 1-4

Giampaolo Biagi drums side 1, trk. 2

Cynthia Sayer banjo side 1, trk. 4

Lawrence Lucie guitar side 2, trk. 3

Special Vocal Chorus on side 1, trk. 2 : Alden, Davis, King,
Micallef, and Bacon.

If you have a library of "Classic Jazz," then you've been aware of John Williams (the bassist) for some time. Perhaps you've seen him, as of late, with Bob Greene's "World of Jelly Roll Morton" or in his travels with the "Harlem Blues and Jazz Band." His stints with Mary Lou Williams (not related), Louis Armstrong, and the like are a matter of recorded history. However, John was at the heart of a period of jazz lost to record aficionados and surrounded by much mystique. I am referring to the "heyday" of jazz in New York City, at the famed nightclub known as "Cafe Society." Many great groups were organized to perform there. Few of them were recorded so they have become only

memories to those of you who heard them live. Johnnie's bass playing is a thread woven into these memories. Memories of Teddy Wilson's Orchestra, Johnny Hodges and various "Duke Ellington type" groups, and of course moments with the "one and only" Billie Holiday are only a part of this history of the famed "Cafe Society."

As the cover of this album states, and those of you who are "jazz fanatics" have known for years, John Williams Jr. is truly one of the great double-bassists of all time. Above all John is an originator of American music, the music the world fondly calls "Classic Jazz."

Oral Interview by Eddy Davis

Recorded at Sound Prism Studios, N.Y.C. 10/5/82 and 10/7/82

Photography by Ray Quaranto at the Red Blazer Too, a N.Y.C. club

Mixed by Perry Lawrence

Album Design by Jim Gribbon

Executive Producer Lew Micallef

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Room 4D
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New York, N.Y. 10011 U.S.A.



GOING DOWN THE VALLEY
with
The Calvary Chords

— 1970 —

SIDE 1

1. We Are Going Down the Valley
2. I Cannot Find the Way Alone
3. He Filled a Longing
4. I Know Who Holds Tomorrow
5. I've Been Born Again
6. Until You've Known
the Love of God



SIDE 2

1. Thank God, I Am Free
2. Now I Have Everything
3. I'll Meet You By the River
4. Why Should I Worry or Fret?
5. One More Valley
6. Lord, Lead Me On



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READING PA.

Dad is in charge of the Excavation Division of Weber Construction, Incorporated. *** Mother keeps busy by answering mail and sewing all clothes for her daughters and herself. *** A student of Philadelphia College of Bible, Phyllis is enrolled in the five-year music course, majoring in voice. *** Judy is an efficient stenographer in the Berkshire International Corporation in Reading, Pennsylvania. *** Wendell is interested in electronics and is enrolled at Philco Technical Institute in Philadelphia. He will be majoring in Electronics Engineering. *** Attending Hamburg Area High School keeps Sam busy, but he can always find time to go hunting with his purebred German Shorthair Pointer—"Duchess." *** Nancy Lou makes homework more enjoyable by listening to gospel records as she works.

SINGER

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SVE

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ONE

- Cheater For One** Issa Rae
Insecure Jazmine Sullivan x Bryson Tiller
Supermodel SZA
Attitude Larkelle47
Crew GoldLink feat. Brent Faiyaz & Shy Glizzy

TWO

- Go Low** Issa Rae
A Life Buddy
Real Bitch Problems TT The Artist
Lowkey Kari Faux
Run Up Cam & China
Poppin Rico Nasty

THREE

- Ho For It** Issa Rae
Run Me Dry Bryson Tiller
The Juice H&B
Hit the Ceiling Lilan Babé
Fine Lines Jaha Smith
Feels Like NAO

FOUR

- Rejected** Issa Rae
Quicksand SZA
Morning Blues Smiles Dolls feat. JAYOSCO & TOLAN
Matthew In The Middle Smiles Dolls feat. Daniel Caesar
Gucci Ice Cream Shy Glizzy feat. Lil Yachty
Blot! Issa Rae

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8885-49969 1



insurecure Joanne Sullivan & Bryson Tiller
(Bryson Tiller, Joanne Sullivan, Dwayne M. Weir II, Marcello Valenzuela, Andre Christopher Lyon)
Published by Bryson Tiller Publishing Designee Sony/ATV Belton (BMI), Jodydy Publishing (ASCAP), Dwayne M. Weir II/Sony Michael Anderson Music LLC/ Warner-Tamara Publishing Corp. (BMI), Dade Co. Project Music, Inc./Universal Music 2 Songs LLC (BMI)

Produced & Arranged by Key Wayne for For The Win
Mixed by Fabian Marascullo for That's A Dope Mix at Seventy Sound Wells, Los Angeles, CA & Chalice Recording Studios, Los Angeles, CA
Assisted by McCoy Socolargovye

Contains a portion of the composition "Without You" written by Marcello Valenzuela and Andre Christopher Lyon. Published by Dade Co. Project Music, Inc./Universal Music 2 Songs LLC (BMI)

supermodel SZA
(Solána Rowe, Tyan Donaldson, Terrence Henderson, Carter Lang, Gregory Landrat Jr.)
Published by Universal Music Publishing, Inc. (ASCAP), IDE Music, LLC Publishing Designee/ Universal Music Publishing, Inc. (ASCAP), Carter Lang Publishing Designee (ASCAP), Gregory Landrat Jr. Publishing Designee

Produced by Scum
Additional Drums by Kiki
Background Vocals by Pharrell Williams
Skit by Mommy
Engineered by Roy Charles Brown
Mixed by Derek "MixedByAJ"
All Recorded at No 6ixes

Pharrell Williams appears courtesy of Sony
OTHER/Columbia Records

Attitude Lickin'47
(Hasben Jones, Michael Barney)
Published by Warner-Tamara Publishing Corp./Pancake Ingram Publishing (BMI), Michael Barney Publishing/Almo Music Corp. (ASCAP)

Produced by Hasben Jones & Michael Barney
Recorded by Michael Barney at Hardcover Studios
Mixed by James Rayo at Orange Coyote Studios

Crew GoldLink feat. Brent Faiyaz & Shy Glizzy
(Anthony Carlos, Teddy Walton, Christopher Wood, Christopher Wood)
Published by GoldLink Publishing LLC/These Are Songs Of Pulse (ASCAP) (all rights adm. by These Are Songs Of Pulse), Teddy Walton Publishing (BMI), Lost Kids LLC (ASCAP) (adm. by Pulse Publishing), Glizzy Gang Publishing (ASCAP)

Produced by Teddy Walton
Recorded by Jason Gant at Cure Recording Studios
Mixed by Fabian Marascullo for That's A Dope Mix at Just Us Studios
Assisted by McCoy Socolargovye

Shy Glizzy appears courtesy of 300 Entertainment
Brent Faiyaz appears courtesy of Lost Kids

A Little Buddy
(Stimmie Sims II, Louis Kevin Celestini)
Published by Stimmie Sims II Publishing Designee (ASCAP), Kayronnada Publishing Designee/These Are Songs Of Pulse (ASCAP)

Produced by KAYRONNADA for Buddy
Recorded by Leonardo Hidalgo
at Undiscovered Location
Mixed by Kayronnada at The Basement, St. Hubert, Quebec
Vocal Mixed by Jean-Marc Harvel

Real Bitch Problems TT The Artist!
(Tadria Wilson, Tavin Sparrow)
Published by Royal Artists Publishing
Recorded by Tavin Sparrow for TT The Artist! and Tavin Sparrow Publishing Designee (BMI)

Produced by Tavin Sparrow for TT The Artist!
Recorded by James Mustrom at Reg Bull Studios Los Angeles, CA
Mixed by Tavin Sparrow at Studio 17 Baltimore, MD
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Lowkey Karl Faux
(Karl Johnson, Malik Flint)
Published by My Shit's Legit/These Are Pulse Songs (BMI)

Produced by Malik Flint & Karl Johnson
Recorded by Karl Johnson at the Cat Cave
Mixed by Sal Gaddini at Brass Record Studios

Run Up Com & China
(Camero Denise Walker, China Lynn Walker, Nita Luckett)
Published by China Lynn Walker/SESAC/CC Publishing, Camero Denise Walker/SESAC/CC Publishing, Nita Luckett & WME (impossible without having faith)/ToiMott publishing), Jason Wilkinson (ASCAP)

Produced by Jay Nat
Recorded by Louis Harden and Marlon Travis Barrow at "Spaced Out Studio"
Mixed by Louis Harden and Marlon Travis Barrow at "Spaced Out Studio"

Poppin Rico Nasty
(Malia Kelly, Michael Dobbins)
Published by Michael Kelly Publishing Designee, Michael Dobbins Publishing Designee

Produced by Wholamitie
Recorded by Alex Tofal at Atlantic Studio A
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Run Me Dry Bryson Tiller
(Bryson Tiller, Matthew Samuels, Allen Ritter)
Published by Bryson Tiller Publishing Designee Sony/ATV Belton (BMI), Domarrnall Publishing LLC/ Sony/ATV Tunes LLC (ASCAP), Ritter Bay (ASCAP)
Produced by Bol-I-dra for 1 do Bol Productions, Inc. Co-Produced by Allen Ritter for Riller Bay Music
Drums & Organ Recorded by Matthew Samuels at Som Fam Studios, Toronto, Canada
Bass & Background Vocals Recorded by Allen Ritter
Mixed by Fabian Marascullo for That's A Dope Mix at Just Us Studios
Assisted by McCoy Socolargovye

The Juice Hero
(Shawn Tennant)
Published by Shawn Tennant Publishing Designee

Produced by HERO
Recorded & Mixed by HERO at Phantom Culture
© 2016 Phantom Culture

Hit the Ceiling Lon Babe
(Jillian Harvey, Lucas Goodman)
Published by Lon Babe LLC

Produced by Lucas Astro Row
Goodman at LON BABE
Additional Keyboards by David Drake
Recorded & Engineered by Astro Row at LON BABE Studios
Mixed by Simon Salvendy at the Joint Recording
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Fine Lines Jojo Smith
(Jojo Smith, Ed Thomas, Brad Ellis)
Published by Sony/ATV Music Publishing

Produced by Brad Ellis
Mixed by Engine Eaz
© 2017 FAMM Limited

Feels Like NAG
(Neo Jassica Joshua, James Luke Wood)
Published by Psychotic Reaction Music, Kabat Music

Produced by Royce Wood Junior
Synthesizers, Guitars & Drum Programming by Royce Wood Junior
Drums by Don See
Double Bass, Percussion, Synthesizers & Drum Programming by John Calvert
Background Vocals by NAG
Engineered by Royce Wood Junior & Rick David at Little Tokyo Studios, London UK
Psychotic Reaction Studios, London, UK
Peik Bird Studios, London, UK
Mixed by Jamie Snel at Grand Studios, London, UK
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Quicksand SZA
(Solána Rowe, Doremy Nathe, Ryan DeGrandy)
Published by Universal Music Publishing, Inc. (ASCAP), Doh Productions/Sony/ATV Sonatra (SESAC), Ryan DeGrandy Publishing Designee (BMI)

Produced by DJ Dahi & Mickey De Grand IV
Mixed by Derek "MixedByAJ" AJ

Morning Blues Smiles Davis feat. BOSCO & TOLA
(Brittany Michelle Bosco, Tola Sologowska, Manique Proctor, Vito Capolletto, Neely Dintira Jr.)
Published by HELLOBOSCO (SESAC), Tola Sologowska (BMI), The Co-Store Entertainment, Inc. (BMI)

Produced by Smiles Davis & The Co-Store, for The Co-Store Entertainment, Inc.
Recorded by Neely Dintira Jr. at Club 2723 Studios
Mixed by Vito "Big Boss" Capolletto at Diet Punk Studios
© 2017 Club 27/The Co-Store Entertainment, Inc.

Matthew in The Middle Sean Leon
feat. Daniel Caesar
(Matthew Leon)
Published by Matthew Leon Publishing Designee

Produced by Jordan Evans, Jack Reichen & J'Vel Boyce for Sean Leon
Recorded & Mixed by Ethan Ashby at Studio 876, Toronto, ON

Guac! Ice Cream Girls in The Yard prod. by Falcons
(Brittany Bosco, Chiffen Nilon, Michael Graham Gorman)
Published by HelloBosco Publishing (SESAC), Chiffen Nilon Publishing Designee, Michael Graham Gorman

Produced by Falcons for Girls in The Yard
© 2017 Von Allen Girls in The Yard

Soundtrack Producer: Kier Lehman
Soundtrack Executive Producers: Ido Rose, Melina Matoskalis & Prudence Penny
Executive in Charge of Music for RCA Records: Karen Lomberton

A&R: Tunji Balogun
Album Mastered by Herb Powers, Jr. for Powers Mastering, Inc.

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Recorded Live at

New Southern Rock Baptist Church

Dr. M. G. Barr, Pastor

Joan Hillsman, Director

Robert Griffin, Organist

THE CONCERT CHOIR OF WASHINGTON, D. C.

(Recorded Live)

*O Sing unto the Lord a New Song
For He hath done marvellous Things:
His right hand and His holy arm Hath
Gotten Him the Victory. Psalm 98:1*

(Choir Motto)

Side One

- WE'VE COME THIS FAR BY FAITH** arr. Ronald Harbor (2:47)
ALL THE WAY (MY SAVIOUR LEADS ME) Public Domain (2:38)
 arr. Ronald Harbor
ROCK OF AGES Public Domain (6:23)
 Eugene "Flip" Forrest, Narrator
JUST TO HEAR Joan Hillsman (3:20)
 Priscilla Speight, Soloist
THROUGH THICK AND THIN Joan Hillsman (4:25)
 Melvin Ann Gill, Soloist
 arr. Ronald Harbor

Side Two

- SING UNTO THE LORD** Joan Hillsman (3:40)
 Joan Hillsman and Lewis Johnson: Soloists
WALK WITH ME arr. Joan Hillsman (4:12)
 Bernice Lott, Soloist
REAL Ronald Harbor (4:01)
 Descant Singers:
 Priscilla Speight, Elvira Dixon, Mildred Goodman,
 Melvin Ann Gill, Lewis Johnson, and Lewis Morrison
I CAN DO ALL THINGS Rev. Barnard Battle (3:11)
 Elvira Dixon, Soloist
 arr. Joan Hillsman
IF YOU SAVE Lewis Morrison (2:25)
 Nathaniel Brooks, Soloist
 arr. Joan Hillsman
HE'S WORTHY TO BE PRAISED Ronald Harbor (2:11)
 Eugene "Flip" Forrest, Narrator

CREDITS:

The New Southern Rock Baptist Church Music Department

Instrumentalists

Herbert Slaughter (Virginia Union University) — Drums
 Quentin Hillsman — Tambourine
 Jeffrey Hackley — Bongos
 David Brantley — Congo Drums
 Ronald Harbor — Guest pianist and music coordinator
 Robert Griffin — Organist

Director and Founder: Joan R. Hillsman, Minister of Music

Vice-President and Assistant Director: Lewis Morrison,

President: Evan Southerland

Guest Narrator: Eugene "Flip" Forrest, Radio Station WUST, Washington, D. C.

Mistress of Ceremony for recording session: Shirley Mae K. Berkeley

Photography by Horace J. Hillsman
 "Click - Click" Images

For further information about
 records and engagements
 contact:

Joan Hillsman, Director
 3706 Stonecliff Road
 Suitland, Maryland 20023
 (301) 736-6336
 or
 Eva Southerland, President
 (301) 322-4430

The Concert Choir of the New Southern Rock Baptist Church was organized in 1975 by Mrs. Joan Hillsman with a purpose to offer sacred music to enhance the souls of men to follow Jesus Christ.

The choir have rendered concerts throughout the metropolitan area and other places.

The songs the Concert Choir sings on this album "Well Done," "Sing Unto The Lord," "Walk With Me Lord," "I Can Do All Things," "Rock Of Ages," "Jesus Is Real To Me," "Thru Thick And Thin," "We've Come This Far By Faith," "He's Worthy," and "If You Save," depict the joy that they have witnessed through the Gospel of Jesus Christ

Without the enthusiasm sacrifices and dedication of each member, this recording would not have been possible.

In this album each song has been carefully selected to give you a variety of sound and performance.

The arrangements by the Director, Joan Hillsman and guest Director, Ronald Harbor further express the love, joy and dedication to God.

The soloists, the musicians, all participating members, and the audience in attendance made this "live recording session" a service of worship and praise to Almighty God.

I pray this album will be a blessing to everyone who hears it and through its music attract others to follow Jesus Christ.

Shirley Mae K. Berkeley
 Gospel Music Workshop of America
 Washington, D. C.

Congratulations to the 1978 King and Queen Coronation:

Queen — Nola Johnson
 King — Nathaniel Bess
 First Runner Up — Rita Hackley
 Nathaniel Brooks
 Second Runner Up — Marguerite Owens
 Lewis Morrison

ROSTER

SOPRANOS

Benning, Deborah
 Chestnut, Dorothy
 Gill, Lillie
 Goodman, Eugenia
 Goodman, Mildred
 Gresham, Evelyn
 Griffin, Roberta
 Lott, Bernice
 Owens, Marguerite
 Peterson, Theta
 Speight, Priscilla
 Smith, Linore
 Washington, Ann
 Watson, Synella
 Young, Ann

ALTOS

Barnes, Mattie
 Benning, Elizabeth
 Dixon, Elvira
 Gill, Melvin
 Henderson, Edna
 Johns, Vivian
 Johnson, Nola
 Juhon, Sharon
 McNeal, Juanita
 Moore, Dorothy
 Pointer, Joyce
 Southerland, Eva
 Waller, Jill

TENOR & BASS

Bess, Nathaniel
 Brooks, Nathaniel
 Burroughs, Mary
 Cherry, Tertha
 Funderburke, Willie
 Griffin, Joseph
 Hackley, Redieth
 Johnson, Bobby
 Johnson, Lewis
 Johnson, Richard
 Kelly, Curtis
 Kelly, Ruby
 King, Ruby
 McClain, Luther
 Morrison, Lewis
 Robertson, Nancy
 Williams, Bessie
 Thompson, Willie Mae
 Utsey, Augusta

The Concert Choir

Stereo



Recorded "Live"

"Rock of Ages"



New Southern Rock Baptist Church
Washington, D.C.

Dr. M.G. Barr, Pastor

Joan Hillsman, Director

Robert Griffin, Organist

THE CONCERT CHOIR OF THE NEW SOUTHERN ROCK BAPTIST CHURCH, WASHINGTON, D. C.

(Recorded Live)

*O Sing unto the Lord a New Song
For He hath done marvellous Things:
His right hand and His holy arm Hath
Gotten Him the Victory. Psalm 98:1*

(Choir Motto)

Side One

- WE'VE COME THIS FAR BY FAITH arr. Ronald Harbor (2:47)
ALL THE WAY (MY SAVIOUR LEADS ME) Public Domain (2:38)
..... arr. Ronald Harbor
ROCK OF AGES Public Domain (6:23)
..... Eugene "Flip" Forrest, Narrator
JUST TO HEAR Joan Hillsman (3:20)
..... Priscilla Speight, Soloist
THROUGH THICK AND THIN Joan Hillsman (4:25)
..... Melvin Ann Gill, Soloist
..... arr. Ronald Harbor

Side Two

- SING UNTO THE LORD Joan Hillsman (3:40)
..... Joan Hillsman and Lewis Johnson, Soloists
WALK WITH ME arr. Joan Hillsman (4:12)
..... Bernice Lott, Soloist
REAL Ronald Harbor (4:01)
..... Descant Singers:
..... Priscilla Speight, Elvira Dixon, Mildred Goodman,
..... Melvin Ann Gill, Lewis Johnson, and Lewis Morrison
I CAN DO ALL THINGS Rev. Barnard Battle (3:11)
..... Elvira Dixon, Soloist
..... arr. Joan Hillsman
IF YOU SAVE Lewis Morrison (2:25)
..... Nathaniel Brooks, Soloist
..... arr. Joan Hillsman
HE'S WORTHY TO BE PRAISED Ronald Harbor (2:11)
..... Eugene "Flip" Forrest, Narrator

CREDITS:

The New Southern Rock Baptist Church Music Department

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or
Nathaniel Bess, Business Manager
3706 Stonecliff Road
Suitland, Maryland 20223
(301) 736-6336

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Moore, Dorothy
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Sutherland, Eva
Waller, Jill

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Johnson, Richard
Kelly, Curtis
Kelly, Ruby
King, Ruby
McClain, Luther
Morrison, Lewis
Robertson, Nancy
Williams, Bessie
Thompson, Willie Mae
Utsey, Augusta



Don Patti



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Tooth Fairy
Calling Santa
Jack in Box
Smile & be happy

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LYRICS and MUSIC by
HELYN FLANAGAN



HLPS-4236

ON STAGE EVERYBODY!

LYRICS AND MUSIC BY HELYN FLANAGAN



HELYN FLANAGAN

HELYN FLANAGAN, choreographer and dance teacher conducts very successful dance studios in the greater Hartford area. Helyn, a singer as well as a dancer started her career early in life teaching dance and singing with her sister Lucille and brothers Tom and Jim on Children's Radio Programs. We could say that the Flanagans grew up on radio. Lucille and Helyn moved on to singing professionally, but when it became necessary to choose between a singing career which would take them away from home or a teacher of dance, the dancing received top billing. Lucille was studio pianist for many years and a better team would be difficult to find. Many students have achieved national fame on both TV and stage and have acknowledged Helyn's valuable training and experience which she imparted to them. Totie Fields, TV star, when greeting Helyn her dance teacher on Ralph Edwards' "This Is Your Life" said, "This is the person who taught me all I know."

Helyn choreographed for Channel 3 TV, Hartford's largest television station and did many Specials. She acquired a reputation for teaching very unique routines when appearing on faculty for various National Dance Teacher's Organizations throughout the country. She is a National Director of P.D.T.A. and will again be touring with DANCE CARAVAN RED.

HELY
HITS



OTHER ALBUMS FOR YOUNG DANCERS

Here are two other charming records directed by Helyn Flanagan. These delightful melodies, written especially for early grade children, will appeal to all, parents as well as children. Dance manual available for both albums.

OTHER MUSIC FOR PRE-SCHOOL AND EARLY GRADE CHILDREN

THE MUSIC AND LYRICS ON THESE ALBUMS WAS WRITTEN SPECIFICALLY FOR PRE-SCHOOL AND EARLY GRADE CHILDREN. THE LYRICS HELP CHILDREN TO LEARN AND DEVELOP AN AWARENESS OF THE WORLD THEY LIVE

IN, AND THE DELIGHTFULLY ARRANGED & PLAYED MELODIES STIMULATE SELF-EXPRESSION. EXCELLENT FOR DANCE, LISTENING OR OTHER CREATIVE ACTIVITIES.



DANCING DOLLS OF THE WORLD
HLPS-4130

Complete Show Theme

What better way to teach early grade children about our neighbors in other countries, their customs and their dances, than through delightfully arranged and beautifully played music. This is a wonderful all-purpose album with children singing the clever lyrics that tell the story of dancing dolls of the world. A most useful teachers aid.

Side 1.

1. It's A Small World
2. China Doll
3. Raggedy Ann & Andy
4. Irish jig
5. Indian Doll
6. Mexican Doll
7. Russian Doll
8. Gypsy Doll
9. Scottish Doll
10. Swiss Meet
11. Echoes Doll
12. Dutch Doll
13. Spanish Doll
14. Hawaiian Doll
15. Can-Can
16. Sing



KOZY KOOKIE KITCHEN REVUE
HLPS-4126

Here is another wonderful album for pre-school and early grade children, written, arranged and recorded by Tom & Bonnie Ratton. The beautiful music and lyrics will inspire creative activity and self-expression. Children love to play games and this album will help develop their sense of rhythm and coordination.

Side 1.

1. Welcome, Welcome
2. King of the Kitchen
3. Seltzer Pot
4. Soup For Lunch
5. Sparkling Bubbles
6. Egghead
7. Mousse in the Cheese
8. Corny Corn Corn
9. Waiting Salad
10. Meat & Potatoes
11. So-Lang, Don't say

Side 2.

1. Pretty Little French Maid
2. Soup For Lunch
3. Sparkling Bubbles
4. Egghead
5. Mousse in the Cheese
6. Corny Corn Corn
7. Waiting Salad
8. Meat & Potatoes
9. So-Lang, Don't say



DANCE THRU OUTER SPACE
HLPS-4135

Complete Show Theme

The tunes on this album are charming and catchy and the unique arrangements give one the feeling of being in outer space. The delightful lyrics will stir the imagination of the "little ones", developing in them an awareness and interest in their planet and the entire universe.

Side 1.

1. Apollo Moon Kids
2. Blast-Off
3. The Nuth Star
4. Don't Forget About Pluto
5. Swing and Sway
6. Down the Milky Way
7. Venus, We See You
8. Mr. Sunshine Shine On Me

Side 2.

1. Space Walk
2. I've Got A Star in My Pocket
3. Rings Around Saturn
4. Little Green Men From Mars
5. Full Moon Out Tonight
6. Footprints On The Moon

This is Helyn's third L.P. for HECTOR Records. The songs on this record, like those on her first two, were written for children ages 3 thru 12 years. The purpose being to develop rhythm, coordination of movement, poise, confidence, personality, imagination, awareness and to bring happiness to all who either sing or hear these songs. An appreciation of music developed at an early age can be a joy and consolation throughout life. You teachers who encourage this, contribute much to the world.

ABOUT THIS RECORD

Selections

Side 1

1. **On Stage Everybody**
Great OPENING NUMBER. Song gives last minute instructions. Peppy—let's the audience in on stage lingo.
2. **Dance Avenue U.S.A.**
Good for intermediate thru professional level. Syncopated and stylized with a definite beat. You can't help yourself, you have to dance when you hear this one.
3. **Tap Is Back**
Catchy rhythm that makes you tap. Mentions DANCING GREATS. A must for your next show.
4. **Colored Glasses**
Novelty using colored glasses. Original tune and idea with bright tempo soft shoe. Opportunity to feature each student individually. Parents like this.
5. **Dance**
Great number for your students to use on shows. Makes people aware of benefits derived from dance. Points out self-confidence, pride, loose inhibitions etc. Your phone will start ringing. Adults and children will want to dance.
6. **Tap—Keen Fit**
A lively number mentioning benefits derived from tap dancing, such as more fun, can sit-ups, no more boring exercise etc.

Side 2

7. **Bionic Baby**
Ideal for 4 & 5 year olds. Novelty number in time with the times. They really get into the swing with this one using a prop.
8. **Listen—Shhhh—Listen**
Good for babies and Beginners. Teaches them to listen and holds their attention.
9. **The Tooth Fairy**
Little ballet for six year olds. All youngsters at the toothless age just love this one.
10. **Calling-Up Santa**
Adorable Baby number for 3 & 4 year olds, using a telephone. A sweet song and dance for your little ones to enjoy.
11. **Happy Jack In The Box**
A happy little tune for babies ages 3 to 5 years. Cute song and dance with prop. They enjoy doing this one.
12. **Smile And Be Happy**
Everyone smiles when this number is on. Inspiration for all.

Dancing Instruments



DANCING INSTRUMENTS OF THE ORCHESTRA
HLPS-4180

Here, for early childhood, is a delightful new approach to learning, in a creative way, the most commonly used instruments of the orchestra. Children are inspired to listen, sing & dance, and recognize the various musical styles, rhythms and instruments of the orchestra. Excellent for song & dance, rhythm band and games.

Side 1.

1. Trumpet Jazz
2. The Big Bass Drum
3. The Beautiful Flute
4. Sock Me A Cymbal
5. Clarinet Charleston
6. Happy Tappy Drumsicks

Side 2.

7. The Bouncy Bass
8. The Silly Saxophone
9. Piano Boogie Woogie
10. The Classy Classical Collo
11. Fiddle It Fun
12. Hey, Look Me Over



PRE-SCHOOL RHYTHM 'N' RHYMES
HLPS-4169

Pre-School Rhythm 'N' Rhymes presents little ones with a merry assortment of "things-to-do," as accompanied by an equally entertaining assortment of "things-to-say." The simple lyrics can be spoken, or sung, or even just listened to by the youngsters. The selected musical rhythms leave ample room for self-expression, and the instructions include lyrics, steps, gestures, and additional suggestions for the teacher.

Side 1.

1. Introducing Me
2. Working My Way Up
3. Cheats
4. Pony Ride
5. Look What My Arms Can Do
6. Skip It
7. Surprise!

Side 2.

8. Christmas Morning
9. Ready Set March!
10. High and Low
11. Bunny Hop
12. Butterflies Are Fun
13. Jumping Jacks
14. Waving Goodbye



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HEAVEN ON THEIR MIND
SUNSHINE
GYPSYS, TRAMPS AND THIEVES
OVER THE LEGS
I DON'T KNOW HOW TO LOVE HIM

SIDE 2

SWEET GINGERBREAD MAN
EVIL WAYS
AN OLD FASHIONED LOVE SONG
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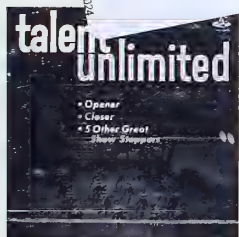
Designed primarily for dance accompaniment, the following albums contain a wide variety of tunes for Ballet—Tap—Jazz—Pre-School and Novelty Routines. They will appeal to all who dance — Teachers and Students.



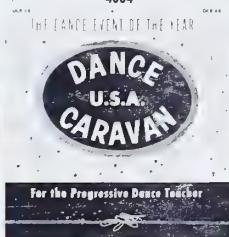
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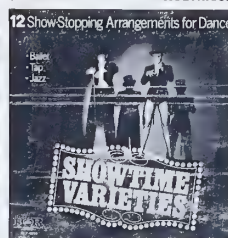
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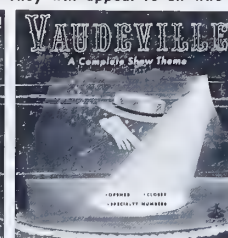
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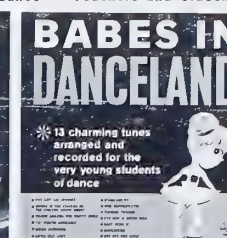
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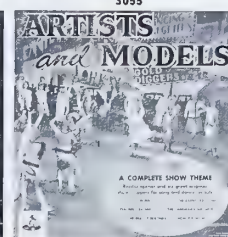
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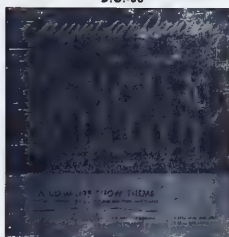
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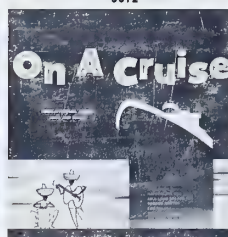
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Roger Emerson displays his unique flair for creating Show Choir excitement in this hard-hitting panorama of Chicago's biggest hits. Imagine the staging possibilities . . . 25 OR 6 TO 4, SATURDAY IN THE PARK, COLOUR MY WORLD, JUST YOU 'N ME and DOES ANYBODY REALLY KNOW WHAT TIME IT IS. *Octavo \$1.95/Director's Kit \$25.00*

2. WHERE IS THE LOVE SATB **arr. Billingsley**

Effective with any group, this memorable arrangement of Roberta Flack's melodic hit is especially suited to less experienced groups. Alan Billingsley's skillful use of unisons, simple antiphonal effects and very moderate ranges makes this Latin ballad a sure-fire winner.

Octavo .95/Director's Kit \$20.00

3. AIN'T NO MOUNTAIN HIGH ENOUGH SATB **arr. Huff**

Diana Ross' powerful hit has become a rock standard and Mac Huff's solid arrangement captures all the rhythmic spirit of the original version. Like all Jenson Show Choir arrangements, this sparkling opener features impressive horn parts, but works well with just a basic rhythm section.

Octavo .95/Director's Kit \$20.00

4. GOOD OL' COUNTRY MUSIC SATB **arr. Brymer**

Here's the down-home medley you've been waiting for! A foot-stomping arrangement that includes Willie Nelson's ON THE ROAD AGAIN, DON'T IT MAKE YA WANNA DANCE from Urban Cowboy, WABASH CANONBALL, Anne Murray's new COULD I HAVE THIS DANCE, and ends with the hoedown classic ROCKY TOP. *Octavo \$1.95/Director's Kit \$25.00*

POP CHORAL

5. WE'RE GONNA MAKE MUSIC SATB **arr. Besig**

Perfect as a theme song this easy, powerful rock tune also makes a great show opener. Singers and audiences alike will come to life with this effective arrangement that features hand clapping and a girl's solo chorus. *Octavo .75/Companiment Tape \$10.00*

6. STILL THE ONE SATB 3-Part Mixed also available **arr. Billingsley**

Here's a practical arrangement of this Orleans hit that explodes with rhythmic vitality. As the theme for the ABC network, this infectious rock-boogie tune offers a wide range of programming possibilities. *Octavo .75/Companiment Tape \$10.00*

7. STAY TUNED SATB 3-Part Mixed, SSA, 2-Part also available **arr. Emerson**

Don't touch that dial . . . these are commercials you won't want to miss! Roger Emerson has concocted a delightful new medley of Madison Avenue's biggest hits . . . BE A PEPPER, I'M STUCK ON BAND-AID BRAND, LIFESAVERS, A PART OF LIVING, Kodak's THE TIMES OF YOUR LIFE and YOU DESERVE A BREAK TODAY. *Octavo \$1.95/Companiment Tape \$15.00*

8. THE GREAT MUPPET CAPER MEDLEY SATB **arr. Emerson**

The Muppets' zany new movie is one of the biggest hits in years, and this captivating Roger Emerson arrangement captures all the magic of Joe Raposo's enchanting sound track. Featured are HEY, A MOVIE, STEPPIN' OUT WITH A STAR, THE FIRST TIME IT HAPPENS, HAPPINESS HOTEL and HEY, A MOVIE REPRISE. *Octavo \$1.75/Companiment Tape \$15.00*

9. WILL YOU LOVE ME TOMORROW? SSA **arr. Knowles**

Treble choirs will love this new treatment of Carole King's melodic hit. Julie Knowles' refreshing arrangement features excellent voice leading, moderate ranges and an easy piano part.

Octavo .75/Companiment Tape \$10.00

10. SPIRIT SONG SATB **DeMiero/arr. Kraintz**

Here's a unique new song that's perfect for pep rallies, assemblies or for any occasion where you want to get the spirit moving. For impressive results, use the professionally recorded accompaniment tape track. *Octavo .75/Companiment Tape \$10.00*

VOCAL JAZZ

11. OVER THE RAINBOW SATB **arr. Emerson**

Roger Emerson's stunning new arrangement of this beautiful standard is the ideal way to introduce your choir to a cappella jazz ballads. This easy-to-learn piece opens with a solo and builds into lush harmonies that work well with any size group. *.75*

12. DON'T GET AROUND MUCH ANYMORE SATB **arr. Kunz**

One of America's leading jazz vocal writers, Jack Kunz, brings us this exceptional new setting of Duke Ellington's jazz classic. Ideal for concert or festival use, this versatile arrangement features an opening for a scat soloist. *.75*

13. THE EASIEST WAY SSA **Kunz**

If you enjoyed Jack Kunz's WAITIN' FOR THE RIGHT MAN, you'll definitely want to program this new medium-swing tune. It's a great way to teach jazz style to your treble choir. *.75*

14. I WANT TO SEE YOU AGAIN 3-Part Mixed **Shaw**

Now developing choirs can experience the joy of vocal jazz in this imaginative new original by Kirby Shaw. Creative use of unisons and Shaw's melodic talent makes it a joy to sing. *.75*

15. THAT'S JAZZ (A Quodlibet) SATB **Rizzo**

This unique new work is a self-contained jazz clinic. It may be used to warm-up, to teach jazz rhythms and interpretation, or as an effective performance piece featuring "scat" lyrics. And Jacques Rizzo's detailed notes will let your group approach jazz confident of success. *\$1.00*

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Your students will be fascinated with this innovative package that lets them discover the magic of the studio that lies behind all of their Top 40 hits. As your class learns about the music industry, they'll follow creator Roger Emerson through his entry into the world of commercial recording. And, of course, the whole experience revolves around an exciting new rock tune that's great for pop or show choir use.

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- 12 vocal back-up parts
- 2 vocal lead sheets (male or female)
- 1 conductor/producer full score
- Roger's STUDIO DIARY . . . A full account of the entire studio process. It will make learning this piece a memorable experience

16. LITTLE BIT MORE

STUDIO SOLO SERIES KIT \$20.00

Roger Emerson

SATB



by Adrian Snell

Not since JESUS CHRIST SUPERSTAR has there been a major theatrical event with the power and universal impact of THE PASSION. Created by the prodigious Adrian Snell, it is currently in production by the BBC as a major television spectacular. In addition, THE PASSION will be released as a sound track and as a touring stage production. Drawn from THE LIVING BIBLE, this monumental work tells the story of Christ's life and resurrection in a bold musical drama.

Jenson Publications is proud to bring you these exclusive arrangements from THE PASSION. Each octavo is carefully arranged and works effectively as a concert piece or as an anthem. You won't want your choir to miss this opportunity to premiere the music from this theatrical triumph.

1. LONG LIVE THE KING arr. Spევაკე
An outstanding processional for Palm Sunday or the Advent season.

2. SON OF THE WORLD arr. Emerson
Moving concert piece about a mother's love.

3. JESUS IS ALIVE arr. Lee
Joyous anthem which includes parts for a brass quintet. .85

4. PEACE BE WITH YOU arr. Spევაკე
A superb new benediction.

EASTER

5. ALL GLORY TO THE RISEN CHRIST Pierce
Proclaim the joy of the Easter season with this festive new concert piece by Brent Pierce. It makes impressive use of antiphonal effects and features a dramatic brass quartet accompaniment. .85

6. HE NEVER SAID A MUMBLIN' WORD Blevins
Patsy Ford Blevins dramatically captures the mournful feel of this spiritual in an emotional a cappella arrangement featuring a wide range of dynamic contrasts and some divisi in the sopranos.

GOSPEL

7. HE NEVER FAILED R. Ray
Robert Ray, composer of the acclaimed GOSPEL MASS, brings us this rhythmic gospel tune that's a joy to teach and perform. Powerful message music!

8. POWER R. Ray
This contagious gospel-rock piece is a unique combination of vibrant rhythms and a stimulating text, and Robert Ray has added an easy, effective piano accompaniment for just the right touch.

9. TRY JESUS R. Ray
If you've been wanting to try a gospel-styled piece with your group, this easy, joyous original is an ideal choice. It can be effectively augmented with solos and a full rhythm section, if desired, and it makes an excellent encore.

SPIRITUALS

10. CHILDREN OF THE LORD Blevins
This spirited a cappella anthem captures the flavor of an old-fashioned revival. It's certain to be a favorite of all who experience it. Excellent for contest use!

11. WALK TOGETHER, CHILDREN Andres
Leland Andres has created a dynamic a cappella setting of this traditional spiritual that features tightly woven harmonies and vivid dynamic contrasts. An impressive showcase for your tenor or soprano soloist.

12. PRAISE HIS HOLY NAME Gallina
Jill Gallina's fresh new Psalm setting is powerful concert literature at its best! Driving vocal rhythms are masterfully combined with a lively piano accompaniment.

13. REACH OUT! Gallina
This up-tempo gospel-rock anthem will really live up your spring concert with driving rhythms and a truly exciting piano accompaniment. Excellent voice leading and moderate ranges are highlighted.

OCTAVOS WITH HANDBELL ACCOMPANIMENT

14. PRAISE YE THE LORD Mitchell
Tom Mitchell, Minister of Music at Houston's Memorial Drive Presbyterian Church, brings us this uplifting new setting of the traditional melody featuring an interesting mix of 3/4 and 4/4 rhythms.

15. LORD TAKE MY LIFE Asplund
Based on a familiar folk melody, David Asplund's stirring anthem makes a dramatic statement to all who perform it. There are opportunities to feature both the male and female sections with a beautiful antiphonal effect in the final verse.

16. THE LORD IS OUR GOD Spევაკე
Beginning with a jubilant vocal fanfare, this new anthem by Linda Steen Spევაკე makes a striking introit that "learns easy and sounds difficult". The liberal use of unison brings strength to the vocal line and the stimulating message.

17. WE ARE THE SERVANTS OF THE LORD Poorman
Vigorous and contemporary, this new anthem by Sonja Poorman makes an impressive, easy-to-learn introit that also works well as a concert opener.

18. I WILL GREATLY REJOICE Poorman
If you've discovered Sonja Poorman's marvelous GLAD TIDINGS, you'll want to perform this new melody gem that's adapted from Isaiah 61:10-11. Very festive, this piece is ideal as a closing concert number.

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19. THE LORD IS MY SHEPHERD Spევაკე
This tender anthem by Linda Steen Spევაკე is simple yet richly sounding, and it works well even with choirs of limited size. Featuring a special dedication, it's the writers favorite!

20. SONG OF THE MAN ON THE ROAD Mitchell
Choirs of all ages will enjoy this easy folk-rock tune that tells a beautiful story in a light concert setting. Written for a special occasion, its message is one of farewell, thank you and continued blessings.

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JAMES KIMMEL
Director of Choral Publications

James Kimmel

CREDITS

Producer Volume XII produced by James Kimmel, Director of Choral Publications, Jenson Publications.
Guest Personnel Bob Bowker, Terry Eder, Edwin Fissinger, Wayne Kvell, John Lee, Phil Mattson, Frank Pooler, Robert Ray, Doug Strawn, Dale Warland and all their talented singers
Studio Mixing engineer, Greg Riker, Shadette Studios
Art Design Rodney B. Jenkins

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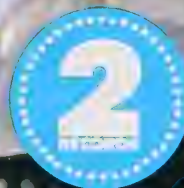


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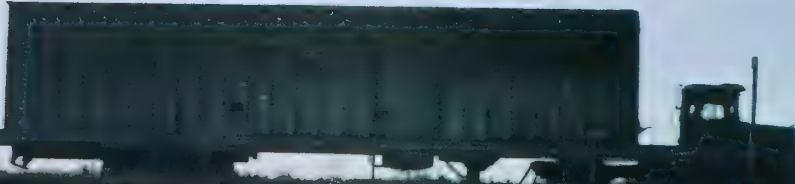
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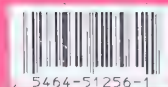


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*Fall
In
Love*

Glen Ricks

Fall In Love



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(Glen Ricks/Bobby Dixon)

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(Glen Ricks/Bobby Dixon)

8. THINK THAT LOVE WAS IN YOUR HEART

(Glen Ricks/Bobby Dixon)

9. OUT OF MY MIND

(Glen Ricks)

10. GET READY

(Adapted)

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1775 - 1975



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The United States Army Band

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THE UNITED STATES ARMY

1775 - 1975



THE UNITED STATES ARMY BAND

Colonel Samuel Loboda — Leader and Commanding Officer
WASHINGTON, D.C.

frank chacksfield

and his orchestra



"you"

Introduction

Sunny Side Up

Tip Toe Through The Tulips With Me

You're Always In My Arms

If I Had A Talking Picture Of You

Louise

The Wedding Of The Painted Doll

Song Of The Dawn

I'll Always Be In Love With You

Painting The Clouds With Sunshine

I'm A Dreamer (Aren't We All)

You Brought A New Kind Of Love To Me

Rio Rita



"YOU"

FRANK CHACKSFIELD And His Orchestra

"See and HEAR Al Jolson in 'The Jazz Singer'"

New Yorkers hurrying along Broadway stared up at Jolson's burnt-corked face on the huge posters. It was October, 1927. Inside the Warner Brothers' Theatre, Hollywood's first musical film held packed audiences spellbound. Lavish and glittering, a new form of entertainment had been born.

Melodies that touched the hearts of movie-goers in the Twenties and set their feet tapping are re-created by Frank Chacksfield and his orchestra. Here are twelve tunes which thrilled those short-skirted girls and their escorts in days before America repealed prohibition, when Britain was still on the Gold Standard and midget golf was the craze on both sides of the Atlantic.

Tender and romantic, *I'll always be in love with you* was first heard on the sound-track of "Stepping High", released by the Film Booking Office in 1928. The following year saw Herbert Hoover inaugurated President of the United States; Commodore Richard Byrd flew over the South Pole; the German 'Graf Zeppelin' completed a flight round the world. Years of slump and depression were foreshadowed by the Wall Street crash of October 29.

Early in 1929 three outstanding American novels were published: Ernest Hemingway's "A Farewell To Arms"; Thomas Wolfe's "Look Homeward, Angel" and William Faulkner's "The Sound and the Fury". 'Amos 'n Andy' started their phenomenally successful radio series. George Arliss gave a memorable performance in the title-role of the film "Disraeli". Four of Hollywood's brightest musicals "Broadway Melody", "The Cockeyed World", "Rio Rita" and "Gold Diggers of Broadway"—were voted among the ten best films of the year.

"Sunny Side Up" starred those enchanting sweet-hearts of song, Janet Gaynor and Charles Farrell, together with that agile, rubber-faced comedian Joe E. Brown. Music for the film was written by the talent-

ed team of Lew Brown, B. G. De Sylva and Ray Henderson; Frank Chacksfield has selected three of their songs: the carefree *Keep your sunny side up*, *If I had a talking picture of you*—1929's most topical hit-tune, and *I'm a dreamer, aren't we all?*

"Gold Diggers of Broadway", filmed in color, had a large cast including Nancy Welford, Conway Tearle, Winnie Lightner, Ann Pennington, Lilyan Tashman and singer-guitarist Nick Lucas. Al Dubin and Joe Burke wrote the songs, among them *Painting the clouds with sunshine* and *Tiptoe through the tulips*. *Painting the clouds with sunshine* was also heard in another picture made that year, "Little Johnny Jones".

Already a stage success on Broadway, "Rio Rita" starred glamorous Bebe Daniels and handsome, dark-haired John Boles. Laughter was provoked by those two inseparable jesters, Bert Wheeler and Robert Woolsey—"Wheeler and Woolsey". A sound-track packed with romantic melodies featured *You're always in my arms (but only in my dreams)* and the theme-song, *Rio Rita*.

The first of a dazzling series of musicals to use that name, "Broadway Melody" brought together Bessie Love—a silent screen favourite, Anita Paige and Charles King. Arthur Freed and Nacio Herb Brown contributed a captivating tune that became world-famous—*The wedding of the painted doll*.

Charming, debonair Maurice Chevalier went straight from the Parisian music-halls to make his American film debut in "The Innocents of Paris". The supporting cast included Sylvia Beecher, Russell Simpson, George Fawcett and John Miljan. Leo Robin and Richard Whiting wrote a tuneful score and provided Chevalier with one of his biggest hits, the delightful *Louise*.

Strangest event of 1930 was the disappearance of Joseph F. Crater, Justice of the State Supreme Court, a mystery never to be solved. In Boston, station

WEEL began transmitting daily television programmes. Sinclair Lewis received the Nobel Prize for Literature, the first American to be so honoured. The price of bootleg liquor soared. Marc Connelly's play "Green Pastures" won a Pulitzer Prize. Lovely Jean Harlow started the fashion for platinum-blond hair when she starred opposite Ben Lyon in the air-war film "Hell's Angels". It was the year of "All Quiet on the Western Front" and Greta Garbo in "Anna Christie".

Underlip pouting impudently, eyes mischievous and roving, Maurice Chevalier serenaded vivacious Claudette Colbert with *You brought a new kind of love to me*. The film they appeared in together was "The Big Pond".

Most ambitious of the early talkies, "The King of Jazz"—another colour film—featured the music of genial, rotund Paul Whiteman and his orchestra of star musicians. John Boles and the exotic Laura LaPlante headed a brilliant cast. Paul Whiteman's close-harmony trio, The Rhythm Boys, introduced movie-goers for the first time to a slim young baritone, later to become one of Hollywood's brightest stars. His name? Harry Lillis Crosby—"Bing" to you. Milton Ager's *Song of the Dawn* revives memories of one of the film's most impressive sequences.

FRANK CHACKSFIELD

Frank Chacksfield, born in Battle, Sussex, studied music from the age of seven. First he played the piano, then the organ, passing the Trinity College exams and appearing as a soloist at Hastings Music Festival before he was fourteen. At the age of fifteen he formed his own dance-band, but his parents were against his embarking on a musical career and he started working in a solicitor's office.

All day Frank worked at Law, at night he studied music. Slowly he grew convinced that music was to be his career. War broke out and in 1940 he joined the Army. During a period of convalescence from illness he made his first broadcast, singing songs at the piano in the BBC's Glasgow studios.

Frank Chacksfield has recorded with many star performers—among them Charlie Chester, Petula Clark, Bill Johnson and the Radio Revellers. Today he stands as one of the most popular and brilliant of Britain's light music conductors.

CHARLES FOX

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Distinguished Recordings Present
THE GENIUS
of
PROKOFIEV
and
BUSONI
at
the
Piano

SERGEI SERGEYEVICH PROKOFIEV was born at Ekaterinoslav on the Santsovska Estate in Southern Russia on April 23, 1891. From his earliest childhood he was exposed to classical music, primarily Chopin and Beethoven, as played by his mother. She, in fact, undertook his musical instruction for it was apparent from the beginning that the boy had great musical talent. At the age of five and a half he presented his mother with his first composition, a Hindu Gallop. Before another year had passed he had written a waltz, a march, a rondo, and a march for four hands.

While his mother could lead him to the threshold of the musical world, while she could instill a sincere and deep love for music and awaken a desire for further development, she soon realized her own limitations. Young Sergei was therefore sent to Moscow to take private lessons with Gliere and Taneieff. In 1903, when he was only 12 years old and had already composed a symphony, he was sent to the St. Petersburg conservatory. There he studied under the very best teachers: Rimsky-Korsakov and Liadov taught harmony and counterpoint, Mme. Esipova was his piano teacher and Tscherepnin instructed him in the art of conducting. He was graduated from the conservatory with the highest honors, winning the coveted Rubinstein prize for the performance of his own Piano Concerto No. 1.

Here, for the first time, Prokofiev's artistic originality was clearly defined. His virile imagination and his unique artistic personality were demonstrated fully. It was the initial major work in a series that would present to the world harmonic innovations, powerful rhythms, audacious and original themes, grotesque and biting satire; his angular harmony would seem to be avoiding the graceful and the charming, almost to the elimination of any emotional appeal. His "Classical Symphony" (1916-1917) is an outstanding example of how Prokofiev, leaning heavily on the late 18th century style and brilliantly simplifying it, created a modern form.

In 1918 Prokofiev left Russia on concert tours. His first New York recital late that year evoked probably some of the most unusual terms ever used: "Russian Chaos in Music", "His Fingers are made of Steel", "A Piano Titan" were only some of the comments used by American reviewers. Adjectives like "Savage" and "Furious" highlighted the articles written about Prokofiev. He attracted a great deal of attention, for the Revolution and the civil war that followed created great interest among Americans. Following the tenor of the times, the newspapers were quick to use exuberant terms to describe this new genius who had so suddenly appeared. "The new Russian" they called him and compared his unorthodoxy with the internal struggle against the old rulers of Russia.

In 1920 Prokofiev settled in Paris. He went on concert tours and performed in many countries, but a major part of his time was devoted to compositions. The years he spent in Paris were very successful. His ballets "Chout" (Buffoon) and "Le Pas d'Acier" were completed and "L'Enfant Prodigue" was also produced. In 1921 he travelled to Chicago to conduct the premiere of "The Love For Three Oranges" based on Carlo Gozzi's fairytale. Koussevitsky introduced his Second Symphony and other compositions. His fame was now world wide.

In the early Thirties he permanently returned to his homeland. There he composed his best known work: "Peter and the Wolf" (1936). He wrote music for the motion pictures "Lieutenant Kizhe" and "Alexander Nevsky", ballets

"Romeo and Juliet" and "Zolushka" and an opera "Semyon Kotka" which tells about the civil war in the Ukraine. Suites and a cantata have since been made out of several of these works. He used Folk music in his 2nd string Quartet, basing it on Kabardinian melodies and he wrote an "Overture on Yiddish Themes". Russia showed him with honors as one of her greatest composers and artists, Prokofiev was at the very height of his career.

Suddenly in 1948 the Central Committee of the Communist Party vehemently denounced him and his music as "bourgeois and decadent". Together with Katchaturian, Shostakovich and Mesakovsky, Prokofiev was forced into seclusion. It was not until 1951, when he publicly acknowledged his "errors" that he resumed his former high position. His Seventh Symphony was warmly received. As public atonement he wrote a suite for orchestra: "The year 1941" and the "Ode in Celebration of the End of the 2nd World War". His last ballet "The Stone Flower" was being rehearsed at the Bolshoi Theatre in Moscow and his opera "War and Peace" based on Tolstoy's novel, was about to be produced when Prokofiev died near Moscow on March 4, 1953.



FERRUCCIO DANTE MICHELANGELO BENVENUTO BUSONI was one of the greatest of piano virtuosos, an outstanding composer, a prolific writer whose valuable analyses and technical studies of music are still unexcelled.

Born on April 1st, 1866 in Empoli, a small town near Florence, Italy, he very early in his life rid himself of the three middle names, keeping only Ferruccio. Both his parents were musicians. His father a clarinetist and his mother an established pianist were his first teachers. At the age 4 years he played piano by ear and when he was 8 he performed the C minor Concerto by Mozart. A year later he created a sensation with his concert in Vienna. Concert tours of Europe followed. This very young man so impressed his audiences with his performances and compositions that he was likened to the greatest of all child prodigies, Mozart. He taught piano at the Helsingfors Conservatory, at the Imperial Conservatory at Moscow and in 1891 at the New England Conservatory of Music at Boston. Returning to Europe in 1893 he devoted the next few years to concerts and compositions. Six years later he once more returned to the United States making several triumphant tours.

Ferruccio Busoni is best known as Liszt's foremost interpreter. His enthusiasm for the great Hungarian artist was stimulated at an early age. As a child he had met and played for Liszt. As Busoni later wrote: At first I misunderstood Liszt, then I adored him and then I quietly admired him." Although by now a greatly esteemed performer, Busoni began to study the piano anew, accepting Liszt's works as his master, studying them, absorbing them, living them. Out of this close association and knowledge grew Busoni's inimitable technique. His brilliant interpretations were acclaimed by even the most severe music critics before the turn of the century. This is all the more remarkable since Liszt, who in his own lifetime had become a legend as a pianist and composer, had only recently died and the memory of his greatness was still very much alive. These critics had heard both Liszt and Busoni and could form an objective comparison.

When Ferruccio Busoni died on July 27, 1924 he left a void not filled to this day.

PROKOFIEV

Marche, Opus 12, No. 1	Prokofiev
Rigaudon, Opus 12, No. 3	Prokofiev
Prelude, Opus 12, No. 7	Prokofiev
Scherzo, Opus 12, No. 10	Prokofiev
Intermezzo (from the opera, "The Love For Three Oranges")	Prokofiev
Prelude in G Minor, Opus 23, No. 5	Rachmaninoff
Scheherazade (Fantasia arrangement from The Symphonic Suite)	Rimsky-Korsakoff

BUSONI

La Campanella, Paganini Etude, No. 3	Liszt
Feux-Follets (Will-O-The-Wisp)	Liszt
Polonaise in E Major, No. 2	Liszt

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О, ЕСЛИ Б МОГ ВЫРАЗИТЬ В ЗВУКЕ
(Л. Малашкин — Г. Лишин) — 2.05

НОЧЬ СВЕТЛА
(М. Шишкин — М. Языков) — 2.42

НЕ ПРОБУЖДАЙ ВОСПОМИНАНИЙ...
(П. Булахов — слова неизвестного автора) — 4.05

В ЧАС РОКОВОЙ
(автор музыки и слов неизвестен) — 2.57

ОТЦВЕЛИ ХРИЗАНТЕМЫ
(Н. Харито — В. Шумский) — 3.46

НЕТ, НЕ ЛЮБЛЮ Я ВАС
(П. Булахов — Н. Зименко) — 2.07

Сторона 2

УТРО ТУМАННОЕ
(В. Абаза — И. Тургенев) — 4.46

УЛИЦА, УЛИЦА
(А. Дюбюк — слова неизвестного автора) — 2.23

Я ВСТРЕТИЛ ВАС
(музыка неизвестного автора — Ф. Тютчев) — 3.55

ВЕЧЕРНИЙ ЗВОН
(музыка народная — И. Козлов) — 4.14

ГАЙ-ДА, ТРОЙКА! СНЕГ ПУШИСТЫЙ...
(музыка и слова М. Штейнберга) — 2.18

Михаил Левин, скрипка (3)

Михаил Воронцов, виолончель (3)

Николай Воробьев, ф-но (3)

Вокальный ансамбль (10)

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Оформление и фото Ю. Николаева

Имя солиста Ленконцерта Сергея Захарова, победителя международных конкурсов «Золотой Орфей» и «Сопот-74», хорошо знакомо любителям эстрады. Долгое время певец был известен как исполнитель современных эстрадных песен. Однако в последние годы круг его исполнительских интересов значительно расширился. Сегодня Сергею Захарову подвластны самые разные вокальные жанры, первым среди которых следует назвать старинный русский романс. В жанре русского романса Захаров предстал настолько неожиданным, что можно говорить о своеобразном «втором артистическом рождении» певца. Русским романсам, составляющим едва ли не основную часть репертуара Сергея Захарова, и посвящена эта пластинка.

«Русские романсы — это целая эпоха нашей национальной музыки, жемчужины нашей культуры, — говорит Сергей Захаров. — Более искреннего жанра я не знаю. Романс очень эмоционален и демократичен. В жанре старинного романса я чувствую себя органично. Я нашел здесь ответы на многие волновавшие меня вопросы — то, чего я пока не могу в полной мере сделать в жанре эстрадной песни».

В свое время исполняя песню «Возвращение романса», Сергей Захаров еще не знал, что, по сути, как бы предугадал направление своих дальнейших творческих исканий. Случайное совпадение? Возможно. Но только ли случайность в сегодняшнем обращении эстрадного певца к старинному русскому романсу? Только ли модная ностальгия по прошлому? Только ли расчет на обязательный успех этого жанра у публики? Не только. Здесь видится не игра случая, не поверхностная дань моде, но сознательный творческий поступок.

Голос певца обладает гибкостью, полетностью, интонационным многообразием. Дар вокалиста сочетается у него с убедительным даром музыкального рассказа о человеке.

Лирический герой романса, пожалуй, обрел у Захарова черты эпичности, масштабности, он возвышен, укрупнен артистом. Когда Сергей Захаров поет старинные романсы, по-новому ощущаешь их эстетические достоинства и этические ценности.

Е. Ерофеева-Литвинская

H O P E
F O R
T R Y I N G
T I M E S



Rhonda Green Ramzy



R H O N D A G R E E N R A M Z Y

These are the times that try men's souls. For on every hand, all across the land, trouble and confusion, brother against brother, fathers against their sons, so much hatred for one another. Even children being abused and misused. Yet, in the midst of all this trouble, above all the problems that we have, keep looking for a bright tomorrow. For there is hope for the trying times.

It seems that destruction is everywhere. There are wars and rumors of wars, fighting here and there. The earth shakes and trembles, pollution's in the air. We're living in a lost generation where no one, no one seems to care, or to share. So what now can we believe in, when the whole world is crashing down. Look up and see the sun still shining, and there is hope for the trying times.

People are searching for the truth about the conditions in which we live. Trying oh so hard to find solutions to give them some peace of mind. Here's the answer to your asking. Someone surely has control. Christ is the one, the only Saviour, and He's our hope for trying times.

Side One

1. **With a Made Up Mind**
J. Cleveland/Savkos/BMI
2. **Guilty of Loving God**
C. Barnett/Sesac
3. **A Long Way to Go**
C. Weil/B. Mann/Screen Gems-Columbia Music, Inc./BMI
4. **Hope For Trying Times**
H. Hobbs

Side Two

1. **His Eye is On the Sparrow**
Traditional Spiritual
2. **Trials Make Pure Gold**
C. Fulmore/Hosanna House/ASCAP
3. **Broken Vessel**
A. Crouch/Manna Music/BMI
4. **He's My Rock**
Traditional Spiritual
5. **In All Thy Ways**
H. Hobbs

In the wilderness of human despair, a pure and articulate voice was born in Ardmore, Oklahoma. Nurtured in the moistened soil of a family choir . . . the formation of "Green Sister's Trio" . . . singing in different choral groups and choirs throughout High School and College, the voice, though exposed to the fierce blasts and scorching sun of discouragement and repression, flourished and blossomed into a lovely expression of love towards God, and towards one another in *Hope for Trying Times*. . . at Southwestern Union College, Keene, Texas . . . B.A. in Music . . . then joined the Heritage Singers in 1974 . . .

The voice with soulful grace and far-reaching earnestness, assures . . . just a little longer, we shall see the King in His beauty. A little longer, and He will wipe all tears away. A little longer, and He will present us faultless before the presence of His glory with exceeding joy.

. . . Today, that voice is Rhonda Green Ramzey proclaiming her hope with praise in her first album (. . . Blessing and honor, and glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, forever and ever. Rev. 5:13) *Hope for Trying Times* . . . which she dedicates lovingly to her mother, Bernice Green.

Dr. José Rodolfo Thomas-Richards

Dr. José Rodolfo Thomas-Richards

Produced by Garth Gabriel
Orchestrations arranged and conducted by Mark Hayes
Photographer—Jim Goss
Designer—John Summers
Album recorded and mixed at Soundtrek Studios,
Kansas City, Mo.
Sound Engineer—Ron Ubel
Keyboards and Rhythm Arrangements—Brian Jones
Drums and Percussion—Dennis Rogers
Bass Players—Randy Haugen and Don Harris

Rhonda Green Ramzey is available for gospel concerts and special event appearances.

Write or telephone

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conducting the Vienna Philharmonic Orchestra

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Beethoven:
Symphony No. 3 In
E-flat Major, Op. 55
("Eroica")

BEETHOVEN SYMPHONY No. 3 IN E-FLAT MAJOR, Op. 55 ("Eroica")

Beethoven:
Symphony No. 3 In
E-flat Major, Op. 55
("Eroica")

Felix Weingartner conducting the Vienna Philharmonic Orchestra

The issuance on Columbia LP Records of all nine of the Beethoven symphonies and of the four of Brahms in the memorable performances under the direction of the late Felix Weingartner is an artistic and technical event of considerable magnitude.

At the time of his death in 1942, Weingartner was universally recognized as among the truly great conductors of his time, and his readings of the works of Beethoven and Brahms in particular were of such high quality as to establish him as one of the outstanding authorities on those two composers.

These Weingartner performances, recorded over approximately a twelve year period beginning in 1926, in halls of superb acoustical quality in Vienna and London, have long been familiar to and admired by music-lovers on Columbia 78 rpm shellac Records. It is in response to countless requests that these superlative performances are now made available on Columbia LP Records.

In transferring these performances to LP advantage was taken of all of the modern advances in the technique of reproducing disc records. The metal moulds, or mothers, made directly from the master matrices which were derived from the original wax recordings were used. Specially ground diamond styli were used in the reproducers, assuring optimum fit to the grooves. As a result, all of the fine detail of the original recordings is revealed in these LP Records.

Felix Weingartner was born in 1863 and he died in 1942, a few weeks before his seventy-ninth birthday. During his long and distinguished career he was Court Kapellmeister of opera and director of the Royal orchestra in Berlin (1891-1898), conductor at the Hofoper in Vienna (1908-1911), director of the Basle Conservatory and conductor of the orchestra there, conductor at the Staatsoper in Vienna beginning in 1935. He made several visits to the United States—in 1905 to conduct the New York Philharmonic and the New York Symphony, and during the 1912-1913 season to conduct opera in Boston.

His high-mindedness as an interpreter is clear in one of his own statements: "The secret of the artistic rendering of musical compositions, and hence the secret of the conductor's art, lies in the style. The reproducing artist, in this case the conductor, must have absorbed into himself, so to speak, the peculiarity of each master and each masterpiece, and his rendering must be subordinate to this peculiarity even in the smallest details . . . One of the essential conditions of the style of an execution must be *clearness*."

The story of Beethoven dedicating his Third Symphony to Napoleon and then tearing the dedication up in anger when Napoleon became Emperor of France is probably the best known anecdote about Beethoven, and it is probably the least important fact about the work.

What is important about this great and powerful music is that it hymns triumphantly, as few works before or after it have, the heroic spirit in man. Wagner wrote eloquently on this point, saying: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' the whole, the full-fledged *man*, in whom are present all the purely human feelings of love, or grief, or force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force."

The first movement is filled with noble and dramatic conflict—the heroic spirit in its battle with the world's cruelty. The second movement, the famous *Marcia funebre*, has meant many things to many commentators. To Marx it was Night spreading her mantle over a battlefield filled with the corpses of those who have died for glory. To Berlioz it represented not a battlefield but "profound reflections, melancholy recollections, imposing ceremonies." Tovey, attempting to probe Beethoven's extra-musical thought, writes of this movement, "Death must be faced by heroes and hero-worshippers, and if what heroes know about it is of any value to mankind, they may as well tell us of their knowledge while they are alive. And the mere courage of battle is not enough; it is the stricken nations whose sorrow must be faced." The *Scherzo* is marked by a resurgence of power. The entire work reaches its soaring climax in the triumphant final movement, which is in effect variations on a theme Beethoven had previously used in other works, notably the incidental music for *Prometheus*.

Beethoven began his Third Symphony in 1802 and completed it in 1804. It was given its first public performance in Vienna in the Spring of 1805.

Some years later, when Beethoven had written all but his Ninth Symphony, he was asked which of these eight works was his favorite, he answered, without hesitation, "the *Eroica*."

Notes by MORRIS HASTINGS

Other records in this Weingartner series are:

BEETHOVEN: SYMPHONY NO. 1 IN C MAJOR, Op. 21. The Vienna Philharmonic Orchestra ML 4501
BEETHOVEN: SYMPHONY NO. 2 IN D MAJOR, Op. 36. The London Symphony Orchestra ML 4502
BEETHOVEN: SYMPHONY NO. 4 IN B-FLAT MAJOR, Op. 60. The London Philharmonic Orchestra ML 4504
BEETHOVEN: SYMPHONY NO. 5 IN C MINOR, Op. 67. The London Philharmonic Orchestra ML 4505
BEETHOVEN: SYMPHONY NO. 6 IN F MAJOR, Op. 68 ("Pastoral"). The Royal Philharmonic Orchestra ML 4506
BEETHOVEN: SYMPHONY NO. 7 IN A MAJOR, Op. 92. The Vienna Philharmonic Orchestra ML 4507

BEETHOVEN: SYMPHONY NO. 8 IN F MAJOR, Op. 93. The Vienna Philharmonic Orchestra.

BEETHOVEN: SYMPHONY NO. 9 IN D MINOR, Op. 125 ("Choral"). The Vienna Philharmonic Orchestra and Vienna State Opera Chorus with Louise Helletsgruber, Soprano, Rosette Anday, Contralto, Georg Maikl, Tenor, and Richard Mayr, Bass. Set SL-165

BRAHMS: SYMPHONY NO. 1 IN C MINOR, Op. 68. The London Symphony Orchestra ML 4510

BRAHMS: SYMPHONY NO. 2 IN D MAJOR, Op. 73. The London Symphony Orchestra ML 4511

BRAHMS: SYMPHONY NO. 3 IN F MAJOR, Op. 90. The London Philharmonic Orchestra ML 4512

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Comrades at sea 4

SYMPHONY OF SASEBO

(THE SAIKAI SANKA EULOGY)



Symphonic poem combined by chorus and orchestral music.

This is respectfully dedicated to the citizens of Sasebo

Verse by Takeshi Fujiura

Composed by Ikuma Dan

Performance: Yomiuri Nihon Symphony Orchestra
Fujiwara Chorus Group and T/V Broadcasting Chorus Group

Director: Ikuma Dan

This symphony was especially prepared and performed in commemoration of Japan's 24th National Athletic Grand Meeting which was held in Nagasaki Prefecture in 1969 and also in celebration of the 5th recital of Sasebo Citizens Symphonic Orchestra. The intent of making this symphonic poem was to keep and hand down such cultural assets in Sasebo for the everlasting future. The poem primarily describes the scenery of the Saikai National Park with its unique combination of light, sky and many scattered, scenic islands. The verse was written by the late poet, Takeshi Fujiura, a native of Hirado, Nagasaki Prefecture who had gained National stature. The music was composed and directed by Ikuma Dan, a world famous composer and a native of Tokyo.

Planned and contributed by:

Doctor Yoshihisa Tomohiro

Doctor Yuko Tominaga

COMRADES AT SEA

Performance: Japan Maritime Self-Defense Force Band, Sasebo

Director: Bandmaster Lieutenant Tooru Hayata

SELECTIONS:

(1) KIMIGAYO

Kimigayo is the Japanese national anthem. It was first composed by a British music teacher who lived in Satsuma in Kagoshima, Japan in the 1870's. Ever since, this song has been played on auspicious occasions throughout Japan. It was recomposed in 1880 by a member of the Imperial Household Agency. The words of Kimigayo express the feeling of the Japanese people toward their Emperor and Empress. The words state the wish for the reign of each respective Emperor and Empress to last forever.

(2) THE STAR SPANGLED BANNER

This is the American national anthem. It was written during the war of 1812, as Francis Scott Key looked on from a ship at the bombing of a city. He stayed all through the night watching the bombing and as he watched the fighting he saw the United States flag flying in the air which inspired the words to this song. The music was later composed by John Stanford Smith and became the national anthem in March 1931 during the time of President Hoover.

(3) AMERICA THE BEAUTIFUL

This music was composed by Mr. Woods. It describes the natural beauty of the American landscape and the feeling of patriotism of the American people. The song was played by the Japanese Training Fleets when they visited the United States and the crowds were greatly impressed by the Training Fleet band playing of this beautiful song.

(4) ANCHORS AWEIGH

This song was composed by Mr. Twinman who was once the bandmaster at the U. S. Naval Academy, Annapolis, Maryland.

(5) BEAUTIFUL NATURE (UTSUKUSHIKI TEN-NEN)

This music was composed by Mr. Hozumi Tanaka. It manifests the charming scenery of Sasebo which is surrounded by the natural beauty of the numerous islands of this area of Saikai.

(6) NAVAL MARCH

This song was composed by Mr. Tokichi Setoguchi, then the member of Japanese Imperial Navy Band at Yokosuka Naval Fleet Base. This music is a typical march of the type that Japan is particularly proud of. It was originated in 1897.

"OUR FRIENDSHIP WILL LAST FOREVER"

The title "COMRADES AT SEA" in Chinese character was autographed by Admiral Tsugio Yata, presently Chief of Joint Staff Office, Japan Self-Defense Force.

This symphony was completed when then Vice Admiral Masaru Maeda was the Commandant of Regional District Headquarters JMSDF, Sasebo. Admiral Maeda is now the Chief of Maritime Staff Office, Japan Self-Defense Force.



PASODOBLES

ESPERANZA DE CARRASCA/EL DOL/TALENTO/AMOR MISTANO
 EN EL MUNDOL/EL NORD DE JONAZ/CAMPANERA/PASODOBLE TE QUIERO
 VIVA EL SUFRET/CORRA CARL/AL SON DE MI PASODOBLE/LANTA GUITARRA

DISQUETA BINTONICA/BALLET ESPAÑOL

OTROS BINTONICAS CIMEROS y VALERO

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Columbia

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VOLUMEN 3

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A. Alvarez

MI JACA

J. Mostazo

TALENTO

J. Quintero / J. Fdez. Lorenzo
Solistas Saxofones: J. F. Lorenzo / S. Méndez

AMOR GITANO

Villajos

EN ER MUNDO

J. Quintero / J. Fdez. Lorenzo
Solistas Saxofones: J. F. Lorenzo
Trompetas: R. Busquets

EL NIÑO DE JEREZ

Zabala

CARA B

CAMPANERA

G. Monreal

PASODOBLE TE QUIERO

G. Monreal

VIVA EL RUMBO

Zabala

CUNA CAÑI

Villajos

AL SON DE MI PASODOBLE

Villajos

Solista Saxofón: J. F. Lorenzo
Trompetas: R. Busquets

CANTA GUITARRA

Villajos

BALLET ESPAÑOL

Director: Mtro. VALERO

ORQUESTA SINFONICA

Director: Mtro. CISNEROS

EL ANDAR DE ESPAÑA

„En una "antología filarmónica" para la Discoteca de la raza, el PASODOBLE hispano llenaría infinitos volúmenes surcados.

[...] Discos y discos para el PASODOBLE...! que tiene tantos módulos perfectos como perfectos son los diapasones de la escala tonal en que se enciende.

No obstante, en un afán de resumir, podríamos decir que el PASODOBLE tiene tres latitudes españolas con diferenciaciones inequívocas y con diversa inspiración de frase dentro de su concepto musical y su concepto emocional.

Pudieran ser estas latitudes geográficas y sinfónicas, estas:

MADRID

centro de gravedad de un puro PASODOBLE con eje apasionado de cinturas.

SEVILLA

pasodoble volandero donde los brazos ponen banderillas a las corcheas y los alambres son la clave de Sol sobre su sol...

VALENCIA

es el levante moro y griego que lleva zarzuelles y que pisa acacias de agua con naranjas rojas, mojándose en el zumo el calcanar.

CINTURA... BRAZOS... PIES...!... MADRID...!... SEVILLA...!... VALENCIA...!... ¡No podrían dar la pauta de catalogación...? ...No cabe duda que "SUSPIROS DE ESPAÑA" es pasodoble de raíz madrileña... y que "TALENTO" también lo es... lo mismo ¡"VIVA EL RUMBO"... "PASODOBLE, TE QUIERO"...!... y "CO-CHERITO"... con otros muchos más que no es posible reseñar, pero que algo nos indica que nacen en MADRID... que su cintura la apretó en "las Vistillas" o en "la Bomba" algún nieto de Casta o de Susana, que aun lleva su visera de cuadritos y pañuelo de seda, a lo chulón.

Y quién lo pone en duda que "GALLITO"...! "LA CRUZ DE MAYO"...! "LA GIRALDA", no son la se villanía en pasodoble, frescos de aroma bético lo mismo que una biznaga de jazmin moreno que escapa del jardín y va a prendarse en el mismo corpiño de Triana?

Y "MI JACA", no va desde Sevilla galopando a JEREZ...? ...Y allí está el "niño"...! "EL NIÑO DE

JEREZ"...! que, aunque no quiera, suspira por Sevilla ¡¡ay Seviviya!

...Y "EN ER MUNDO"... y lo mismo "CAMPANERA"... y el de "CANTA, GUITARRA"... ¿no aseguran su progenie andaluza...? su SEVILLA que les cala la entraña de cristal?

PASODOBLES con brazos, por que en ellos se precisan "palivos" y además de los "palivos", lirales blancos con almidón encima de los hombros, como tiene palomas la Giralda en lo alto del copete, donde baila el Ángel "pasodobles" sevillanos

Y a VALENCIA, los suvos

¿Por qué no "¡ENTRA EN LA MURTA"?

¿Por qué no "LA GRACIA DE DIOS"?

¿Y por qué no "¡TENGO MIEDO, TORERO"?

Y por que no el "AMOR GITANO", cuando Valencia está poblada toda de gitanos, que tienen ojos verdes como las hojas del naranjo verdes?

¡Valencia y PASODOBLES de PENELLA, con los que Nueva York se estremecía mientras Lucrecia Bori, acariciaba los rizos negros de una valenciana que se llamaba CONCHA, y que tenía en los ojos profundos un enorme PASODOBLE, con luces de levante, clave les madrilenos y Giralda sevillanas, porque ella, resumía en su talle de fino pasodoble, todas las latitudes españolas y siendo valenciana, los Madrides no tendrían jamás una "Almudena" tan bella como Concha, ni Sevilla una "Lola Puñales", ni una "Lirio", ni una "Mariana", donde las ojeras fueran más pasodobles ¡pasapenas! porque se conjuntasen los matices del pasodoble hispano... (Violetas de la Plaza de Oriente, con la "Dama de noche" de la Plaza de Santa Cruz, y un limón de la huerta tan latente de suavidad y olor que se diría que no era fruto sino carne viva del corazón de Concha...! Pasodoble que se volvió mujer y eternidad...!)

¿Y por qué no en la escala valenciana, tan prodigiosa en Bandas populares, aquel que suena a Banda: "...AL SON DE MI PASODOBLE"?

Y hay uno, con su nombre que es "ESPAÑA CANI", que es para todos; sin localización (Desde SEVILLA, a MADRID y VALENCIA...! Desde el norte al sur, el pasodoble de MARQUINA Pascual Marquina, cubre España entera, porque España es "cañi", y paso

doblera, por su paso de gloria entre los siglos...; y por que desde "CORDOBA" a las "ISLAS CANARIAS", con el "VITO" y el "DAUDER" y con todos los mil que no nombramos, lo "cañi" pasa como un aleteo de furia y gloria sobre nuestra España y la "CUNA CANI" puede decirse que es cuna y es mortaja nacional donde, desde el nacer hasta el morir, todo se nos resuelve en PASODOBLE, porque él, es el aliento... el ritmo... el nervio... el "modo" musical de lo español "COLUMBIA" antologiza PASODOBLES segura de que en ello hace un servicio a los "dioses penates" de esta España de "pasodobles", que por donde fue —desde Roma al confin de las Américas... desde Breda a Manila... fue dejando el "PASODOBLE" de su sangre viva... de su cintura cálida —de sus brazos acariciados de luceros... de sus tacones que trituraban nácar... fue dejando el compás del "PASODOBLE" que cantaron mil bocas, conociendo en la emoción del canto su hispania.

De ALVAREZ a MOSTAZO... de JUARRANZ hasta PASCUAL MARQUINA... de VILLAJOS a FONT DE ANTA... desde MONREAL a QUINTERO y ZABALA... de ALGUERO a TARRIDAS... de LOPE hasta TEJADA, y de GINER a ROIG, con tanto a SANZ y a MANOLO QUIROGA, imitables, los MAESTROS del garbo en "pasodoble" desfilan por la gran Antología que al "PASODOBLE" dedicó "COLUMBIA".

En la batuta de la dirección, CISNEROS con VALERO y con TEJADA son una garantía singular en este españolito que supone el dirigir un "pasodoble" bien, dejando que se "vean" y se "palpen" cinturas, brazos, pies... el cuerpo entero de esa mujer que tiene un nombre —"ESPAÑA"— y que cuando aparece en el "tablado" del mundo, con su bata de lunares, su pañuelo de chinos, los zapatos de tafetá, y en el moño bajo un clavelón de sangre amoratada, ya no hay otro quehacer que santiguarse porque los calóricos de la muerte corren cuerpo adentro y mientras mueres y revives, al tiempo, dice sólo como expresión de todos tus sentires

¡...ESPAÑA...!

Y, sin pensarlo, le has querido decir

"Tu nombre es ese, que ESPAÑA y "PASODOBLE" son igual..."

José Antonio Ochaita

COLUMBIA, S.A. es una compañía registrada en los Estados Unidos de América, con sede en Nueva York, N.Y. 10019. En España, la compañía opera a través de su filial, COLUMBIA S.A., con sede en Madrid, España.

Presentado en España por la Filial de COLUMBIA S.A. en San Sebastián.

ARPA RITMO Y SALERO



ARPA RITMO Y SALERO

LADO 1

YOLANDA
(Rafael Padilla)

ESPIGA DE AMAPOLA
(D.R.A.)

TE LO JURO YO
(Lopez Quiroga-R. de León)

EL GAVILAN POLLERO
(D.R.A.)

ARPA GITANA
(Alfredo Rolando Ortiz)

PRODUCCION: Alvaro Arango G.

LADO 2

CARMENZA
(Emir Boscán)

HERENCIA GITANA
(D.R.A.)

LA BONITA SOLEDAD
(Gildardo Montoya)

EL GITANO SEÑORON
(Monreal-Perelio)

LA CULPA LA TIENE LA CAÑA DE AZUCAR
(Alfredo Rolando Ortiz)

SONIDO: Gabriel Alzate

DISEÑO: MARGARITA ROSA
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CANTA DECIMAS A LAS MADRES

Lado A

- MI MADRE** (5:15)
(Neida Revuelta)
- A MIS PADRES** (3:50)
(Arturito Baldomero)
- A LAS MADRES (Controversia)** (7:15)
(El Cacique e Isidro)
- SOY UN NIÑO CUBANO** (3:12)
(Arturito Baldomero)



Lado B

- DESPUES DEL DIA DE LAS MADRES** . . (8:58)
(El Cacique e Isidro)
- MI POTRO LUCERO** (4:13)
(Neida Revuelta)
- MIS HERMANOS** (5:23)
(Isidro Cárdenas)

Cantan:

**NEIDA REVUELTA, ISIDRO CARDENAS,
EL CACIQUE JARQUEÑO y ARTURITO BALDOMERO**



LP - 501



LP - 502



LP - 503

Guitarras: SILVIO HORTA y MANOLO FONDEVILA
Bajo: JUAN VIVAR
Bongoes: RAMON MILAN
Güiro: MIRIAN CANIZARES
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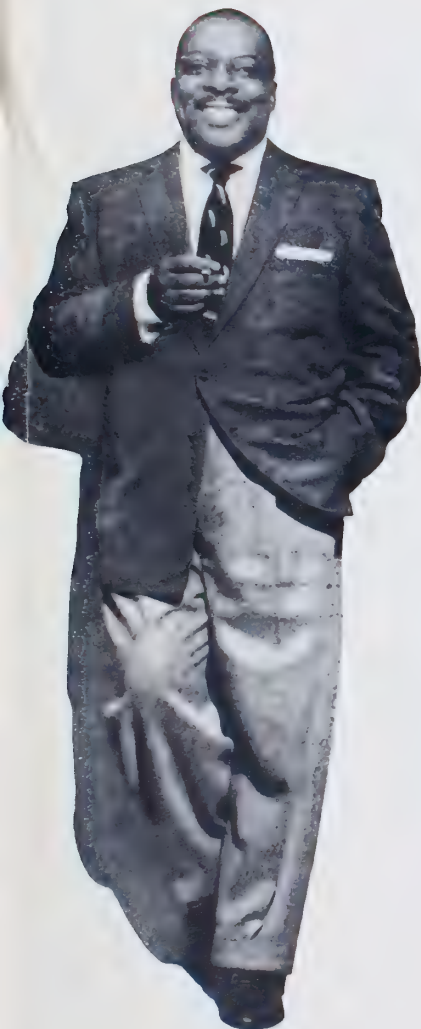
supervised by norman grantz

Side A: EVERY DAY (I Have The Blues) • THE COMEBACK • ALRIGHT, OKAY, YOU WIN • IN THE EVENING (When The Sun Goes Down)

Side B: ROLL 'EM, PETE • TEACH ME TONIGHT • MY BABY UPSETS ME • PLEASE SEND ME SOMEONE TO LOVE • EV'RY DAY



COUNT BASIE SWINGS • JOE WILLIAMS SINGS



Back in 1936, a piano player named William "Bill" Basie found himself leading a swinging band in Kansas City, Mo., which was a very swinging town. One night the band was doing a remote broadcast over a Kansas City radio station and the announcer turned to Basie. "The music business is always full of royalty," the announcer declared. "Like Duke Ellington or Benny Goodman, the King of Swing. Bill, from now on I think I'll call you Count Basie." Basie shrugged and smiled. It seemed on this night like a good joke and Bill Basie, then and now, was never averse to a good joke.

Almost from the start, it seems, Basie has always surrounded himself with the very best musicians.

Now, once again, the Count has another memorable blues singer in Joe Williams, born in Cordele, Ga., but a Chicagoan for most of his youth. They call Williams a "blues bawler" and they say that when he sings he has a "bawl," which is largely true.

Frank Foster, the tenor saxophonist, is responsible for seven arrangements—"The Comeback" (on which you can also hear the arranger in a very stirring solo), "Alright, O.K., You Win," "In the Evening," "Send Me Someone to Love," "My Baby Upsets Me" and "Ev'ry Day (I Fall in Love)." Ernie Wilkins arranged "Every Day," and "Teach Me Tonight" while "Roll 'Em, Pete" (on this one look for Frank Wess' tenor solo) is—in the jargon—a head arrangement. "My Baby Upsets Me" was composed by Joe Williams.

"Every Day" is the song which provided Basie with his first genuine record hit since 1941 and brought singer Joe Williams to the fore. Moreover, this is an earthy type vocal in the old blues-shouter tradition that goes back to Bessie Smith and Ma Rainey and beyond. That it might become popular at the peak of the so-called rhythm-and-blues fad is not terribly surprising, but to grow into a hit means that the song must have much more than limited appeal, which this one most certainly has.

There's little doubt that on this, Count Basie's 20th anniversary as a leader, he has assembled just about the finest band around today. Hear it for yourself.

With Basie, at the piano, this Long Play includes: trumpets, Reunald Jones, Thad Jones, Wendell Culley, Joe Newman; trombones, Henry Coker, Bill Hughes, Ben Powell; saxophones, Frank Wess, Bill Graham, Marshall Royal, Frank Foster, Charlie Fowlkes; drums, Sonny Payne; bass, Eddie Jones, and guitar, Freddie Greene.

Side A Recorded July 17, 1955 at Fine Sound, New York City.

Side B Recorded July 26, 1955 at Fine Sound, New York City.



Photos by Herman Leonard

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Cover and liner design by David Stone Martin

0501

STEREO

Signature 
SS 6007

STEVE ALLEN PRESENTS

TERRY GIBBS

AT THE PIANO



STEVE ALLEN PRESENTS TERRY GIBBS AT THE PIANO

SS 6007

- SIDE 1
1. STRETCHIN' THE BLUES Terry Gibbs Gibbs Music BMI 2:44
 2. YOU GO TO MY HEAD. J. Fred Coots, Haven Gillespie, Remick Music Corp. ASCAP 2:45
 3. FICKLE FINGERS Terry Gibbs Gibbs Music BMI 2:37
 4. THINGS AIN'T WHAT THEY USED TO BE
Duke Ellington Tempo Music Inc. ASCAP 2:34
 5. CHEROKEE Ray Noble Shapiro Bernatein & Co. Inc. ASCAP 3:35
 6. COUNTRY BOY Herb Ellis Jatap Music BMI 2:52
- SIDE 2
1. FOR KEEPS Terry & Donna Gibbs Gibbs Music BMI 3:15
 2. EASY BLUES Terry Gibbs Rosemeadow Pub. Corp. ASCAP 3:10
 3. SHUFFLIN' BLUES Allen-Gibbs Rosemeadow Pub. Corp. ASCAP 3:18
 4. LOVER MAN J. Davis, R. R. Ramirez, J. Sherman Pickwick Music Corp. ASCAP 3:21
 5. THE WAY YOU LOOK TONIGHT
Jerome Kern, Dorothy Fields T. B. Harms Co. ASCAP 3:16
 6. AIRMAIL SPECIAL Benny Goodman Regent Music Corp. ASCAP 2:30

I first met my good friend Terry Gibbs when he did a guest shot back around 1956 on the old Tonight Show, that long-gone TV haven for jazz musicians. I remember thinking at the time "This guy plays so fast I can't even tell *why* I enjoy his playing because the notes and phrases go by too rapidly to be understood."

My opinion hasn't changed. And if this is true of Terry it is true of all good vibraphone players. Perhaps we ought to let them record to suit themselves, then release their stuff only at 45 with instructions to play it at 33 $\frac{1}{3}$. At present, listening carefully to a vibes solo of an up-tempo number is like hearing Shakespeare recited at git-gat-giddle pace by Danny Kaye.

Another way to make it easier to meaningfully digest vibraphone ideas is to take the musician's instrument away from him and make him play two-finger piano. Unlike the vibes, which has so many overtones and which tends to group clusters of notes together in a sort of pretty blur, the piano has a crispness and definition that the human ear is better suited to interpret. This fact first hit me when I was about sixteen years old and heard a wild recording of something or other by Lionel Hampton. I hadn't been paying attention when the radio announcer (they hadn't invented the phrase *disc jockey* in those days) identified the side so I had no idea it was Hamp playing. I just thought I was hearing some fantastic new pianist, a genius with a brittle, crackling new style of attack and a technique which for crisp brilliance had never been equalled. The reason for my mistaken reaction is obvious enough. No ten-fingered pianist, not even somebody as lightning-fast as a Tatum or Previn, can do with five fingers of the right hand what a man like Hamp or Terry Gibbs can do with two fingers used like mallets.

In 1958 I took a jazz group into New York's *Round Table*. Star soloists of the combo were Terry, Mundell Lowe on guitar, and Gus Bivona on clarinet. Two or three times each evening Terry would come over to the piano and we'd play some four-handed stuff that would knock the people out. From that moment I've thought that Terry should do an entire album of piano solos and at last the idea has been realized.

Bass-clef pianist on most of these sides is the powerful and talented Donn Trenner who plays with Les Brown on our TV show, although I sat in with Terry on a couple of the numbers. But in all cases Donn and I were just along for the ride. This is all Terry's show and he puts on a great one in his traditional, hard-driving, flashy style. Gibbs has always, of course, been a swinger. Like Hamp, he *loves* to play. In Hollywood he is always trying to get a session going at a club or somebody's house and as of the moment of this writing he has been more or less losing money for the past year because of the sheer, swinging kick he gets out of leading his own big band, which is a powerhouse, by the way.

Whether he has been playing with Benny Goodman's sextet, the Woody Herman orchestra, or one of his own combos, Terry is always in there giving the customers more than their money's worth. He's one musician who, though able to play "modern", is definitely not, at heart, a coolie. Not for Terry is the bored, superior glazed gaze over the heads of his audiences. He has fun playing and he can't help showing it and that, all other things being equal, is to the good, I think.

The customer certainly gets his money's worth in this package and I think he'll have just as much fun listening as Terry and the rest of us did playing.

STEVE ALLEN



third stream

MUSIC

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& GUESTS

FULL dynamics-frequency SPECTRUM ATLANTIC 1345

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THIRD STREAM MUSIC/THE MODERN JAZZ QUARTET & GUESTS: THE JIMMY GIUFFRÉ THREE & THE BEAUX ARTS STRING QUARTET

THIRD STREAM OF MUSIC

During the last year, Gunther Schuller, a composer and French horn player favorably known in both the jazz and longhair worlds, has been heralding the arrival of what he calls "a third stream" of music — a music that is neither jazz nor classical, but that draws upon the techniques of both. As examples, he has cited works of George Russell, John Lewis, Bill Russo, John Benson Brooks and himself.

JOHN S. WILSON
The New York Times (May 17, 1960)

One of the most rewarding experiences jazz has had to offer during recent years has been that of watching the development of The Modern Jazz Quartet. Coming together early in the Fifties, it was at first little more than a frame for Milt Jackson's improvisations on standard jazz pieces and ballads. Gradually, however, owing to John Lewis's singular powers as composer and arranger and, no less, to the remarkable adaptability and resourcefulness of the other members of the group, it has assumed a unique place in contemporary jazz, and, indeed, in jazz history.

There are significant parallels between the Quartet and the Duke Ellington orchestra. The MJQ is dominated by the personality and compositional bent of Lewis, just as the Ellington orchestra always has been by its leader. Yet Lewis's pieces, like Ellington's, are never written in abstract, but, on the contrary, with the special musical capabilities, and needs, of each member of the group decisively in mind. There is, of course, the maximum latitude for improvisation and creative interpretation, so the relationship between composer and performers is essentially a reciprocal one which usually results in music that is largely created by the performers, yet finally shaped by the composer.

Thus it has an immediacy of expression that is only to be found in improvisation, together with the formal balance which only a composer can impart. In reconciling the rival claims of composition and improvisation so convincingly, Lewis has brought off one of the most difficult achievements in jazz, and placed the Quartet's work within the same tradition as that of the few other outstanding jazz composers: Jelly Roll Morton, Duke Ellington and Thelonious Monk.

The freedom and adaptability of The Modern Jazz Quartet is by now such that, besides creating a body of music as individual as any in jazz, they are able to combine with other groups without losing any of their distinctive qualities. It is this aspect of their achievement that is illustrated on this LP.

The Modern Jazz Quartet can also be heard on the following Atlantic LPs: Pyramid (1325); The Modern Jazz Quartet At Music Inn/Guest Artist: Sonny Rollins (1299); One Never Knows (1284); The Modern Jazz Quartet (1265); The Modern Jazz Quartet At Music Inn/Guest Artist: Jimmy Giuffrè (1247); Fontessa (1231).

- SIDE ONE
1. DA CAPO
(By John Lewis; MJQ Music, BMI. Time: 3:38)
 2. FINÉ
(By Jimmy Giuffrè; MJQ Music, BMI. Time: 6:06)
At the recording session, Da Capo & Finé were played one immediately after the other, with only a brief pause between compositions; and they are heard on this LP exactly as they were performed, with no hand separating them. The total time is 9:44.
 3. EXPOSURE
(By John Lewis; MJQ Music, BMI. Time: 9:43)

- SIDE TWO
1. SKETCH
(By John Lewis; MJQ Music, BMI. Time: 5:30)
 2. CONVERSATION
(By Gunther Schuller; MJQ Music, BMI. Time: 10:39)

PERSONNEL

Da Capo & Finé are performed by The Modern Jazz Quartet: John Lewis, piano; Milt Jackson, vibraphone; Percy Heath, bass; Connie Kay, drums; & The Jimmy Giuffrè Three: Jimmy Giuffrè, clarinet or tenor sax; Jim Hall, guitar; Ralph Peña, bass.

Exposure is conducted by Gunther Schuller, and performed by The Modern Jazz Quartet & Bill McColl, clarinet; Bob Di Domenico, flute; Manny Ziegler, bassoon; Paul Inghram, French horn; Joe Tekula, cello; Betty Glammann, harp.

Sketch & Conversation are performed by The Modern Jazz Quartet & The Beaux Arts String Quartet: Gerald Tarack, 1st violin; Alan Martin, 2nd violin; Carl Eberl, viola; Joe Tekula, cello. Sketch is conducted by John Lewis, and Conversation is conducted by Gunther Schuller.

Recording engineers: Tom Dowd, Earle Brown & Frank Abbey

Cover drawing: Abidine
Supervision: Nesuhi Ertegun

This is a high fidelity recording. Transfer from master tapes to master lacquers is made on Ampex 300 Tape Recorder, Scully Variable Pitch Lathe, and Grampian Feedback cutterhead. The variable pitch control of the Scully yields the grooves for loud passages and narrows them during quieter sections, forming the light and dark patterns that can be seen on the surface of the pressing. The finest vinylite compound is used. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle crossover.

The first two items combine the resources of the MJQ and Jimmy Giuffrè's trio, and make subtle use of the contrasting tone-colors of vibraphone, clarinet, guitar and piano, and of the heavier sound of the ensemble with its two double basses. *Da Capo* is based on the alternating development of two contrasted ideas. After the introduction, we hear first a gay, dancing little figure on the vibraphone and this is succeeded by a brief pastoral melody on the clarinet.

Da Capo uses vibraphone and clarinet as its chief protagonists; in contrast, *Finé*, which is a *ondo*, employs the instruments most of the time in contrasting pairs. Its subject is a single jaunty phrase announced at the outset by the piano. This is at once freely varied by

the clarinet, vibraphone, guitar, bass and percussion in turn.

These two pieces were recorded one right after the other; the seven men played straight through, and no one thought a second take was necessary. The group's work has a spontaneity that is entirely in keeping with the kind of formal cohesion and relationship of part to whole that the members of the MJQ so often achieve.

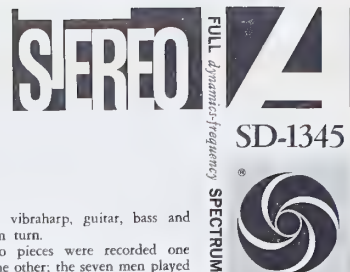
Exposure, Lewis's music to the United Nations documentary film of the same name, is played by a small chamber ensemble built around the MJQ. The themes, and, indeed, the whole melodic development, have that quality of seeming conventional simplicity, while really being unusually fresh and eloquent, that at once marks them as the work of John Lewis. The clarity of the instrumental textures, the subtly changing tone-colors and the skillful interweaving of the parts are also unmistakably his.

Likely to be more controversial are the two pieces with The Beaux Arts String Quartet. Lewis's *Sketch* is a brief attempt to employ strings in a jazz composition. The sheer loveliness of sound produced by the combination of vibraphone and piano with strings should give pause to anyone who has made up his mind that strings cannot, or should not, be used in jazz. Clearly, Lewis's problem here was to allow for the fact that the string players phrase and accent differently than the jazzmen and, while writing music suitable to each group, maintain over-all unity. Within the modest dimensions of this composition, he is entirely successful, and *Sketch* is a delightful piece to listen to.

In Gunther Schuller's *Conversation*, the strings dominate the first part of the piece, with the other instruments making coloristic, harmonic and percussive additions. Tension is built up, mainly by the strings, and the two groups gradually assume equal partnership in what becomes an extremely imaginative fragmented texture. (The way in which tension is increased reminds one of Bartók's quartets, but the *pointilliste* manner of handling the instruments in this section shows the influence of Webern.) Tension is released by the entry of the MJQ as such, who go on to a typical collective improvisation. The strings re-enter and begin to re-introduce the tension. An interplay between the relaxation of one group and the tension of the other is produced, and is finally resolved in the sudden ending.

Like Lewis, Schuller recognized the different requirements and emotional connotations of the two groups and built his music on the differences. Neither of these works endeavors to mix classical and jazz devices together in the kind of artificial fusion aimed at by the "symphonic jazz" composers. Rather are they successful attempts to create music in which the two idioms remain distinct, but complement each other in a way that heightens the qualities of each. We can only wait with impatience to see what more can be done in this direction.

MAX HARRISON
Contributor, *The Jazz Review*



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DANCE TONIGHT



THE NEWPORT YOUTH BAND
Under direction of **MARSHALL BROWN**



Dance Tonight

NEWPORT YOUTH BAND

Under the Direction of MARSHALL BROWN

SELECTIONS INCLUDE:

Side 1

1. THE BIG ROCK (Marshall Brown)
2. AUTUMN NOCTURNE (Josef Myrow-Kim Gannon)
3. JAZZ ME BLUES (Tom Delaney)
4. FLAMINGO (Ted Grouya-Ed Anderson)
5. VALENTINE (H. Christine-A. Willemetz)
6. THE VERY BEST TO YOU (Marshall Brown-Earl Shuman)

Side 2

1. TWADDLE (Marshall Brown)
2. IT'S THE TALK OF THE TOWN (Jerry Livingston-Al Neiburg-Marty Symes)
3. MY BLUE HEAVEN (George Whiting-Walter Donaldson)
4. LEAF OF CAPRI (Jimmy Kennedy-Will Grosz)
5. NEST BEAT (Marshall Brown)
6. HOW COME YOU DO ME LIKE YOU DO (Gene Austin-Roy Bergere)

The huge, gaily decorated room literally glitters. Before you is a sea of pink and white chiffon, with corsages to match. White dinner jackets sparkle in contrast to an indescribable assortment of cummerbund hues. Excitement runs high, reflected in the flush and blush of beaming, radiant young faces.

If you had not seen it with your own eyes, you'd find it hard to believe that an hour or two earlier, the colorful wall decorations were backboards, and the lovely young women and their dapper escorts were dashing about the very same room, clad in jeans, sweatshirts, and shorts, transforming a stark gymnasium into a grand ballroom.

This is part of the story behind the countless school dances and proms taking place nightly in cities and towns throughout the country. Only part of the story, because as beautiful as they are, you just can't dance to orchids, pink chiffon and crepe paper. That's where the Newport Youth Band, under the direction of Marshall Brown, comes into the picture.

It's not difficult to reckon the astounding popularity of the group, since the boys are so closely associated, in age, temperament and taste, with their audiences. There is in their performances that magical spark of communication achieved when the young create for the young. They play music that adapts effortlessly to the

unique steps and regional variations popular with young people today — among them, the stroll, the bop, the slop, the chicken hop, the Madison, the cha cha cha. It seems no one else can quite satisfy their demands for the right beat and the perfect tempo.

The band, initially and quite successfully associated with jazz concerts, has found a new and satisfying outlet in the dance and prom areas. According to a recent review of their latest album in *Playboy*, "The oldest member is eighteen, the youngest fourteen. Yet this isn't child's play."

For this album Mr. Brown culled the most danceable numbers, as indicated by audience response during their many appearances, from the band's almost inexhaustible library, arranged them personally, and came up with what we consider one of the most refreshing collections of its kind.

Eminently suited to his post as director of the band, Marshall Brown has devoted most of his life working with and developing young musical talent. His activities have been cited in publications such as *Time*, which devoted its entire music section to his accomplishments; *Life* carried a full page feature about his long association with young talent; and *Seventeen* has applauded him in many such articles.

Of special note are numbers such as *Valentine*, with a band vocal sung in French; the tongue-in-cheek vocal on *My Blue Heaven*, one of the novelty, or entertainment numbers in the set; or Ronnie Cuber's soulful baritone sax solo on *Flamingo*, a great contrast to his tart statement on *Twaddle* (as a more seasoned musician once put it, "the kid sounds like he's been in the business for fifty years"). We think you'll recognize virtuoso skill in Andy Marsala's solo on *The Very Best To You*, written by Marshall Brown; and if you listen closely, you might almost hear Director Brown coaxing the right beat into *How Come You Do Me*, by chanting "chewin' tobacco, chewin' tobacco" to the boys.

There's a DANCE TONIGHT... and it's right in your own home.

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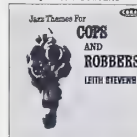
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2



NATHAN LAM

with the David Tilman chorus

I SHALL SING

שיר חדש



I SHALL SING

NATHAN LAM

with the David Tilman chorus

This is an album that every Jewish family can enjoy listening to together. It has just the right variety of songs, offering a sample of different musical tastes — folk, rock, show tune, jazz and even some beautiful ballad-type arrangements. Get ready to enjoy a revolution in contemporary Jewish entertainment as performed by the charismatic Nathan Lam.

ART RAYMOND
WEVD RADIO, NEW YORK

Nathan Lam combines a Jewish soul with sophisticated contemporary musical artistry — the mixture is pure joy. This music presents a new dimension in the Jewish folk-rock idiom with an appeal to all age groups. Listen and enjoy

RICHARD A. SIEGEL
Director of Hillier at State University
of New York, at Stony Brook —
Editor of The Jewish Catalogue

Nathan Lam has a joyful and resounding voice. We get the greatest response for Nathan than for any other cantor. It is a pleasure to have him on my syndicated television show

DAVID PAUL KANE
EXECUTIVE PRODUCER — HOST
AMERICAN-ISRAELI JEWISH
TELEVISION HOUR

Nathan Lam is a dynamic performer who's choice of material and presence leaves little doubt of who is in command of both stage and audience

In this album, his music, which is a superbly arranged presentation by the famous composer Ami Aloni, ties in character relationships with individual songs. What really makes you sit up and take notice is his exciting rendition of AHAVAT OLAM, a composition from the liturgy.

Lovers of all phases of Jewish music will enjoy this unique record album

DAVID FISHOF
JEWISH PRESS

Recorded at Spectrum Studios in Venice, California
Recording engineers: Jamie Wilson and Amie Frazer
Mixing engineer: Lewis Mark

Art Design by Marcia Johnson

HOWARD PEARLSTEIN
EXECUTIVE PRODUCER

Thanks to DAVID BLUEFIELD for musical supervision

Special thanks to the Glassmans, Kahns, Lefkowitzs, Plessers and Wermans who helped make this album a reality. This album is dedicated to the blessed memory of our teacher and friend, Rabbi Bernard A. Rubenstein



NOTES ON NATHAN LAM

Nathan Lam has been a practicing performer almost all of his life. He began his training at the age of 8 as a protégé of Cantor Allan Michelson of Adat Ari El in North Hollywood, California.

A native of Los Angeles, Lam continued his formal education in music, voice and Judaica at UCLA and the University of Judaism where he later became a member of the faculty.

After serving Adat Ari El from 1969 to 1973, Lam moved to New York, taking the position of cantor at the Midway Jewish Center, one of New York's leading congregations, where he developed one of the nation's largest synagogue music programs involving children, teenagers and adults.

In July, 1976, he assumed the pulpit as cantor of the Stephen S. Wise Temple in Bel Air, California, unquestionably one of the world's most magnificent synagogue complexes, with its breathtaking view from atop the Santa Monica mountains.

Lam is a featured performer in concerts and on radio and television, as well as in a multitude of other appearances throughout the United States. He has also been invited to appear in concerts in Central and South America, Europe and Israel

This young dynamic baritone is accomplished in all areas of the musical spectrum including a classical repertoire, Liturgical, Yiddish, Israeli folk/rock, jazz and pop.

His versatility and audience appeal is truly special. Get ready to enjoy one of the most delightful musical experiences of your life.

NOTES ON DAVID TILMAN



Cantor David F. Tilman, of Beth Shalom Congregation of Elkins Park, Pennsylvania, attended Columbia College of Columbia University and received a Bachelor of Arts degree with a major in Religion and concentration in music

Cantor Tilman was also graduated from the Cantors Institute-Seminary College of Jewish Music of the Jewish Theological Seminary, receiving a diploma of Hazzan and the degree of Bachelor of Sacred Music. He received the degree of Master of Music in Choral Conducting from the Juilliard School of Music and is on the faculty of the Cantors of Jewish Music Education

For three years, he has been a featured performer on the weekly WNBC program TV Hebrew School as well as throughout the Metropolitan New York area as guest performer, lecturer and conductor

This is the second album for which Tilman has so magnificently directed his chorus behind the exciting singing of Nathan Lam, adding that extra special ingredient to the musical production of I SHALL SING



BPM 101
STEREO

Side One:

AHAVAT OLAM*

With everlasting love You have loved the house of Israel,
Your people, teaching us the Torah and commandments,
statutes and ordinances

VERASTICH LI

from the prophet Hosea ch. 2, vs. 21-22

And I will betroth you to me for ever, I will betroth you to me in righteousness and in judgment, in loving kindness, in mercy. And I will betroth you to me in faithfulness and you shall know the Lord

UV'NEH YERUSHALAYIM

taken from the Grace after Meals

And rebuild Jerusalem, the Holy City, speedily in our days
Blessed are You, O Lord, who builds in His mercy
Jerusalem. Amen

V'ULAI

And perhaps it was not real, all my life that's gone by... Perhaps it was a dream. A very romantic song speaking of the events of life and Israel, of the land, of work, and of the Kineret, the beautiful blue and serene sea

I SHALL SING

a song inspired by the words of King David in the Psalms. I shall sing and dance and give thanks unto the Lord

Side Two:

ALEINU*

It is for us to praise the Lord of all, to proclaim the greatness of the Creator of the universe, We bend the knee, worship and give thanks unto the King of Kings, the Holy One, blessed be He

V'SHAMRU*

The children of Israel shall keep the Sabbath as a covenant.... For in six days the Lord made heaven and earth, and on the seventh day He ceased from work and rested.

SOMECH NOFILM*

A prayer from the Amidah which speaks of the Lord's attributes. He sustains the living with loving kindness.... He upholds those who fall, heals the sick.

SHALOM RAV*

Grant lasting peace to Israel Your people, forever.

ADON OLAM*

A beautiful Hymn which speaks of G-d as "Lord of the world, the King supreme, He reigns alone, He is eternal, He is one, He is our rock, He is with us, we shall not fear."

INTERPRETATIONS BY NATHAN LAM

*FROM "SHIR CHADASH"

"V'ULAI" Lyrics: Rachel Music: Shertok

"I SHALL SING" FROM THE MUSICAL "TO-NIGHT, DAVID" LYRICS: JIM PLOSS

MUSIC: AMINADAV ALONI/PUB: ERIEL MUSIC, LTD. (ASCAP)

ALL OTHER SELECTIONS ARE BY AMINADAV ALONI/ERIEL MUSIC, LTD. (ASCAP)

In addition to composing scores for movies, television, plays, and musicals, AMINADAV ALONI has written six major compositions on Jewish themes, some for symphony orchestras and choruses, and some in a lighter, more contemporary vein, such as "SHIR CHADASH," which was commissioned by Cantor Lam and Midway Jewish Center, New York, from a grant by Shepard and Rosalyn Milians.

I SHALL SING

NATHAN LAM with the David Tilman chorus

SIDE ONE

AHAVAT OLAM

Ahavat olam bayt yisrael am'cha
ahav'ta, torah umitz'vot chukim
u'mishpatim, ota'nu li'mad'ta.

V'ERASTICH LI

V'erastich li l'olam, v'erastich
li b'tzedek uv'mishpat, uvchesed
uvrachamim, v'erastich li b'emuna.
V'yada'at et adoshem.

UV'NEI Y'RUSHALAYIM

Uv'nei y'rushalayim ir hakodesh
bimhayrah v'yamaynu. Baruch ata
hashem, bonei b'rachamav y'rusha-
layim, amen.

V'ULAI

V'ulai lo hayu hadvarim mayolam,
v'ulai... v'ulai lo hishkamti im
im shachar lagan l'ovdo v'zayat
apai, may'olam b'yamim arukim b'-
yamim arukim v'yokdim shel katzir,
mim'romay agala amusat lo natati
koli b'shir, may'olam lo taharti
vit'chaylet shokta uv'tom, hoi
kineret sheli, hoi kineret sheli,
heh'hayit oh chalamti chalom.

I SHALL SING

I shall sing, when I feel the urge
to sing, when it wells within me,
swells within me, I shall sing.
I shall sing, when I'm joyful I
shall sing, when the joy I'm feel-
ing sets me reeling, I shall dance
and sing....

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SIDE TWO

ALEINU

Aleinu l'shabayach la'adon hakol,
latayt g'dulah l'yotzer b'rayshit,
shelo asanu k'goyay ha'aratzot,
v'lo samanu k'mish'p'chot ha'ada-
ma, shelo sam chelkaynu kahem, v'
goralaynu k'chol hamonam. Va'anach-
nu korim, umishtachavim umodim,
lifnay melech malchay hamlachim,
hakadosh baruch hu.

V'SHAMRU

V'shamru v'nay yisrael et hashab-
bat, la'asot et hashabbat l'doro-
tam b'rit olam, bayni uvayn b'nay
yisrael ot hi l'olam, ki shayshet
yamim asa adoshem, et hashamayim,
v'et ha'aretz, uvayom hashvi'i,
shavat vayinafash.

SOMECH NOFLIM

M'chalkayl chayim b'chesed, m'cha'
yay maytim b'rachamim rabim. So-
mech noflim v'rofay cholim, u-
matir asurim, u'm'kayaym emunato
lishaynay afar..... Mi chamocha
ba'al g'vurot umi domeh lach melech
maymit u'm'chayay umatzmiach y'shua..

SHALOM RAV

Shalom rav al yisrael, amcha ta-
sim l'olam.

ADON OLAM

Adon olam asher malach, b'terem
kol y'tzirnivra, l'ayt nasa b'chef-
tzo kol, azai melech sh'mo nikra.
V'acharay kichlot hakol. l'vado
yimloch nora, v'hu hayah v'hu hoveh
v'hu yih'yeh b'tifara. (Adon Olam)
V'hu echad v'ayn shayni, v'ham
shilo l'hachbira, b'li raysheet b'li
tachlit, v'lo haoz v'hamisra. (Adon
Olam).... V'hu kayli v'chai goali,
v'tzur chevli b'ayt tzara, v'hu
nisi umanos li, m'nat kosi b'yom
ekra. (Adon Olam).... B'yado af-
kid ruchi, b'ayt ishan v'aira, v'im
ruchi g'viyati, hashem v'lo ira.
(Adon Olam)....



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LP-2003

SWINGING AT OHIO STATE WITH THE O.S.U. JAZZ FORUM BIG BAND

THE OHIO STATE UNIVERSITY JAZZ FORUM

In this album, the Ohio State University Jazz Forum presents their own Big Band in an effort to promote jazz on the O.S.U. campus, and to give the public an idea of what is going on in the collegiate world of jazz.

The Forum was founded in 1946, with the objective of creating an outlet for students who performed jazz and to seriously present the product, for better or worse, to the University and surrounding populace. Happily, the venture was an outstanding success. Barely two years later, the Forum could boast of some two thousand members and the permanent formation of the large group known as "The Jazz Forum Big Band."

Through the years, jazz and the Forum have changed considerably; but the present-day Big Band and this record show that the enthusiastic and creative spirit that founded the Forum has remained essentially the same.

The present-day group of musicians which make up this unit are largely from the O.S.U. School of Music and are well-schooled performers. In the past few years, the activities of the band have included: a monthly show over the University television station and playing for campus concerts, state institutions, high school education concerts and jazz clubs in other locales. In the spring of 1959, the group took third place at the newly-born Midwest Collegiate Jazz Festival at Notre Dame University.

The band is totally run by students on a competitive performance basis, and each new year sees a new band created. As this record attests, the musicianship of this group is of a very high caliber; and, while they do not profess to be professionals, the pride they take in their playing is certainly of professional quality.

So here, then, is the O.S.U. Jazz Forum Big Band in as "swingin'" a set as you can hear anywhere in today's world of college jazz.



Left to right: Lowell Latto, Sonny McBroom, Ray Foster and Joe Acerra.

THE O.S.U. JAZZ FORUM BIG BAND

The O.S.U. Jazz Forum Big Band has, since its inception, been directed by a student leader. His job, among many other things, is to rehearse and organize the band. The present-day leader (pictured above) is Lowell Latto, who has had this position for the past three years. Latto, a veteran of the U.S. Naval School of Music and a senior at the O.S.U. School of Music, plans to become a profes-

sional in the big band field and to someday teach jazz at the college level.

PERSONNEL: Trumpets—Walt Myers, Stan Gilliland, Dean Betts and Stan Hindmarch; Trombones—David Noe, Frank Pendergrass and Lowell Richards; Saxophones—Lowell Latto, Sonny McBroom, Ray Foster and Joe Acerra; Piano—Bill Newkirk; Bass—Ward Mowery; Drums—John Tatgenhorst.

SIDE 1

1. BUT NOT FOR ME
2. SWEET SUE MAMBO
3. MY FUNNY VALENTINE
4. SCHWARTZVILLE

SIDE 2

1. DOODLIN'
2. POLKADOTS AND MOONBEAMS
3. YOU ARE MY SUNSHINE
4. JOOGIE BOOGIE
5. THE PREACHER

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The Loving Man



The Living memory

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Prof. Alex Bradford

SPECIAL PRICED 2 RECORD SET

We will not see again the likes of Professor Alex Bradford. This most vivid and memorable of all gospel figures now joins the list of great gospel singers—Mahalia Jackson, Clara Ward, Rosetta Tharpe, Brother Joe May, Golda Haynes—whose departures have made the seventies such a gloomy period for gospel lovers. Those of us who knew Bradford well will never forget his extraordinary personality, his wit, his spirit, his ferociously flamboyant manner, his unique combination of the worldly and homey, city and country. Singer, pianist, composer, arranger, group and choral director, at once an exponent of innovation ("making it new") and a custodian of tradition ("making it plain"), Bradford seemed to comprehend all the myriad ways of gospel, in the sense of understanding and including them within himself. These recordings can only begin to suggest what a giant he was.

He later traveled to Europe and Australia, sang for kings and queens, but he never tired of reminding one of his roots. He grew up in Bessemer, Alabama, where he was born in January 1927. His mother, Olivia Bradford Spain, was a multi-talented woman who instilled in her children her drive for success. So as a boy, Bradford was a wonder child, learning jazz piano and vaudeville techniques that helped mold his characteristic showmanship. But gospel music was his first love. He grew up attending his mother's Baptist church and a storefront sanctified church down the road, always seeking to combine the sturdy fervor of Baptist hymns and the more experimental rhythms of Pentecostal shouts. Quartets were the pre-eminent religious groups then, and Bradford heard the two best, The Kings of Harmony and The Blue Jay Singers, both Alabama-based, as well as a newer quartet, The Swan Chorizontes, led by yet another Alabamian, Reverend Phabus Jeter.

But as soon as he heard the piano-based sounds of the sanctified church, Bradford knew he wanted something else than quartet. As a teen-ager, he began traveling to New York and Chicago where he heard the pioneer gospel groups. The distinctive harmonies, the colorful robes, the blazing showmanship made Bradford an early advocate of gospel groups over quartets. Not that his childhood love of jazz and blues was neglected. During World War II, he sang at Army Camp shows, and received many offers to sing blues.

After World War II, he moved to Chicago, supporting his family with factory work and occasional gigs as a bar pianist. He much preferred playing in church, though, and since Chicago was then the capital of the gospel sound, he found many places to play. At that time, Mahalia Jackson and Roberta Martin were the rulers of the Chicago gospel world. Bradford accompanied Miss Jackson and composed many tunes for Miss Martin's singers. But his own vocal talents were as yet unrecognized.

By 1950, matters had changed. In that year, Bradford joined forces with The Willie Webb Singers. Willie Webb, an original member of the Roberta Martin Singers, had recruited some of the finest younger gospel talents including Bradford, Albertina Walker (later founder of The Caravans) and Bessie Griffin. Bradford's first records were made with The Webb Singers: "Savior More Than Life to Me" and "Alone." They introduced a stylist already distinctive, an immense baritone given to flights of coloratura exaltation. In fact, Bradford was the first important male gospel singer to employ the falsetto whoops and hollers popularized by singers like Marion Williams and Delois Barrett Campbell.

In 1951, Bradford began recording on his own for Apollo Records, accompanied by a group comprised of several women and Charles Campbell, whose high tenor remained the key sound of Bradford's group backgrounds for almost thirty years. These recordings included Bradford's personal favorite: the old hymn, "Jesus Keep Me Near the Cross," and rousing versions of his compositions "He's a Wonder," "Who Can I Blame," and "God is Good to Me." Songs that were by then the rage with gospel choirs throughout the country. During the early fifties, the youthful Bradford composed several other gospel standards: "Since I Met Jesus," "Come In the Room," and "Let God Abide," among others.

He next formed an all-male gospel group, again including Charles Campbell, named The Bradford Specials. With these men—Campbell, Jonathan Jackson, Louis Gibson, and in later years, Kenneth Washington, Willie James McPhatter, and Calvin White—he began recording for Specialty. His first release of that label, "Too Close to Heaven," a riveting gospel-blues, became his classic, a reputed million-record seller, and surely one of the most important gospel compositions of the last twenty-five years. Other hits followed: "The Lified Me," "Lord Lord Lord," "Wash Your Whiter Than Snow," "Without a God." Hit or not, all the Specialty records were characterized by Bradford's hoarsely fervent chanting, graceful piano syncopations, and combinations of traditional lyrics and tunes with more contemporary musical twists. By placing himself musically in the middle of the gospel highway, Bradford managed to satisfy both sides, and during the mid-fifties was the highest paid male performer in gospel music.

Bradford's groups began to feature elaborate choreographic routines, both flamboyant and ingenious ("Flying" was suggested by arm-flapping, "washing" by the rubbing together of robe folds). This showmanship and Bradford's perpetual itch to sing pop tunes ("I was ready for Broadway for years") may have prevented some listeners from seeing just how deeply rooted

Side 1

- 1—And When I Die
- 2—Try Him Today
- 3—I Feel Like Going On
- 4—He's Got Enough Left Over
- 5—I Must Tell Jesus

Side 2

- 1—Don't Blame God
- 2—I'd Be Baptised All Over Again
- 3—Put A Little Love In Your Heart
- 4—For Once In My Life
- 5—On That Day

Side 3

- 1—The Lord Is On My Side
- 2—The Lord Will Make A Way Somehow
- 3—Just A Little Bit Of Jesus
- 4—Bad Folks Get All The Blessings
- 5—I'm So Greatful

Side 4

- 1—I Believe
- 2—I've Been Dipped In The Water
- 3—Jesus Gave It To Me
- 4—Today

in gospel music he was. His favorite gospel singer was always Clara Ward, not so much for her own flamboyant routines and elaborate wardrobes, but for her magisterial mastery of the Baptist hymns. Though not as lyrically syncretized as Marion Williams or Dorothy Love Coates, his buddy from Alabama school-days (in fact, Bradford sang with The Original Gospel Harmonettes before Dorothy joined them), Bradford was still a mighty gospel rocker and a superb stylist in the gospel-blues idiom. The last solo this writer heard Bradford perform was the old Dr Watts hymn, "I Heard the Voice of Jesus," which he sang with a directness of phrasing that caused old-timers in the audience to holler and weep. I once wrote that under the most peculiar of circumstances, Bradford could summon up an almost mystical fire. He considered himself something of a prophet, spoke in many tongues, and could move from joke to prayer with the ease of an old-line prayer warrior.

In the late fifties and early sixties, times were not easy for Bradford and his group. He moved from Chicago to Philadelphia and then to Newark where for almost twenty years, he served as minister of music at The Greater Abyssinian Baptist Church. His next big break came in 1961 when producer Gary Kramer selected him to co-star with Marion Williams in the first important gospel musical, "Black Nativity." Marion and Alex were an inspired combination, and the musical toured this country and Europe for almost four years. During this time, Bradford helped tutor and encourage a bunch of young church singers who had switched to soul music: LaVern Baker, Madeline Bell, Donnie and Dee Dee Warwick, C. and the Shells, Jacqui Verdell. His compositions, "I Said I Wasn't Gonna Tell Nobody" and "I've Been Dipped in the Water" (both again cunning combinations of the most traditional tunes and sentiments with "hip" chordings and rhythms) became gospel standards.

And then, once again, his career fell into the doldrums. For most of the sixties and early seventies, Bradford continued to scrounge around, hoping for another "Black Nativity" or "Too Close to Heaven," still baffling one with his outrageous mannerisms and his equally out-sized depth of feeling. The Seventies seemed to revive him. His Nashville recordings, especially "Don't Blame God," "I Must Tell Jesus," "Dipped in the Water," and "Today" served to remind gospel lovers just how good Bradford could be when he leaned on the four square gospel. He appeared with his wife Alberta Carter Bradford in a Broadway musical, "Don't Bother Me I Can't Cope," for which both Bradfords received the coveted Obie Award. He next appeared in a gospel musical, "Your Arm's Too Short to Box with God" for which he also composed the score. By the time the musical reached Broadway, Bradford was no longer in the company but his songs helped make the show a commercial success.

At the time of his death, Bradford was the director of the Creative Arts Movement, a theatrical development company in Newark, and had just finished appearing in his latest musical, "Don't Cry Mary," based on the Biblical story of Lazarus. The musical had just completed a brief run in Philadelphia and Bradford was hoping to tour the show in Africa before bringing it back to America.

In other words, when Alex Bradford died on February 15, 1978, he died in the midst of a career that kept expanding. He remained a master of fifties gospel music, for some of us the best gospel music of all time. But his productions were enabling him to take his newer tunes, performances, and showmanly routines—none of which differed significantly from the work he had done with The Bradford Specials—to audiences who might never hear him at the Apollo Theatre, Philadelphia's Cornerstone Baptist Church or Newark's Greater Abyssinian.

He always drove himself too hard. He once said to me, "Sure I'm hoarse. I'm supposed to be hoarse, I'm a singer." And how he sang, with that huge, gruff tone, dappled with the epicene. The sound was like the man: he was large, wide, and strong, with the immense neck of a steel-worker but the shy, self-possessed grin of an actor, and he moved with a ballet-like grace that belied his girth.

At his side when he passed were his loving wife, Alberta Carter Bradford, and his old friend, Charles Campbell, faithful as always, who had just appeared with him in "Don't Cry Mary." These two will be the best custodians of his memory. These records may suggest how memorable was Professor Alex Bradford, "The Singing Rage of the Gospel Age."

TONY HEILBUT

(author of *The Gospel Sound: Good News and Bad Times*)

Produced by Shannon Williams
Recording: Woodland Sound Studios, Nashville
Lefevre Sound, Atlanta, Georgia
On Location, Birmingham City Auditorium,
Boutwell Recording, Birmingham, Ala.
Rudy VanGelder's Studio
Remix Engineers: Rex Goller and David McKinley
Mastering Engineer: Hank Williams, Woodland Sound Studios
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Background Vocals: The Bradford Singers & Alberta Bradford
Liner Notes: Tony Heilbut

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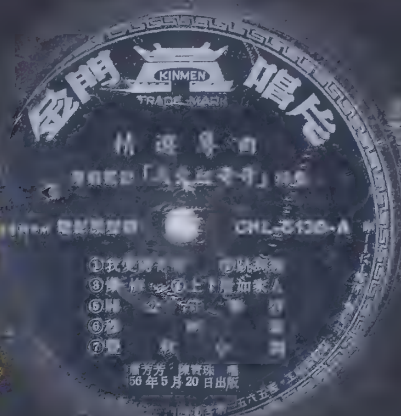
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客途秋恨 (上下卷)

新馬師曾 唱

(頭段) (南唱) 涼風，有信，秋月

，無邊，虧我思嬌情緒，好比度日如年，小生繆瑾，蓮仙字，爲憶多情妓女，麥氏秋娟，見佢聲色與共性情，堪贊羨，更兼才貌重兩相全，今日天隔一方，難見面，是以孤舟沉寂，晚景涼天，夕陽對往雙飛燕，斜倚蓬窗，思悄然，耳伴又聽得秋聲桐葉落，又只見半橋衰柳，鎖住寒烟，我呢種情緒悲秋，同宋玉，況且客途抱恨，你話對也誰言，正係舊約難如潮有信，新愁深似海闊無邊，第一觸景，更添情懊惱，虧我懷人愁對月華圓，記得青樓邂逅個晚中秋夜，共佢並肩攜手重拜月嬋娟，我亦記不盡許多情與義，總係纏綿相愛，又復相憐，共你肝胆情投專有兩月，又點想同草催走整歸鞭，幾回眷戀難分捨，都只爲緣慳兩守拆散離鸞，個陣淚灑西風紅豆樹，情牽古道白榆天，嬌呀：你杯酒臨歧同我餞別，在個處望江樓上設離筵你重牽衣致囑個段衷情話，叫我要存終始兩心堅，今日言猶在耳成虛負，屈指如今又隔年，自古話好事多磨，從古道，半由人力半由天，是以風塵閣歷崎嶇苦，鷄羣混跡暫且從權，請纓未遂終軍志，試馬難

揚祖逖鞭，只學得龜年歌調唐宮譜，遊戲文章賤賣錢，只望裴航玉杵諧心頭，藍橋踐約，去訪神仙，個陣廣寒宮殿無關鎖，何愁好月不團圓，點想滄冥鼎沸鯨鯢變，個的妖氛漫海動烽烟，是以關山咫尺八千里，縱有雁札魚書總渺然，今日聽得羽書馳牒報，又話干戈掠亂，擾江村，個陣岷山玉石也遭焚燬，好似避秦男女入桃源，嬌呀，你紅顏命薄會招天妒，重怕賊星來犯你個月中仙，嬌花若被狂風損，玉容無主，情也誰憐，又怕幽蘭不受污泥染，一定拚送香魂玉化烟，若然艷質遭兇暴，我願同埋白骨伴姐妝前，或者死後得成連理樹，好過生前長在奈何天，重望慈航法力行方便，把楊枝甘露，救出火坑蓮，等你劫難逢凶俱化吉，個的災星魔障兩不相牽，虧我心似轆轤千百轉，空眷戀，嬌呀，但得你平安願任你天邊明月照向別人圓。

(下) 聞擊拆，夜三更，祇見江楓漁火，照住愁人，幾度徘徊思往事，我都勸嬌何苦你咁心痴，自古風流不少憐香客，羅綺還多惜玉人，古道烟花誰不貪豪富，做也偏把多情向往小生，況且窮途作客囊如洗，就係擲綿纏頭愧未能，記得填詞偶寫脂井，佢重含情默默對住盞銀燈，細問曲中國段何故事，我就把陳後主個段風流說過你知聞，個陣兵困景陽，家國破，歌殘玉樹後庭春，携住二妃藏井底，死生難捨

意中人，佢聽到此言深嘆惜，重話風流天子更情真，總係唔該盡奢華福，故此把錦繡江山一旦委路塵，你係女流，也曉興亡事，不枉梅花爲骨雪爲心，話我珠璣滿腹原無價，知你憐才情重更不嫌貧，慚非玉樹兼葭倚，正係烏羅絲付水瓜身，等你洗淨鉛華甘謝客，只望平康早日脫風塵，恨我樊籠無計開金鎖，故此鸚鵡羈留困住姐身，況且孤掌難鳴爲遠客，有心無力幾咁開交，欲效藥師紅拂事，改裝鬻夜共妹去私奔，又怕相逢不是虬髯漢，陌路欺人會惹起禍根，龍潭虎穴非輕易，個陣恩愛翻威誤姊玉人，思量啣石填東海，精衛虛勞一片心，虧我胸中枉有千條計，做乜苦無一策挽叙羣，（轉快）前程已付東流水

，好似春殘花燼兩相分，正係神女有心空解珮，囊王無夢枉行雲，重怕一別永成千古恨，蠶絲未盡枉偷生，男兒短盡英雄氣，縱使得成富貴亦是閒文，今日飄零書劍爲孤客，扁舟長夜嘆寒更，只話放開懷抱思往事，越思越想越傷神，風送夜潮寒徹骨，又聽得隔林山寺，響鐘音，聲々似解相思劫，獨惜心猿飄蕩向那方尋，既說苦海濟人登彼岸，做乜世間留住個種情根，風流五百年的債，結我夙恨在紅塵，（加快）又見秋水遠連天上月，團圓遍照別離身，水月鏡化成幻夢，茫々空色兩無憑，恩愛自憐同一夢，情緣誰爲證三生，今日意中人隔天涯近，空抱恨，琵琶休再問，惹起我青衫紅淚重更銷魂。

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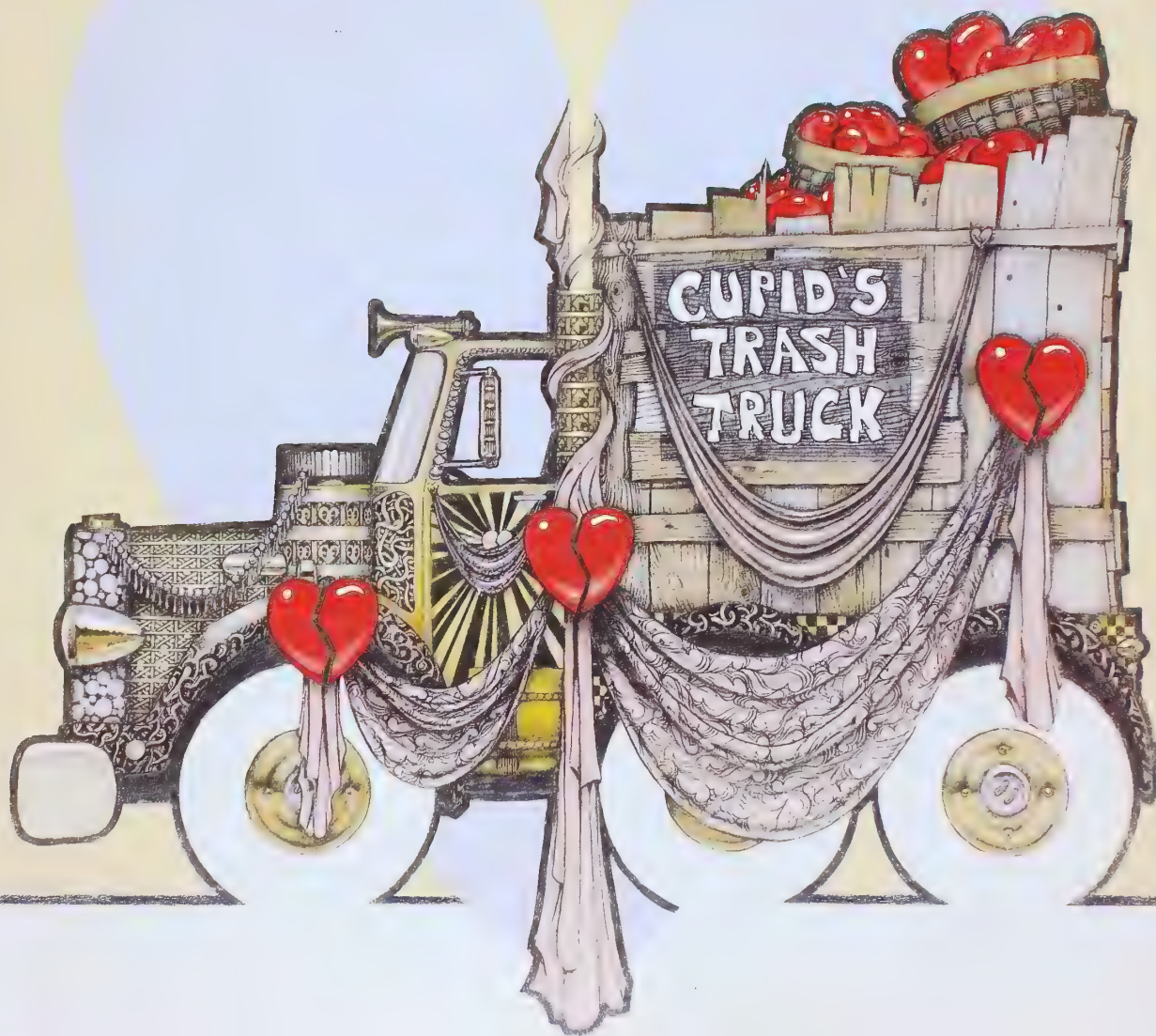


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LOU & PETER BERRYMAN



LOU & PETER BERRYMAN

Cupid's Trash Truck



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Lou Berryman—accordion and vocals

Peter Berryman—guitar and vocals

Symund Szepek III—piano and synthesizer

Dikky Hastings—driving, bass

Mitch Gerstenfeld—tuba

Chorus on "Rat": Lou Davis, Gillian Dale, Lou Berryman,
Peter Berryman, Stephen Powers and The Loafettes

Engineered by Marvin Nunn

Recorded at Audio, Ltd.

Cover illustration by Peter Berryman

Photography by Robin Carnes

Design by Mike Tinchin, Survival Graphics

Words and Music by Peter Berryman except

*Words by Peter Berryman/Music by Lou Berryman

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ONE

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Mountain Railroad Records



Stereo

The American Revolution in Song and Ballad



The Committee of Correspondence

3725

The "Committee of Correspondence" presents songs that were used to fan the fires of revolutionary passion and create a unity of feeling in a land where the people were widely separated by distance, culture, and a lack of communications. Many of the songs were printed on broadside sheets and circulated throughout the countryside by the groups from whom we have taken our name. There were, indeed, small groups of radicals in every colony calling themselves Committees of Correspondence who spread revolutionary propaganda to raise the morale and enthusiasm of the reluctant colonists, and who participated in espionage against the loyalists.

While the songs themselves and the historical comments about them are as authentic as research makes possible, we make no claims as to the authenticity of our accompaniment; our aim is to record music that is both authentic in content and musically listenable. We use modern instruments, arrangements, and rhythms to try to generate the same feeling of enthusiasm today that was evident in the Colonies two hundred years ago.

SIDE ONE

COME, COME......A song typical of those sold on the streets of London in the form of Penny Broadside, to entice people to come to America and make their home. This song, written by Steve Black indicates freedom of worship, and a chance to enjoy the land, sow it, reap it's harvest of plenty etc.

TO THE LADIES......In 1768 Boston militants hit upon the plan to boycott British goods. Virginia followed suit in early 1769 when the House of Burgesses, meeting in the Raleigh Tavern in Williamsburg adopted the same measure of resistance to the crown. British cloth was a special target, and it became fashionable for young women to forswear English Goods. British exports to the Colonies dropped appreciably.

REVOLUTIONARY TEA......Due to the boycott, taxes on all British exports to the Colonies were repealed, except for a small tax on tea. The Colonists, however, were not inclined to accept any tax imposed by the crown, and on December 16, 1773 a group of thinly disguised "Mohawks" dumped 342 chests of tea into Boston harbor. The consequences of this raid were momentous. The British closed Boston Harbor, the radicals won control of the independence forces, and the other colonies rallied to the aid of the Bostonians, thereby uniting the colonies even more closely.

THE BANKS OF THE DEE......A love song that became popular on both sides of the ocean, it tells of separation in which the young man was sent to fight the rebels in North America.

THE BANKS OF THE DEE (Parody)......Oliver Arnold, a relative of Benedict Arnold, wrote a parody of the popular song, and the colonists quickly picked it up. They really had little sympathy for poor Jamie, gone to "quell the proud rebels."

IRISHMAN'S EPISTLE......General Gage, stationed in Boston, had sent to Britain for reinforcements, because it was becoming more and more evident that the disagreements with the Colonists were coming to a head. On April 18, 1775, 800 Redcoats were sent out secretly to Concord to destroy a collection of arms and munitions belonging to the Yankees. However, Paul Revere's spy organization was aware of every move made by the enemy, and the munitions were moved in the night to Worcester, Mass. When the British company, under the command of Major John Pitcairn reached Lexington Green at dawn, 70 hostile militiamen were waiting for them. It remains unknown who fired the first shot, but the rebels chased the British all the way back to Boston, peppering their "bums" with shot.

THE BATTLE OF POINT PLEASANT......A young Colonial Surveyor came upon a beautiful spot along the Ohio River, and named it Point Pleasant. This surveyor happened to be George Washington. In the fall of 1774 a band of Virginia Militia under the command of Colonel Andrew Lewis was camped in this lovely spot. The Colonists were under the impression they had a treaty with Cornstalk, chief of the Shawnee, camped across the river. However, the Shawnee were persuaded by the British to attack and massacre the rebels. This could very well have happened, had not two rebel soldiers been searching the woods for deer before dawn on this particular morning. This battle was declared a Revolutionary War Battle by the 60th U. S. Congress in 1908. Therefore since this battle took place on October 10, 1774, West Virginians claim the firing of the first shot for freedom from England's rule. The fact that the Dorothy O'Donnell wrote this song has nothing whatsoever to do with the fact that she is a West Virginian?

SIDE TWO

FISH AND TEA......Three Generals with troops came to America as a result of General Gage's plea for help. This was looked upon as a Military Jumbo by the Colonists. As a result this song was published on a Broadside. While the song acknowledges the fact that some members of Parliament were inclined to side with the colonists (under the leadership of William Pitt, the Earl of Chatham) it still militantly deplores the taxes and other "Intolerable Acts."

SIR PETER PARKER......In the spring of 1776 General Howe was to attack and take New York, and Sir Henry Clinton and Admiral Sir Peter Parker were to take Charleston, S. C. This was an effort to divide the colonists and leave New England to fend for itself. However, instead of winning a victory the British suffered an inglorious loss. Sir Peter Parker sustained a wounded thigh, and had most of his trousers shot away. Naturally the Yankees took advantage of the situation to make up a dirty about this incident.

RIFLEMEN OF BENNINGTON......The rifle, developed by the German settlers in Pennsylvania, proved a formidable enemy of the Redcoats. The British were trained to stand shoulder to shoulder with his fellow and they sprayed shot in the general direction of the enemy. The frontiersmen however, had depended upon his shooting skill to provide food for their families, and could pick off the enemy on the run.

BALLAD OF ANDRE......One of the most exciting spy dramas of all times is the story of Benedict Arnold's treason. He had been one of the most successful and heroic American Generals. He was loved by his men and trusted implicitly by Washington. However, he enjoyed extravagant living and was constantly in debt, and when he married young and beautiful Peggy Shippen, who was spoiled and willful, his extravagances increased. Peggy had known Major André for some time, and finally persuaded her husband that the rebel cause was failing and to take advantage of a dying cause and sell the plans of West Point to the British. The go between for Arnold and General Henry Clinton was to be John André. He had Arnold's plans for the fort and its defenses concealed in his boots, when he encountered three men who turned out to be rebels. Discovering the plans, they arrested André. Word of André's seizure reached Arnold, who fled New York City aboard the British ship "The Vulture." Major John André was tried as a spy and condemned to death on the gallows.

PAUL JONES' VICTORY......Jones' most famous engagement took place September 23, 1779, when commanding a small naval squadron he encountered a British merchant fleet under convoy of the frigate "Serapis." Jones' ship was the "Bonhomme Richard" named after Benjamin Franklin's poor Richard. His victory was even more remarkable because his ship was attacked not only by the "Serapis," but also by one of the vessels in his own squadron, the "Alliance," commanded by Pierre Landais a half-crazed French ex-naval officer who was jealous of Jones. The "Bonhomme Richard" was so badly damaged in the battle that it sank two days later, but the captain's indomitable perseverance turned the defeat into a brilliant triumph. This song was originally a British Broadside, but soon became popular in the Colonies where it drifted into folk tradition.



ARRANGEMENTS.

LEAD GUITAR:
RHYTHM GUITAR
TWELVE-STRING GUITAR
DOBRO:
BANJO:
DULCIMER:
AUTOHARP:
PERCUSSION:
HISTORICAL RESEARCH:
ALBUM DESIGN AND PHOTOGRAPHY:
PRODUCED BY:

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DOROTHY O'DONNELL
LISA KRENTZEL
"THE COMMITTEE OF CORRESPONDENCE"

MANY THANKS TO IRWIN SILBER, AUTHOR OF SONGS OF INDEPENDENCE

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Recorded:
HANNA SOUND STUDIOS, WOODSTOWN, N.J.

Stereo 543NB

The Committee of Correspondence The American Revolution in Song and Ballad

COME, COME

Come come — the devil's on the run
And he cannot dwell in the land of love,
We shall reap and we shall sow
And the devil be damned to his home below.

Come fair maiden I love thee well,
I love thee more than tongue can tell.
I have no land and I store no food,
But I've two busy hands and I work in wood.

We shall dwell where the wild flowers grow,
The tongues of angels our lips shall know,
We shall dance in the court of the holy one,
And he shall call us daughter and son.

TO THE LADIES

1. Young ladies in town, and those that live round
Wear none but your own country linen;
Of economic boast, let your pride be the most
To show clothes of your own make and spinning.
What if homespun they say, be not quite so gay
As brocades, be not in a passion;
For once it is known, 'Tis much worn in town,
One and all will cry out, 'Tis the fashion!
2. And as one all agree that you'll not married be
To such as will wear London factory;
But at first sight refuse, tell 'em you will choose
As encourage our own manufactory.
No more ribbons wear, nor in rich silks appear,
Love your country much better than fine things;
Begin without passion, 'Twill soon be the fashion
To grace your smooth locks with a twine string.
3. Throw away your bohea, and your green hyson tea
And all things of a new-fashioned duty;
Get in a good store of the choice labrador
There'll soon be enough here to suit ye.
These do without fear, and to all you'll appear
Fair, charming, true, lovely, and clever;
Though the times remain darkish, young men will be sparkish,
And love you much stronger than ever.

REVOLUTIONARY TEA

1. There was an old lady lived over the sea
And she was an island queen.
Her daughter lived off in a new country
With an ocean of water between.
The old lady's pockets were filled with gold,
But never contented was she.
So she called on her daughter to pay her a tax
Of three pence a pound on the tea,
Of three pence a pound on the tea.
2. "Now mother, dear mother," the daughter replied,
"I shan't do the thing that you ax;
I'm willing to pay a fair price for the tea,
But never the three-penny tax."
"You shall," quoth the mother, and reddened with rage,
For you're my own daughter, you see.
And sure 'Tis quite proper the daughter should pay
Her mother a tax on the tea,
Her mother a tax on the tea."
3. And so the old lady her servant called up,
And packed off a budget of tea,
And eager for three pence a pound, she put in
Enough for a large family.
She ordered her servant to bring home the tax
Declaring her child should obey,
Or old as she was, and a woman most grown,
She'd half whip her life away,
She'd half whip her life away.
4. The tea was conveyed to the daughter's door,
All down by the ocean side,
But the bouncing girl poured out every pound
In the dark and boiling tide.
And then she called out to the island queen,
"Oh mother, dear mother," quoth she,
"Your tea you may have when 'Tis steeped enough,
But never a tax from me,
But never a tax from me."

THE BANKS OF THE DEE

'Twas summer and softly the breezes were blowing,
and sweetly the Nightingale sang from the tree.
At the foot of a hill, where the river was flowing,
I sat myself down on the banks of the Dee.

Flow on, lovely Dee, flow on thou sweet river,
Thy banks, purest stream, shall be dear to me ever,
For there I first gained the affection and favor
Of Jamie, the glory and pride of the Dee

But now he's gone from me and left me thus mourning,
To quell the proud rebels, for valiant is he;
But ah! There's no hope of his speedy returning,
To wander again on the banks of the Dee:
He's gone, hapless youth, o'er the rude roaring billows,
The kindest, the sweetest, of all his brave fellows;
And left me to stray 'mongst these once loved willows,
The loneliest lass on the banks of the Dee.

But time and my prayers may perhaps yet restore him,
Blest Peace may restore my dear lover to me,
And when he returns with such care I'll watch o'er him,
He never shall leave the sweet banks of the Dee.
The Dee then will flow, all its beauty displaying,
The lambs on its banks will again be seen playing,
Whilst I, with my Jamie, am carelessly straying,
And tasting again all the sweets of the Dee.

'Twas winter and blue Tarty noses were freezing
As they marched o'er the land where they ought not to be;
The valiants complained at the fifers' cursed wheezing
And wished they'd remained on the banks of the Dee.
Lead on, thou paid captain! Tramp on thou proud minions!
Thy ranks, basest men, shall be strung like ripe onions,
For here thou hast found heads with war-like opinions
On shoulders of nobles who ne'er saw the Dee.

Prepare for war's conflict; or make preparation
For peace with the rebels, for they're brave and glee;
Keep mindful of dying, and leave the foul nation
That sends out its armies to brag and to flee.
Make haste, now, and leave us thou miscreant Tories!
To Scotland repair! There court the sad hours,
And listen once more to their plants and their stories
Concerning the "Glory and pride of the Dee."

Be quiet and sober, secure and contented,
Upon your own land, be valiant and free;
Bless God that the war is so nicely prevented,
And till the green fields on the banks of the Dee.
The Dee then will flow, all its beauty displaying,
The lads on its banks will again be seen playing,
And England thus honestly taxes defraying,
With natural drafts from the banks of the Dee.

THE IRISHMAN'S EPISTLE

1. By my faith, but I think you're all makers of bulls,
With your brains in your breeches, your arse in your skulls,
Get home with your muskets and put up your swords,
And look in your books for the meaning of words.
You see now, my honeys, how much you're mistaken,
For concord by discord can never be beaten.
2. How brave ye went out with your muskets all bright,
And thought to befrighten the folks with the sight;
But when you got there how they powdered your pums,
And all the way home how they peppered your bums;
And is not, honeys, a comical crack,
To be proud in the face and be shot in the back.
3. With all of your talkin' and all of your wordin'
And all of your shoutin' and marchin' and swordin',
How come ye to think now they didn't know how
To be after their firelocks as smartly as you?
You see now my honeys, 'Tis nothing at all,
But to pull at the trigger and pop goes the ball.
4. And what have you got now with all your designing,
But a town without victuals to sit down and dine in;
And to look on the ground like a parcel of noodles,
And sing, how the yankees have beaten the doodles.
I'm sure if you're wise you'll make peace for a dinner,
For fighting and fasting will make soon make you thinner.

THE BATTLE OF POINT PLEASANT

In the cool pale dawn of an Indian summer morn
Two men stole silently through the wood
Forging for food for their comrades at arms
Camped on the banks of the Ohio

Across the river on the eve of this dawn
The Shawnee and the Redcoat had planned an attack
To wipe out Colonel Lewis and his rebel band of men
And deal a crushing blow to the rebel pack

The rebel soldiers still sought the resting deer
When in their path to their horror and surprise
War painted Indians met them face to face
With tomahawks raised and blood in their eyes

They killed one man but the other got away
To warn his Colonel of the coming attack
The battle that followed lasted well into the day
But by eventide they had fought the redcoat back

A lesson here my friends of fate and her wiles
Had not two men sought the resting deer
Many soldiers would have died and good men lost their lives
And the cost to the patriots would have been very dear

And the battle for freedom goes on and on
Brandywine, Concord and Lexington
North and East and West and South
And old Point Pleasant on the Ohio

FISH AND TEA

1. What a court hath old England, of folly and sin,
Spite of Chatam and Camden, Barre, Burke, Wilkes, and Glynne!
Not content with the game act, they tax fish and sea,
And America drench with hot water and tea.
*Derry Down, Down hey Derry Down.
2. But if the wise council of England doth think
They may be enslaved by the power of drink,
They're right to enforce it; but then do you see?
The colonies, too, may refuse and be free.
*Derry Down, Down hey Derry Down.
3. There's no knowing where this oppression will stop;
Some say there's no cure but a capital chop;
And that I believe's each American's wish,
Since you've drenched them with tea and deprived 'em of fish.
*Derry Down, Down hey Derry Down.
4. The birds of the air and the fish of the sea,
By the Gods for poor Dan Adam's use were made free,
Till a man with more power than old Moses would wish,
Said, "Ye wretches, ye shan't touch a fowl or a fish!"
*Derry Down, Down hey Derry Down.
5. Three Generals these mandates have borne 'cross the sea,
To deprive 'em of fish and make 'em drink tea;
In turn, sure, these freemen will boldly agree,
To give 'em a dance upon Liberty Tree.
*Derry Down, Down hey Derry Down.
6. Then freedom's the word, both at home and abroad,
And damn every scabbard that hides a good sword!
Our forefathers gave us this freedom in hand,
And we'll die in defense of the rights of the land.
*Derry Down, Down hey Derry Down.

SIR PETER PARKER

1. My lords, with your leave
An account I will give
That deserves to be written in metre;
For the rebels and I
Have been pretty nigh
Faith almost too nigh for Sir Peter!
Chorus: Timiralderry O, Timiralderry Ay,
Faith almost too nigh for Sir Peter!
2. With much labor and toil
Unto Sullivan's Isle,
I came firm as falstaff or pistol;
But the Yankees, God rot 'em,
I could not get at 'em,
They most terribly mauled my poor bristol.
3. Bold Clinton by land
Did quietly stand,
While I made a thundering clatter.
But the channel was deep,
So he could only peep
And not venture over the water.
4. Devil take 'em their shot
Come so swift and so hot,
And the cowardly dogs stood so stiff, sirs!
That I put ship about
And was glad to get out
Or they would not have left me a skiff, sirs!
5. Now, bold as a Turk,
I proceed to New York,
Where with Clinton and Howe you may find me.
I've the wind in my tail, and am hoisting sail,
To leave Sullivan's Island behind me.
6. But, my lords, do not fear,
For before the next year,
Although a small island could fret us,
The continent whole,
We shall take, by my soul,
If the cowardly Yankees will let us.

BALLAD OF ANDRE

1. Come all you brave Americans,
And unto me give ear,
I'll sing you now a ditty
That will your spirit cheer,
Concerning a young gentleman
Who came from Tarrytown,
Where he met a British officer,
A man of high renown.
2. Then up spoke this young hero,
Young Paulding was his name;
"O tell us where you're going, sir,
And also whence you came."
"I bear the British flag, sir,"
Up answers bold Andre,
"I have a pass that takes me through
I have no time to stay."
3. Then others came around him,
And bade him to dismount:
"Come tell us where you're going,
Give us a strict account."
Young Paulding said, "We are resolved
That you shall ne'er pass by,"
And so the evidence did prove
The prisoner a spy.

RIFLEMEN OF BENNINGTON

1. Why come ye hither, Redcoats,
Your minds what madness fills?
In our valleys there is danger,
And there's danger in our hills.
Oh hear ye not the singing
Of the bugle wild and free?
Full soon you'll know the ringing
Of the rifle from the tree.
Chorus: For the rifle, for the rifle,
In our hands will prove no trifle.
2. Ye ride a goodly steed,
Ye may know another master,
Ye forward come with speed,
But ye'll learn to back much faster.
When ye meet our mountain boys
And their leader, Johnny Stark,
Lads who make but little noise,
Lads who always hit the mark!
Chorus:
3. Had ye no graves at home
Across the briny water,
That hither ye may come
Like bullocks to the slaughter?
If we the work must do,
Why the sooner 'tis begun,
If flint and trigger hold but true
The quicker 'twill be done.
Chorus:
4. He begged for his liberty,
He pled for his discharge,
And oftentimes he told them,
If they'd set him at large,
"Of all the gold and silver
I have laid up in store,
But when I reach the city
I will send you ten times more."
5. "We scorn this gold and silver
you have laid up in store."
Van Vert and Paulding both did cry,
"You need not send us more."
He saw that his conspiracy
would soon be brought to light,
He begged for pen and paper
And he asked for to write.
6. The story came to Arnold
Commanding at the fort:
He called for the vulture
And sailed for New York;
Now Arnold to New York has gone,
A-fighting for his king,
And left poor Major Andre
On the gallows for to swing.
7. Andre was executed,
He looked both meek and mild,
His face was fair and handsome,
And pleasantly he smiled.
It moved each eye with pity,
And every heart there bled.
And everyone wished him released
And Arnold in his stead.
8. He was a man of honor!
In Britain he was born,
To die upon the gallows
Most highly he did scorn.
And now his life has reached its end
So young and blooming still - - -
In Tappan's quiet countryside
He sleeps upon the hill.

PAUL JONE'S VICTORY

1. An American frigate, a frigate of fame,
With Guns mounting forty, "The Richard" by name,
Sailed to cruise in the channels of Old England,
With a valiant commander, Paul Jones was the man.
2. We had not cruised long before he espies
A large forty-four and twenty, likewise;
Well-manned with bold seamen, well laid in with stores,
In consort to drive us from old England's shores.
3. Paul Jones then said to his men, everyone,
"Let every true seaman stand firm to his gun!
We'll receive a broadside from this bold Englishman,
And like true yankee sailors, return it again."
4. The contest was bloody, both decks ran with gore
And the sea seemed to blaze while the cannon did roar;
"Fight on my brave boys," then Paul Jones he cried,
"And soon we will humble this bold Englishman's pride."
5. The battle rolled on till bold Pearson cried:
"Have you yet struck your colors? Then come alongside!"
But so far from thinking that the battle was won
Brave Paul Jones replied, "I've not yet begun!"
6. Our gunner in great fright to Captain Jones came,
"We gain water quite fast and our side's in a flame,"
Then Paul Jones said in the height of his pride,
"If we cannot do better, boys, sink alongside!"
7. The alliance bore down and "The Richard" did rake
Which caused the bold hearts of our seamen to ache;
Our shot flew so hot that they could not stand long,
And the undaunted union of Britain came down.
8. To us they did strike and their colors hauled down,
The fame of Paul Jones to the world shall be known;
His name shall rank with the gallant and brave,
Who fought like a hero our freedom to save.
9. So now my brave boys, have we taken a prize - -
A large forty-four, and twenty likewise.
Then God bless the mother whose doom is to weep
The loss of her sons in the ocean so deep.



Song Bird
RECORDS

IT'S GOSPEL TIME

A black and white photograph of five young men in suits and ties, posing in two rows. Three are standing in the back row and two are seated in the front row. They are all smiling or looking towards the camera.

Card 31 file 7-20-84

The World's Greatest Spiritual and Gospel Artists

YOUR PROGRAM FOR THIS PERFORMANCE

SIDE ONE

**SONS OF THE BIRDS THEME
"I WANT TO BE READY"**

GOD'S BEEN GOOD TO ME

SOMEBODY BIGGER

HOW GREAT THOU ART

**GOD SHALL WIPE ALL
TEARS AWAY**

SIDE TWO

CHRISTIAN LIFE

LORD HAVE MERCY

NOTHING BUT THE BLOOD

BORN AGAIN

IN THAT SWEET HOME



INTERESTING NOTES . . . ABOUT THE ARTISTS

The Dixie Humming Birds who have earned the name, "Gentlemen of Song", should be very proud as all fathers are to see the work that they have done for God in song for so many years being carried on by their sons.

Here is a young, fresh, dynamic group of men that from birth have been spirited with songs of God. And may we say that this is good news . . . really good news . . . when the Sons of the Birds got together in song. The power and conviction of this group is strong enough to reach the very gates of heaven.

The Sons of the Birds have a particular affinity for rehearsing each tune until they feel the precise fervor at its greatest height. It is to be noted that as you listen to this delightful performance that each song has an expanded background, a shifting of the lead and a changing instrumentation. Each member of this unit finds his natural pleasure in song. It is then that the selection becomes truly inspired and inspirational.

Sit back and listen. It's GOSPEL TIME!

☆ ☆ ☆

A Richard Simpson Production

OTHER RECORDINGS AVAILABLE OF SIGNIFICANT INTEREST

- 100 **A CHRISTIAN TESTIMONIAL •**
DIXIE HUMMINGBIRDS
- 108 **IN THE MORNING •**
DIXIE HUMMINGBIRDS
- 112 **GLORY, GLORY •**
SENSATIONAL NIGHTINGALES
- 115 **PRAYER FOR PEACE •**
DIXIE HUMMINGBIRDS
- 121 **A BRIGHT SIDE •**
MIGHTY CLOUDS OF JOY
- 122 **ON JESUS' PROGRAM •**
SUNSET TRAVELERS
- 131 **PRAYED TOO LATE •**
SENSATIONAL NIGHTINGALES
- 139 **BEST OF THE FIVE BLIND BOYS •**
THE FIVE BLIND BOYS
- 140 **GOLDEN GEMS OF GOSPEL •**
VARIETY
- 144 **GOOD DEEDS •**
DIXIE HUMMINGBIRDS
- 200 **THE NEED OF PRAYER •**
INEZ ANDREWS
- 201 **LETTER TO JESUS •**
INEZ ANDREWS
- 202 **TRIBUTE IN PRAYER •**
REV. ORIS MAYS
- 203 **BELIEVE IN ME •**
MELODY KINGS
- 214 **PRESENTING
THE LANE RELATION SINGERS**
- 216 **PRESENTING THE ST. MATTHEWS
BAPTIST CHURCH CHOIR**

Cover photo and Design
RICHARD SIMPSON



NALHEDNO DEL 171111 STERYO

GOING ON A LONG JOURNEY AFTERWHILE

THE BROTHER JOE MAY STORY

SPECIAL
PRICED
2 RECORD
SET



BROTHER JOE MAY, affectionately called "The Thunderbolt of the West" and often referred to as "The King of Gospel Singers" was not only one of the leading gospel singers of the day but he was also a fine Christian gentleman. One of the principle reasons why his singing had so much power and spirit was the fact that he not only sang the gospel but he lived the life he sang about. His rise to national stardom did not cause him to deviate from the humble Christ like principles he learned and exemplified from the very beginning of his christian experience. He is gone but not forgotten.

This 2 Record Set Contains

THE MASTER IS ON OUR SIDE
MOTHER BOWED AND PRAYED FOR ME
WHEN THE LORD GETS READY (YOU'VE GOT TO MOVE)
HUSH, SOMEBODY'S CALLING MY NAME
WILLING TO RUN
MY CONVERSION
WORKING ON A BUILDING
WHAT IS THIS
COME AND GO TO THAT LAND
I'M GONNA LIVE THE LIFE I SING ABOUT
THE DAY IS PASSED AND GONE
THE OLD SHIP OF ZION
I'VE BEEN DIPPED IN THE WATER
SEARCH ME LORD
AMAZING GRACE PARTS 1 & 2
ANYBODY WAITING FOR ME
WAKE ME, SHAKE ME
GOING ON A LONG JOURNEY AFTERWHILE
WALK ON AND TALK ON
LET ME RISE AGAIN
PRECIOUS LORD
MOVE ON UP A LITTLE HIGHER
DON'T LET THE DEVIL RIDE
ETERNAL IN HEAVEN

DBL 27116 STEREO



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A TREASURY OF
MOTHER
GOOSE





A TREASURY OF
MOTHER
GOOSE

Side One:

The House That Jack Built
Simple Simon
Old King Cole
Old Mother Hubbard
Three Little Kittens
One, Two, Buckle My Shoe

Side Two:

Old Mother Goose
Sing A Song Of Sixpence
London Bridge
Little Bo-Peep
Farmer In The Dell
Jack Sprat

Sung by: Mike McKean and the Carillon Singers

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DE FALLA: *Fire Dance* from "El Amor Brujo" • LECUONA: *Malagueña* from Suite "Andalucía" • POULENC: *Pastourelle* • DEBUSSY: *Golliwog's Cake Walk* from "The Children's Corner"; *Maid with the Flaxen Hair* (Prélude No. 8, Book 1); *Clair de Lune* from "Suite Bergamasque" • POULENC: *Mouvements Perpétuels Nos. 1, 2 and 3* • DE FALLA: *Miller's Dance* from "The Three-Cornered Hat" • ALBÉNIZ: *Tango in D Major*.

* *

FIRE DANCE MILLER'S DANCE

Manuel de Falla, outstanding Spanish composer, was born in Cadiz in 1876. His music, unlike the reams of Spanish music written by non-Spaniards, has a certain inexplicable note of authenticity about it that reflects the true spirit of musical Spain. Among his principal works are the ballets, *El Amor Brujo* (Love, the Magician) and *El Sombrero de Tres Picos* (The Three-Cornered Hat), both of which have attained wide popularity through their many performances by ballet companies and in concert.

El Amor Brujo was first performed as a ballet at Madrid in 1915; it was later arranged by the composer as a suite for orchestra with a solo for mezzo-soprano voice. The *Fire Dance* is a wildly whirling excerpt that has become extremely popular as a display piece for pianists.

The *Three-Cornered Hat* was first heard in London in 1919. Three dances from this ballet were excerpted for concert use. The *Miller's Dance*, which is the second of these, starts off slowly and quietly, then works up to a fiery ending.

MALAGUENA

Ernesto Lecuona, one of the best known of all Latin American composers, occupies a unique position in the world of music, for he is one of the very few composers who are equally proficient at writing for both the concert hall and the dance hall. Born in Havana in 1896, Lecuona studied the piano and won recognition as a child prodigy. When he was seventeen, he made the first of several appearances in the United States.

Without a doubt, his most popular composition in the field of serious music is his suite of dances for piano, called *Andalucía*, which was published in 1930. The best-known numbers from this suite are the *Andalucía* (also converted into a popular song) and the *Malagueña*. The latter is a rhapsodic dance, which has gained wide appeal, not only in its original form but also in arrangements for two pianos and for orchestra.

PASTOURELLE MOUVEMENTS PERPÉTUELS

Francis Poulenc was born in Paris in 1899. Though he had instruction on the piano, he was largely self-taught in the field of composition. In 1917 he joined the group of French composers known as "The Six." These men sought to defy the trend toward romanticism in French music, and emphasized simple, often comic, subjects. Poulenc has continued to follow the precepts of "The Six," and his compositions, which show a certain amount of influence of Satie and Stravinsky, are mostly in the lighter vein. He writes principally either for the piano or for various combinations of wind instruments. The *Pastourelle* is one of Poulenc's delightful shorter piano pieces; the *Mouvements Perpétuels*, composed in 1918, are brief "perpetual motions."

GOLLIWOG'S CAKE WALK MAID WITH THE FLAXEN HAIR CLAIR DE LUNE

These are three of the most popular of the many piano compositions of Claude Achille Debussy (1862-1918). The piano was Debussy's instrument, and he invented wonderful new effects that could be obtained through changes in technique in both composition and performance.

The *Golliwog's Cake Walk*, the final movement of Debussy's delightful *Children's Corner Suite*, is one of the earliest examples of the use of the jazz idiom in concert music.

Debussy belongs to that select group of composers—which also includes such varied members as Bach, Chopin and Shostakovich—who wrote sets of twenty-four preludes for the piano, utilizing all the major and minor keys. The Debussy *Préludes* are divided into two books of twelve each, and the lovely *Maid with the Flaxen Hair* (*La fille aux cheveux de lin*) is the eighth *Prélude* in Book I.

Clair de lune, with its incomparable picture of quiet moonlight, is the third movement of the *Suite Bergamasque*, though it appears more frequently as an independent number.

TANGO IN D MAJOR

Isaac Albéniz (1860-1909) is usually acknowledged as the founder of the modern Spanish "nationalist" school of composition. He was an internationally known piano virtuoso, and most of his compositions are for that instrument. During his concert tours he often played his own works. Among his early creations to gain wide acceptance was this little *Tango in D Major*. All of Albéniz's music, though not actually employing folk themes, is filled with the rhythmic and melodic flavor of Spain.

Notes by PAUL AFFELDER

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2. Les Parapluis De Cherbourg 2:55
(M. Legrand)
3. Tristesse De Chopin 2:51
(Chopin)
4. Gymnopedie 3:16
(Satie)
5. Prelude Pour Un Amor 2:21
(Porte)
6. Tout Autour De La Terre 4:22
(C. Dauvisy / R. Vincent)

Side 2

1. L'allegro Du Grand Siecle 2:32
(Marcello)
2. Mary - Ann 2:42
(C. Gaubert)
3. Adagio D'albinoni 3:35
(Albinoni)
4. Au Coeur D'une Chanson 2:35
(P. Bilat)
5. Melodie Dour Un Automne 2:37
(P. Porte)
6. Concerto De Tchaikowsky 3:46
(Tchaikowsky)

* 「다니엘 리카리(Danielle Licari)」와 「스캇(Scat)」 송 *

마치 천사의 목소리를 연상케하는 스캇 장법의 여왕,
또는 목소리의 마술사라는 애칭으로 불리는 「다니엘·리카리」는 그만이 지녔고, 그만이 연출할 수 있는 신비로운
가장의 세계를 통하여, 유럽 합음악제의 독보적인 인물로
존재하는 성삼금가수다.

그녀가 주창하는 “스캇” 장법이란, 미국으로 부터 가져
진 곡어로서 원래는 제프 보웰리스트가, 가사 대신에 아무
뜻이 없는 “다더~다” 또는 “두비 두비~” 등의 의성어
로 노래하는 것을 이야기한다.

스캇의 기원은 1926년 「루이 암스트롱」이 “Heebie Jeebies”
라는 곡을 취입하던 중, 악보를 아무바닥에 떨어뜨린 후 성
경계에 입기 음변적으로 가사없이 의성어로서 적당히 열버
무려 노래를 계속 부른것에 온다.

그후 「빙 크로스비」를 다른 여러 가수들이 앞을 다투
어 시도하게 되었는데 이제는 당당히 그 독보적인 영역을
주축하고 있으며, 여성 제프 싱어 「윌라·윙게발트」가 노
래한 “Flying Home”, “How High The Moon”의 스캇 보
컬은 최고의 일품으로 꼽히고 있다.

현대에 이르러서는 스캇 보컬이 단순히 제프의 영역에서
뿐만이 아니라, 사람의 목소리를 하나의 악기로 설정해서
멜로디를 연출하는 무드 음악의 장법으로 널리 이용된다.

이러한 의미의 스캇 장법을 주창하는 대표적인 2명으로
서는 프랑스 출신의 음악인을 주축으로 한 8인조 그룹 /
윌금싱어즈와 이 자리를 넓혀 소개하는 「다니엘·리카리」
가 단연 첫 손을 꼽게 한다.

「다니엘·리카리」는 오케스트라의 멜로디였던 아버지식 영
향을 받아 어릴적 부터 음악과 깊은 만남을 갖을 수 있었
다.

이러한 가족 분위기 덕분에 그녀는 5살때 부터 성악으
로 피아노 레슨을 받기 시작했다.

시간이 흐름에 따라 점차 돋보이기 시작한 그녀의 재능
은 12살 되던해 프랑스 국립 방송국의 어린이 합창단 멤
버가 되어 본격적인 음악인으로 첫 발을 내딛기 시작했다.

이후 바탕으로 하여, 그녀는 18살 나던해 친구 3명
과 함께 리듬 앤드 블루스를 주 메카로기로 하는 「트·바
랑퍼즈」라는 그룹을 조직하기도 했지만, 오래지않아 그룹

이 해산되어 버리는 가련해, 솔리스트로 나서지 되었다.

그녀에게 행운의 여신이 찾아온 것은 1964 년도의 일이
다.

이해에 제작된 영화 “펠부리의 우산”의 음악을 맡았던
거장 「미셸·르그랑」은 그녀에게 영화속의 주인공인 「자크
리노·드브르」의 노래를 대신 녹음하도록 의뢰를 해 왔다.

모처럼의 기회를 틈틈 빌려주어 비약의 기회로 삼고자
했던 그녀의 노력은 이를 통해 그녀를 음악전문가를 사
이에서 “스캇”장법의 가수로서 주목을 받게 되었다.

1970년에 들어와서는 전유형은 물론 미주까지 크게 히
트한 “목소리를 위한 협주곡”을 발표하여 일약 스타덤에
뛰어 오르므로, 스캇 장법의 여왕이란 칭호까지 듣게 되었으
며, 뛰어난 그녀의 인기와 명성은 그 이후 지금까지 조금
도 퇴색함이 없이 유지되어 나오고 있다.

GIANTS OF
JAZZ



Bunny Berigan

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WRITERS: M. COLLINS / D. DENNIS

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WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS

4. THINKING ABOUT YOU

WRITERS: M. COLLINS / D. DENNIS

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2. MINE AND ONLY

WRITERS: M. COLLINS / D. DENNIS

3. GIRLFRIEND

WRITERS: M. COLLINS / S. DUNBAR / D. DENNIS

4. WHOLE HEAP A WOMAN

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I KNOW I LOVE YOU

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-A. C. Jobim - V. de Moraes-
3. MIA -A. Manzanero-
4. BEBO -A. Montes C. Gregoria Quiroga-
5. NO ME ENCONTRARAS -R. Yanes-
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-A. Manzanero - J. Ortega-

MONO

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- 3. NENELLA BELLA**
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TARANTELLA
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3. **TOSELLI'S SERENADE**
4. **CIRIBIRIBIN**
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- 2. TARANTELLA ITALIANISSIMO**
(Brent-BMI)
- 3. LA GUAGLIONGELLA**
(Admont-ASCAP)
- 4. LA RAGAZZA**
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2. GET A JOB - The Silhouettes (Silhouettes) Kay Williams Mus.-BMI 2:47
3. MAYBE - The Chantels (Richard Barrett) Nom Mus. Inc.-BMI 2:37
4. SECRETLY - Jimmie Rodgers (Hoffman-Manning-Markwell) Planetary Mus. Publ. Corp.-ASCAP 2:33
5. TEARS ON MY PILLOW - Little Anthony & The Imperials (Bradford-Lewis) Glayds Mus. Inc. & Vanderbilt Mus. -ASCAP 2:15

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(Paul-Woods) Arc Mus. Corp.-BMI 3:56
2. CHARLIE BROWN - The Coasters (Leiber-Stoller)
Tiger Mus. Inc.-BMI 2:10
3. HEY LITTLE GIRL - Dee Clark (Blackwell-Stevenson)
Obie & Conrad Mus.-BMI 1:54
4. I ONLY HAVE EYES FOR YOU - Flamingos (Warren-
Dubin) Remick Mus. Corp.-ASCAP 3:14
5. KANSAS CITY - Wilbur Harrison (Leiber & Stoller)
Lois Mus. Co.-BMI 2:25

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STEREO
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1. POISON IVY - The Coasters (Wile-Pola) Joy Mus., Inc.-ASCAP 2:43
2. RED RIVER ROCK - Johnny & The Hurricanes (King-Mack-Mendelsohn) Vicki Mus. Inc.-BMI 2:08
3. SIXTEEN CANDLES - The Crests (Dixon-Kwent) Coronation Mus. & January Mus.-BMI 2:51
4. SO FINE - The Fiestas (Gribble) El Dorado Mus.-BMI 2:20
5. LET THE LITTLE GIRL DANCE - Billy Bland (Lawrence-Spencer) Belmar Mus. & Glover Mus.-BMI 2:15

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SIDE D

RE-112
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STEREO
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1. STAY - Maurice Williams and The Zodiacs (M. Williams)
Cheerio Mus. Co.-BMI 1:38
2. YOU TALK TOO MUCH - Joe Jones (Jones-Hall) Nom
Mus. Inc. & Ben Ghazi Ent. Corp.-BMI 2:33
3. FUNNY - Maxine Brown (Taylor-Brown) Maxine Mus.
Inc.-BMI 2:19
4. BRISTOL STOMP - The Dovells (Mann-Appel) Kalmann
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5. PEPPERMINT TWIST - Joey Dee & The Starlighters
(Dee-Glover) Frost Mus. Corp.-BMI 2:00

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RPM

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Scarborough Fair 2:24
Bridge Over Troubled Water 4:08
The 59th St. Bridge Song (Feelin' Groovy) 2:23
I Am A Rock 3:58
El Condor Pasa 4:02

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THE COOLIES

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DB 83

SIDE 2

Having My Baby 4:41

Cecilia 2:27

Homeward Bound 3:11

Mrs. Robinson 1:53

The Only Living Boy In New York 4:35

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Macbeth The Great

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TP-364

- 1. BAD, BAD WHISKEY**
- 2. NORA**
- 3. OH LADY YOU'RE MASHIN' MY TOE**
- 4. CAB CALLOWAY**
- 5. UGLY WOMAN**
- 6. TAKE ME, TAKE ME**

(Brent Music Corp.-BMI)

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CALYPSO HOLIDAY

Macbeth The Great

52144 B

TP-365

- 1. OUTSIDE**
- 2. BUY ME A ZEPPELIN**
- 3. JOCKEY**
- 4. BAJAN GIRL**
- 5. TURN AROUND GIRL**
- 6. EMILY**

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JUKE BOX JAMBOREE
HARRY JAMES and his ORCHESTRA

1. LITTLE THINGS MEAN A LOT -Lindeman-Stutz-
2. HERNANDO'S HIDEAWAY -Adler-Rose-

(JCL 31)

PRL 5016



3. THREE COINS IN THE FOUNTAIN
-Cahn-Styne-
4. THE HIGH AND THE MIGHTY
-Washington-Tiomkin-
5. THE TOUCH -Wiener-
6. O, MEIN PAPA -Burkhard-
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2. SERENATA -L. Anderson-
with PAUL WESTON

(JCL 32)

PRL 5016



3. SMILE -J. Turner-Parsons-Chaplin-
4. I NEED YOU NOW -Crane-Jacobs-
5. OOP SHOOP -Jones-
6. MUSKAT RAMBLE -R. Gilbert-E. Ory-

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LONG



PLAYING

MADE BY NIPPON COLUMBIA CO., LTD. KAWASAKI, JAPAN



MPS
SERIES

Side A

821-664-1

MY SHIP
GEORGE SHEARING

1. MY SHIP — 4:58
(Gershwin/Weill) ASCAP
 2. YESTERDAYS — 2:52
(Kern/Harbach) ASCAP
 3. HAPPY DAYS ARE HERE AGAIN — 2:38
(Yellen/Ager) ASCAP
 4. WHEN I FALL IN LOVE — 4:04
(Young/Heyman) ASCAP
 5. LONDONDERRY AIR — 2:17
(Traditional)
 6. APRIL IN PARIS — 5:13
(Harburg/Duke) ASCAP
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Side B

821-664-1

MY SHIP
GEORGE SHEARING

1. THE ENTERTAINER — 2:45
(Joplin)
2. TENDERLY — 3:18
(Gross) ASCAP
3. HOW DEEP IS THE OCEAN — 3:18
(Berlin) ASCAP
4. AUTUMN IN NEW YORK — 3:08
(Duke/Gebeling) ASCAP
5. GREENSLEEVES — 5:23
(Traditional)
6. SEND IN THE CLOWNS — 4:31
(Sondheim) ASCAP

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MONTECRISTADAS - Vol. II

GUILLERMO ZULUAGA

- 1 - EL DIENTON
- 2 - JUEGO DE GOLF
- 3 - EL LOCO

Cara 1

33 $\frac{1}{3}$ Long Play

- 4 - EL PASTUSO
- 5 - EL LEGO
- 6 - EL DENTISTA
- 7 - EL FILM
- 8 - LA CARTA
- 9 - EL BORRACHO
- 10 - FUMANDO ESPERO (Parodia)
- 11 - COCHE VARAO
- 12 - LOS TRES ANCIANOS
- 13 - ALCAPONE
- 14 - UN PAISA EN PARIS
- 15 - EL BOBO
- 16 - EL BOQUINETO

LP 300369-A

DERECHOS DE EJECUCION PUBLICA Y RADIO TRANSMISION RESERVADOS • MARCA REGISTRADA



MONTECRISTADAS - Vol. II

GUILLERMO ZULUAGA

Cara 2

33 $\frac{1}{3}$ Long Play

- 1 - EL PAQUETE
- 2 - EL TARTAMUDO
- 3 - EL MARIDO
- 4 - YO TAMBIEN SOÑE (Parodia)
- 5 - LA SIRVIENTA
- 6 - EL GOTERERO
- 7 - EL MATRIMONIO
- 8 - EMPIRE STATE
- 9 - ESTABA EN MISA
- 10 - OTRA CARTA
- 11 - UN MILAGRO

LP 300369-B

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MONTECRISTADAS

Volumen 6

MONTECRISTO

Cara 1

33 $\frac{1}{3}$ Long Play

- 1— LA NIÑA PRECOZ - 2—EL CUBANO
3—EL CABALLERO - 4—NIÑO MENTIROSO
5—LA LOCA - 6—EL MEDICO - 7—EL PASTUSO
8—LA PELIRROJA - 9—LA MACHACA
10—MACHACA AMANTE (Parodia de Amada Amante)

Música: R. y E. CARLOS

Letra (Parodia): Guillermo Zuluaga

- 11—EL MATRIMONIO - 12—JUANA DE ARCO
13—LOS NIÑOS - 14—JUZGADO 15
15—LOCAS CUBANAS - 16—EL CAUDILLO

LP 300736-A

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Fuentes

MONTECRISTADA S
Volumen 6
MONTECRISTO

MR GABRIEL MANTILLA
4000 SAUL RD
KENSINGTON MD 20795

Cara 2

33 1/3 RPM

- 1—BOBO FRUTERO - 2—NIÑO BUENO
3—ANCIANO DE 100 AÑOS - 4—RECIEN CASADO
5—NOVIO EXIGENTE - 6—ASTRONAUTAS
7—LADRONES QUE SE FUERON (Parodia a Espumas)

Música: JORGE VILLAMIL

- Letra (Parodia): Guillermo Zuluaga
8—LOS NUDISTAS - 9—LADRON ROBADO
10—MARIDO CELOSO - 11—LA FUGA
12—DOSCIENTOS PESOS MENSUALES
13—JESUSCRISTO EN NUEVA YORK

LP 300736-B

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Long Play **DECCA**

33 1/3 RPM

SWING LOW-SWEET HEYWOOD
EDDIE HEYWOOD AT THE PIANO
AND HIS ORCHESTRA

AL-12019
(MG 4566)

Side 1



1. LOCH LOMOND
2. THE MAN I LOVE
(George Gershwin-Ira Gershwin)
3. HEYWOOD BLUES
(Eddie Heywood)
4. JUST YOU, JUST ME
(Raymond Klages-Jesse Greer)
5. I DIDN'T KNOW ABOUT YOU
(Duke Ellington-Bob Russell)
6. THE MOON WAS YELLOW
(And The Night Was Young)
(Fred E. Ahlert-Edgar Leslie)

Microgroove
UNBREAKABLE

Long Play **DECCA**

LTD JAPAN LICENSED 6

33

45 RPM

SWING LOW-SWEET HEYWOOD
EDDIE HEYWOOD AT THE PIANO
AND HIS ORCHESTRA

AL-12019
(PAC 4567)

Side 2



1. ON THE SUNNY SIDE OF THE STREET
(Jimmy Murchison-Dorothy Fields)
2. YOU MADE ME LOVE YOU
(I Didn't Want To Do It)
(James V. Monaco-Joe McCarthy)
3. COQUETTE
(Jimmy Green-Carmen Lombardo-Gus Kahn)
4. PEG O' MY HEART
(Fred Fisher-Alfred Heyvert)
5. BLUE LIPS
(Duke Samelter-Fred Miller)
6. JASMINE
(Heywood's Beguine)
(Eddie Heywood-Willie Stein)

Microgroove
UNBREAKABLE



LONDON

LONG PLAYING

full frequency range recording

SPEED 33 1/3

2  NO.1

J-LLB.10

Recorded at the London Palladium, 1951 August, 1951

TED HEATH AT THE LONDON PALLADIUM.

Vol. 4

1. THE GREAT UNBROKEN (Lewy, Edwards) 2. THE HAZARD BLUES

(Lewy) 3. MY FIRST VALENTINE (Lewy)

4. BETWEEN THE DEVIL AND THE DEEP BLUE SEA

(Lewy, Arnold) 5. THE SEASIDE OF '50

(Lewy, Williams) 6. STREET LIFE

(Lewy) 7. PARADE IN PICCADILLY

(Lewy)

TED HEATH AND HIS MUSIC

ALL HIS RECORDS

WING RECORDS LTD.

100, NEW BOND STREET, LONDON, W.1



LONDON

LONG PLAYING

full frequency range recording

SPEED 33 1/3
(7 Side) NO. 2

J-LLB.10

Recorded at the London Palladium, 28th August, 1955

TED HEATH AT THE LONDON PALLADIUM.

Vols.

- 1. LONG FORTY EIGHT (Murray) - 2. WILL A (Aldrich)
- 3. AT THE WINDMILL (Henderson) - 4. BALL (Henderson)
- 5. FIVE EIGHT EIGHT (Henderson) - 6. MURDER (Henderson)
- 7. I DON'T KNOW WHAT I WANT (Henderson)
- 8. I DON'T KNOW WHAT I WANT (Henderson)
- 9. I DON'T KNOW WHAT I WANT (Henderson)
- 10. I DON'T KNOW WHAT I WANT (Henderson)

TED HEATH AND HIS MUSIC

ALL HIS OLDIES

THE LONDON PALLADIUM

REPRODUCED BY THE LONDON PALLADIUM RECORDING CO. LTD. LONDON

COLUMBIA

MASTERWORKS

BACH

PARTITA IN E MINOR
FOR VIOLIN AND PIANO

Band 1: Allegro; Adagio

Band 2: Allemande

Band 3: Gigue

ML 4862

NONBREAKABLE

(x"Lp" 12217)

SONATA IN G MINOR FOR VIOLIN AND PIANO

Band 4: Allegro

Band 5: Adagio

Band 6: Allegro

ISAAC STERN, Violin

ALEXANDER ZAKIN,

Piano



and



Trade Marks Regd.

U.S. Pat. Off. Acoustic Registration

LONG



PLAYING

COLUMBIA MASTERWORKS

BACH

SONATA NO. 3 IN E MAJOR FOR VIOLIN AND PIANO

Band 1: Adagio

Band 2: Allegro

Band 3: Adagio ma non tanto

Band 4: Allegro

ML 4862

NONBREAKABLE
(x“Lp” 15223)

ISAAC STERN, Violin
ALEXANDER ZAKIN,
Piano

LONG



PLAYING

Trade Marks Reg. U.S. Pat. Off.



M-G-M

"HUDSON RIVER SKETCHES"

(Edmund Richard)

M-G-M E3309

Side 1

1. EXCURSION STEAMER
2. THE CATSKILLS
3. RIVER IDYLL
4. WEST POINT
5. RIP VAN WINKLE
6. BEAR MOUNTAIN

The Composer at the Piano

M-G-M RECORDS - A DIVISION OF LOEW'S INCORPORATED - Made in U.S.A.

33 1/3 R.P.M.

UNBREAKABLE

LONG PLAYING

MICROGROOVE

LONG PLAYING



MICROGROOVE

M-G-M

"HUDSON RIVER SKETCHES"

(Edmund Richard)

M-G-M E3309

Side 2

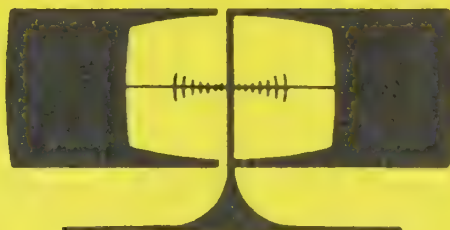
1. NEW YORK HARBOR
2. THE PALISADES
3. STORM KING
4. HYDE PARK
5. HUDSON VALLEY TWILIGHT
6. STONY POINT

The Composer at the Piano

UNBREAKABLE

M-G-M RECORDS - A DIVISION OF LOEW'S INCORPORATED - Made in U.S.A.

33 $\frac{1}{3}$ R.P.M.



CITRA

BRASIL '85

(G. Q.)

ESTEREO

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FABRICADO POR  GUAYAQUIL
ECUADOR

339-2385-A

S-339-2385-A

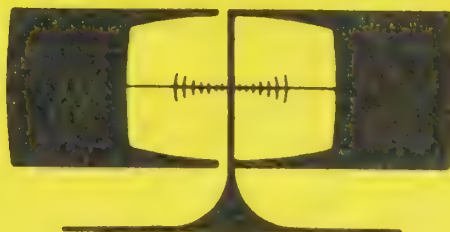
1. MOSAICO SERGIO MENDEZ:

- a) ZANZIBAR (Fondo de Rec. Soc. Aut.) b) AGUAS DE MARCO
(A. Carlos-Jobim) c) A TONGA DA MIRONGA (Fondo de Rec.
Soc. Aut.) d) MARINHEIRO SOLITARIO (Caetano Veloso)
e) MAIS QUE NADA (Jorge Ben)

2. MOSAICO:

- a) CARINHOSO (Pixinguinha-João deBarro) b) MANHA
DE CARNAVAL (Luis Bonfa-A. María)
c) FELICIDADE (Jobim-Vinicius de Moraes)

3. CEU E MAR (Sivuca)



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FABRICADO POR  GUAYAQUIL
ECUADOR

339-2385-B

S-339-2385-B

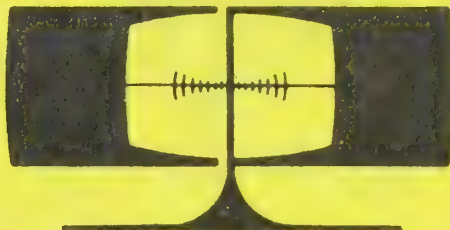
1. MOSAICO BOSSA NOVA ANTIGUA:

a) BAHIA (Ary Barroso) b) CAMISA AMARELA (Ary Barroso)
c) AGORA É CINZA (Fondo de Rec. Soc. Aut.) d) É COM ESSE
QUE EU VOCE (Pedro Caetano) e) MARACANGALHA (Dorival-
Caymmi) f) SE ACASO (Supremio Rodríguez-Feluberto
Martins) g) ROSA MORENA (Caymmi-Bauche) h) TRÊVO
DE QUATRO FOLHAS (Fondo de Rec. Soc. Aut.)

2. OH, QUE SERA (Chicho Buarque de Holanda)

3. MOSAICO ELIS REGINA:

a) BALA COM BALA (João Bosco-Aldir Blanc)
b) MASSA REAL (Caetano Veloso) c) VOU
DEITAR E ROLAR (Baden Powell-
Paulo Cesar Pinheiro)



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FABRICADO POR  GUAYAQUIL
ECUADOR

339-2387-E

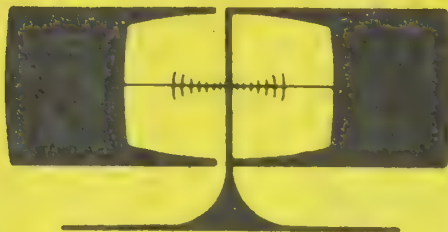
S-339-2387-A

1. AQUARELA DO BRASIL (Ary Barroso)

2. MOSAICO CHICO BUARQUE:

- a) CONSTRUCAO (Chico Buarque de Holanda)
- b) COTIDIANO (Chico Buarque de Holanda)
- c) A BANDA (Chico Buarque de Holanda)

3. VOCE ABUSOU
(Antonio Carlos - Jocaifi)



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1. MOSAICO JOAO GILBERTO:

- a) SAMBA DA MINHA TERRA (Dorival Caymmi)
- b) O PATO (J. Hindriks-J. Silva-M. Teixeira)

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ECUADOR

339-2387-F

2. MOSAICO INSTRUMENTAL:

- a) SAMBA DE UMA NOTA SO (Tom Jobim-N. Mendonca)
- b) BERIMBAU (Baden Powell-V. Moraes)

S-339-2387-B

3. MOSAICO CARNAVAL:

- a) MASCARA NEGRA (Mattos-Zé Ketí)/ b) CIDADE MARAVILHOSA (A. Pilho)/ c) MAMAE EU QUERO (P. Paiva-Jararaca)/ d) ALLAH-LA-O (Fondo Rec. Soc. Aut.)/ e) CARECAS (Arlindo Marques-Roberto Roberti)/ f) AURORA (Robert-M. Lago)/ g) CACHACA (Fondo Rec. Soc. Aut.)/ h) CABAILEIRA DO ZEZE (Roberto Faissal-J. Roberto)/ i) QUEM SABE SABE (Jota Sandoval-Carvalhinho)
- j) ME DA UM DINHEIRO AI (Ivan Ferreria-H. Ferreira)
- k) SACAROLHA (Ze da Zilda-Waldyr Machado)
- l) TREM DAS ONZE (Adoniran Barbosa-Vanzolini)
- m) MADUREIRA CHOROU (Carvalhinho-J. Monteiro)/ n) MARACANGALHA (Dorival Caymmi)
- o) FESTA PARA UM REI NEGRO (Fondo Rec. Soc. Aut.)

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ALPINA

Alpina
em 1123-A



STEREO



GEMA

LC O-EO

INNTALCHOR
„Sommerbilder“

Ein Zyklus mit musikalischen Bildern von
Hans-Jürgen Doetsch

1. O Täler weit, o Höhen · 2. Morgenruf · 3. Der Wächter auf dem
Türmlein saß · 4. Lenz Triumphator · 5. In Demut steh ich vor dir ·
6. Nun sei begrüßt · 7. Einzug des Sommers · 8. Der Hirt ·
9. Ich geh durch einen grasgrünen Wald · 10. Wenn alle
Brünnlein fließen · 11. Heideröslein · 12. Im schönsten
Wiesengrunde · 13. Zum Tanze, da geht ein Mädel ·
14. Sonnwendfeier

Arrangements und musikalische Leitung:
H.-J. Doetsch · © 1987 © 87 by edition
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für alle Werktitel

MADE IN **ST 33** GERMANY

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Alpina
em 1123-B



STEREO

GEMA

LC O-EO

INNTALCHOR
„Sommerbilder“

**Ein Zyklus mit musikalischen Bildern von
Hans-Jürgen Doetsch**

1. Waldandacht · 2. Mit dem Pfeil, dem Bogen · 3. Aufstand der Kobolde · 4. In einem Kühlen Grunde · 5. Ännchen von Tharau ·
6. Waldesnacht · 7. Am Brunnen vor dem Tore ·
8. Waldwüterich · 9. Septembermorgen ·
10. All mein Gedanken · 11. Still wie die Nacht

Arrangements und musikalische Leitung: H.-J. Doetsch

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für alle Werktitel

MADE IN **ST 33** GERMANY

MADE IN U.S.A. VIRGINIA ELECTRIC CO. 1960

Capitol
 RECORDS
 1700 AVENUE OF THE STARS, WASHINGTON, D.C. 20004

TENNESSEE BLUE FORD RIVARD
TENNESSEE BLUE FORD

With introductions and lyrics composed
 by Ford RIVARD

J-T-750

STEREO
 (15-150)

1. WHO AT MY SIDE IS STANDING

Lyrics and music by J. Ford RIVARD
 3:15

Rehearsal and intro by J. Ford RIVARD (Lead) J. Ford
3. SILENT AND TENDERLY

Rehearsal and intro by J. Ford RIVARD (Lead) J. Ford
4. SWEET HOME OF PRAYER

Rehearsal and intro by J. Ford RIVARD (Lead) J. Ford
5. MY TALK (Lead RIVARD) (Intro RIVARD)

6. LET THE LOWER LIGHTS BE BURNING

Rehearsal and intro by J. Ford RIVARD (Lead) J. Ford

LONG PLAYING

MADE IN U.S.A. VIRGINIA ELECTRIC CO. 1960

MADE IN TOKYO SHIMADzu ELECTRIC CO. LTD.



A CAPITOL RECORDS U.S.A. PRESENTATION

TENNESSEE ERNIE FORD-HYNKS
 TENNESSEE ERNIE FORD

With orchestra and chorus conducted
by Jack Trammell

JT-758



MONO
(TG 6256)

1. THE FIFTY AND NINE

(Lyrics and Music by E. Hynks, Fred J. Ford)

2. THE BIG BIRD COCK (From George Bernard Shaw)

3. WHEN THEY BANG THE GOLDEN BELLS

(Lyrics and Music by E. Hynks, Fred J. Ford)

4. IN THE GARDEN (C. H. Smith)

5. FIFTY PALACES (From George Bernard Shaw)

6. OTHERS

(Lyrics and Music by C. H. Smith)

LONG PLAYING

MADE IN JAPAN SHIMADzu ELECTRIC CO. LTD.



LONDON

LONG PLAYING

full frequency range recording

SPEED 33-1

XLL.1435

SUNNY SIDE UP—Side 1

(The Music of De Sylva, Brown and Henderson)

SUNNY SIDE UP JUST A MEMORY

THE BEST THINGS IN LIFE ARE FREE

BUTTON UP YOUR OVERCOAT

I'M A DREAMER (Aren't we all)

THE BLACK BOTTOM

ROBERT FARNON AND
HIS ORCHESTRA

ARL.3014

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LONDON

LONG PLAYING

full frequency range recording

SPEED 33-1

XLL.1435

SUNNY SIDE UP—Side 2

(The Music of De Sylva, Brown and Henderson)

BIRTH OF THE BLUES JUST IMAGINE

YOU'RE THE CREAM IN MY COFFEE

TOGETHER

IF I HAD A TALKING PICTURE OF YOU

THE VARSITY DRAG

ROBERT FARNON AND
HIS ORCHESTRA

ARL.3015

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SPEED 33-1

(1E1Z7RV)

LL.1052

SIDE 1

TWO CIGARETTES IN THE DARK

DANCING IN THE DARK (Schwartz; Dietz); COCKTAILS FOR
TWO (Johnston; Coslow); TWO CIGARETTES IN THE DARK
(Webster, Pollack); THE TOUCH OF YOUR LIPS (Noble);
WHERE OR WHEN (Rodgers; Hart); BY CANDLELIGHT
(Miller, Charles); THE VERY THOUGHT
OF YOU (Noble)

ROBERT FARNON AND HIS
ORCHESTRA

MADE IN ENGLAND

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LONDON

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full frequency range recording

SPEED 33-1

(ARL.2132)
LL.1052
SIDE 2

TWO CIGARETTES IN THE DARK

ISN'T IT ROMANTIC (Rodgers, Hart); I'M IN THE MOOD FOR
LOVE (McHugh, Fields); THE WAY YOU LOOK TONIGHT
(Kern; Fields); MOONLIGHT BECOMES YOU (Heusen;
Burke); A DOOR WILL OPEN (George, Brooks); LOVE
WALKED IN (G. Gershwin; I. Gershwin); COME
DANCE WITH ME (Blake, Leibert)

**ROBERT FARNON AND HIS
ORCHESTRA**

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**UNITED
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**GEMA
BIEM**

ST 33

669 210 A

THE PEOPLES CHOICE

- 1. HELLO DOLLY**
(Herman) 2:36
- 2. CALL ME IRRESPONSIBLE**
(Van Heusen-Cahn) 3:02
- 3. AND I LOVE HER**
(Lennon-McCarney) 2:36
- 4. CHARADE**
(Mercer-Mancini) 2:59
- 5. GIRL FROM IPANEMA**
(Jobim-Gimbel-DeMoraes) 2:37
- 6. PEOPLE**
(Slyne-Merrill) 3:40

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**UNITED
ARTISTS®**

**GEMA
BIEM**

ST 33

669 210 B

THE PEOPLES CHOICE

- 1. THE SEVENTH DAWN**
(Webster-Ortolani) 3:02
- 2. EVERYBODY LOVES SOMEBODY**
(Lane-Coslow-Taylor) 2:35
- 3. GEORGIA ON MY MIND**
(Carmichael-Gorrell) 3:11
- 4. WIVES AND LOVERS**
(Bacharach-David) 2:47
- 5. LOVE ME WITH ALL YOUR HEART**
(Rigual-Vaughn-Rigual) 3:02
- 6. THE JAMES BOND THEME**
(Norman) 2:25

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COLUMBIA

HOLIDAY IN ROME
MICHEL LEGRAND and his ORCHESTRA

1. LUNA ROSSA (Blushing Moon) -Vian-
2. O SOLE MIO (My Sunshine) -di Capua-
3. AVEVA UN BAVERO -Panzeri-Ripa-

(XLP 34908)

PRL 5010

4. MUNASTERIO 'E SANTA CHIARA
-Barberis-Galdieri-
5. VOLA, COLOMBA -Concina-
6. LUNA LUNERA -Fergo-
7. FUNICULI FUNICULA -Denza-
8. ADDORMENTARMI COSI' -Mascheroni-
9. TORNA A SURRIENTO (Come Back To
Sorrento) -De Curtis-



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Masterworks



and



Trade Marks Reg.

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PLAYING

MADE BY NIPPON

COLUMBIA CO.

LTD.

KAWASAKI, JAPAN

COLUMBIA

HOLIDAY IN ROME

MICHEL LEGRAND and his ORCHESTRA

1. TORNA A SURRIENTO (Come Back To Sorrento)
-De Curtis-
2. NON DIMENTICAR (Don't Forget) -Redi-Goldieri-
3. MATTINATA -Leoncavallo-

(XLP 34907)

PRL 5010

4. GRAZIE DEI FIORI -Seracini-
5. VIENI, VIENI -Scotto-
6. FIORIN FIORELLO (In Love) -Mascheroni-
7. DITENCCELLO VUIE (You Tell Her)
-Falvo-Fusco-
8. NEAPOLITAN NIGHTS -Zamecnik-



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and



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LONG PLAYING

MADE BY NIPPON COLUMBIA CO., LTD.

KAWASAKI, JAPAN

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК
СТЕРЕО
ВЕСЕСОЮЗНАЯ СТУДИЯ ГРАМЗАПИСИ



33

C20—07861
2 гр. 1-20

ГОСТ 5289-73
1 сторона

МИХАИЛ РОЖКОВ (балалайка)

В. Андреев — Марш

В. Калинин — Грустная песенка

В. Дитель — Вариации

на тему русской нар. песни «Коробейники»

Г. Винявский — Мазурка № 2

Русская нар. песня — Занграй, моя волюнка

Старинный романс — Я встретил Вас

В. Андреев — Вариации

на тему русской нар. песни «Светит месяц»

Уральская плясовая (Полянка)

Обр. Б. Трояновского (4, 5), М. Рожкова (6),

Л. Окаемовой (8)

С. Сорокина, ф-но (1), Г. Миняев, гитара (2—7)

В. Тихов, гусли и В. Галкин, баян (8)

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПАСТИНОК

СТЕРЕО



00 33

ВСЕСОЮЗНАЯ СТУДИЯ ГРАМЗАПИСИ

C20—07862

2 гр. 1-20

ГОСТ 5289-73

2 сторона

МИХАИЛ РОЖКОВ (балалайка)

Н. Ризоль — Русские напевы

А. Алабьев — Соловей

Б. Траяновский — Протяжная и плясовая

В. Мелти — Чердаш

М. Шредкин — Песня с любви

из ж/ф «Простая история»

Русская нар. песня — На горе-то калины

Русская плясовая — Беринг

Обр. М. Рожкова (2)

Переложения А. Доброхотова (4).

М. Рожкова и Г. Миняев (5)

С. Сорокина, ф-но (1, 2, 4), Г. Миняев, гитара (3, 5)

В. Тихов, русли и В. Галкин, баян (4)



SOUTHERN GOSPEL'S GREATEST HITS VOL. 1
Various Artists

1. The Happy Goodman Family - What A Beautiful Day 3:19
2. The Cathedrals - I Know A Man Who Can 3:31
3. The Florida Boys - I'm Standing On The Solid Rock 2:28
4. The Lefevres - Stepping On The Clouds 2:00
5. The Kingsmen - Love Will Roll The Clouds Away 2:57
6. The Hemphills - Thank God, I Am Free 2:53
7. The Rex Nelon Singers - The Sun's Coming Up In The Morning 2:39
8. The Lewis Family - You Can't Be A Beacon 2:43
9. Jimmie Davis - You Are My Sunshine 2:14

WR-6-8408 / Stereo (WR-068408-A)

Executive Producers: John Mays and Barry Landis

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CANAAN RECORDS

NASHVILLE, TN

A DIVISION OF WORD, INC. WACO, TX



SOUTHERN GOSPEL'S GREATEST HITS VOL. 1
Various Artists

1. **The Inspirations - Touring That City** 2:35
2. **Wendy Bagwell And The Sunlighters -**
Here Come The Rattlesnakes 6:12
3. **The Thrasher Brothers - One Day At A Time** 3:22
4. **The Cathedrals - Step Into The Water** 3:19
5. **The Happy Goodman Family - The Lighthouse** 3:01
6. **The Lefevres - I'll Soon Be Gone** 2:11

WR-6-8408 / Stereo (WR-068408-B)

Executive Producers: John Mays and Barry Landis

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B

CANAAN RECORDS

NASHVILLE, TN

A DIVISION OF WORD, INC., WACO, TX

the
**FUNKY
BUTT**
JAZZ BAND

FBSLP 101
GA-1132

SIDE 1
STEREO

1. Fourteenth of July 3:18 (S. Bechet, Q. Juillet) (F)
2. Careless Love 3:29 (W.C. Handy) (F)
3. Breeze 4:11 (Sacco, Smith, Lewis) (B)
4. What a Friend We Have in Jesus 4:42 (Trad.) (B)
5. Just a Closer Walk with Thee 3:54 (Trad.) (F)

P. C. FBJB 198

the
**FUNKY
BUTT**
JAZZ BAND

FBSLP 101
GA-1132

SIDE 2
STEREO

1. Sweet Georgia Brown 4:10 (Bernie, Casey, Pinkard) (F)
2. Sweet Lorraine 4:28 (Burwell, Parrish) (B)
3. Tin Roof Blues 4:45 (New Orleans Rhythm Kings) (F)
4. Willie the Weeper 3:12 (Melrose, Bloom) (B)
5. Ain't Gonna Give Nobody None O'
My Jelly Roll 2:26 (C. & S. Williams) (F)

© & F.B.B. 1987

COLUMBIA
MASTERWORKS

SCARLATTI SONATAS
VLADIMIR HOROWITZ, Pianist

1. SCARLATTI: SONATA IN D MAJOR, Longo 424

MS 6658

SIDE 1
XSM 78139

2. SCARLATTI: SONATA IN A MINOR, Longo 241

3. SCARLATTI: SONATA IN F MAJOR, Longo 188

4. SCARLATTI: SONATA IN F MINOR, Longo
118

5. SCARLATTI: SONATA IN G MAJOR,
Longo 349

6. SCARLATTI: SONATA IN D
MAJOR, Longo 465

↑ "360 SOUND" ↑
© "COLUMBIA" "MASTERWORKS" **STEREO** "360 SOUND" ↑
MARCAS REG. PRINTED IN U.S.A.

COLUMBIA
MASTERWORKS

SCARLATTI SONATAS
VLADIMIR HOROWITZ, Pianist

1. SCARLATTI: SONATA IN E MAJOR, Longo 21

MS 6658

SIDE 2
X SM 78140

2. SCARLATTI: SONATA IN E-FLAT MAJOR,
Longo 203

3. SCARLATTI: SONATA IN E MINOR, Longo 22

4. SCARLATTI: SONATA IN D MAJOR,
Longo 164

5. SCARLATTI: SONATA IN F MINOR,
Longo 187

6. SCARLATTI: SONATA IN A
MAJOR, Longo 391

360 SOUND
"COLUMBIA" "MASTERWORKS" STEREO "360 SOUND"
MARCAS REG. PRINTED IN U.S.A.

VANGUARD

CARDINAL

SERIES

Monteverdi
VESPERS OF THE BLESSED VIRGIN MARY

1. Deus in Adjutorum 2:11
2. Dixit Dominus 9:14
3. Laudate Pueri 7:28

VCS-10001-A
XSV 124161

Side One

Ursula Connors & Shirley Sams, sopranos
Shirley Minty, contralto
Nigel Rogers & Leslie Fyson, tenors
John Noble, baritone - Christopher Keyte, bass
Franz Falter, organ
The Ambrosian Singers
Orchestra of the Accademia Monteverdiana
Denis Stevens, conductor

Copyright 1967
Vanguard Recording Society, Inc., N.Y.
Recorded in Europe

FULL STEREO

Also playable in Mono



VANGUARD

CARDINAL

SERIES

Monteverdi
VESPERS OF THE BLESSED VIRGIN MARY

8. Magnificat 20:15

VCS-10001-B
XSV 124162

Side Four

Ursula Connors & Shirley Sams, sopranos
Shirley Minty, contralto
Nigel Rogers & Leslie Fyson, tenors
John Noble, baritone - Christopher Keyte, bass
Franz Falter, organ
The Ambrosian Singers
Orchestra of the Accademia Monteverdiana
Denis Stevens, conductor

Copyright 1967
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Recorded in Europe

FULL STEREO

Also playable in Mono



CARDINAL

VANGUARD

SERIES

Monteverdi
VESPERS OF THE BLESSED VIRGIN MARY

- 4. Laetatus Sum 7:57
- 5. Nisi Dominus 7:06

VCS-10002-A
XSV 124163

Side Two

Ursula Connors & Shirley Sams, sopranos
Shirley Minty, contralto
Nigel Rogers & Leslie Fyson, tenors
John Noble, baritone - Christopher Keyte, bass
Franz Fallter, organ
The Ambrosian Singers
Orchestra of the Accademia Monteverdiana
Denis Stevens, conductor

Copyright 1967
Vanguard Recording Society, Inc., N.Y.
Recorded in Europe

FULL STEREO



Also playable in Mono

VANGUARD

CARDINAL

SERIES

Monteverdi
VESPERS OF THE BLESSED VIRGIN MARY

6. Lauda Jerusalem 5:35
7. Ave Maris Stella 9:38

VCS-10002-B
XSV 124164

Side Three

Ursula Connors & Shirley Sams, sopranos
Shirley Minty, contralto
Nigel Rogers & Leslie Fyson, tenors
John Noble, baritone - Christopher Keyte, bass
Franz Fallter, organ
The Ambrosian Singers
Orchestra of the Accademia Monteverdiana
Denis Stevens, conductor

Copyright 1967
Vanguard Recording Society, Inc., N.Y.
Recorded in Europe

FULL STEREO



Also playable in Mono

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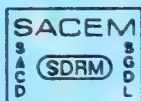
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STEREO

CE DISQUE PEUT ETRE UTILISE
AVEC UN LECTEUR

MONO

Pathé



C 161 - 12.077 A

(en 4 faces)

(P) 1972

33 1/3 tours minute

2C 161 - 12.077

LE PAYS DU SOURIRE MAX ESCHIG

Opérette Romantique en 3 Actes de L. Herzner et F. Löhner
d'après Victor Léon - adaptation française : A. Mauprey -
J. Marietti - musique de **FRANZ LEHAR** (1870-1948)

distribution : voir face 2

a) **O U V E R T U R E** (7'21)

b) **A C T E 1** : 1^{re} partie (16'32)

(Introduction - On reste bons amis - Toujours sourire)

Artistes, Chœurs René Duclos - Chef des Chœurs : J. Laforge

Orchestre des Concerts Lamoureux

direction : **YVON LEENART**

EMI

MADE IN FRANCE BY PATHE MARCONI EMI



SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS

STEREO

CE DISQUE PEUT ETRE UTILISE

AVEC UN LECTEUR

MONO

Pathe



C 161 - 12 077 B

(en 4 faces)

(P) 1972

33 1/3 tours minute

2C 161 - 12.077

2

LE PAYS DU SOURIRE MAX ESCHIG

Distribution

Sou-Chong : Michel DENS

Lisa : Bernadette ANTOINE

Gustave : Bernard SINCLAIR

Mi : Sylvia PAULE

Tchang : Gilbert GUIMAY

a) **ACTE 1** : Fin (14'45) - (Prendre le thé à deux - Dans l'ombre blanche des pommiers en fleurs - Finale)

b) **ACTE 2** : 1^{re} partie (12'19)
(Cérémonie de la jaquette jaune)

direction : YVON LEENART

EMI

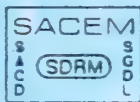
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PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'OEUVRE ENREGISTREE RESERVES •

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STEREO
CE DISQUE PEUT ETRE UTILISE
AVEC UN LECTEUR
MONO



C 161 - 12.078 A
(en 4 faces)
(P) 1972

33 1/3 tours minute

2C 161 - 12.078

3

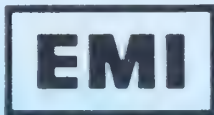
LE PAYS DU SOURIRE MAX ESCHIG

Opérette Romantique en 3 Actes de L. Herzer et F. Löhner
d'après Victor Léon - adaptation française : A. Mauprey -
J. Marietti - musique de **FRANZ LEHAR** (1870-1948)
distribution : voir face 4

ACTE 2 : 2^e partie (24'37)

(Qui dans nos cœurs - Au salon d'une pagode - Mon
amour et ton amour - Je t'ai donné mon cœur)

Artistes, Chœurs René Duclos - Chef des Chœurs : J. Laforge
Orchestre des Concerts Lamoureux
direction : **YVON LEENART**



MADE IN FRANCE BY **PATHE MARCONI EMI**

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STEREO

CE DISQUE PEUT ETRE UTILISE
AVEC UN LECTEUR
MONO



C 161 - 12.078 B

(P) 1972

33 1/3 tours minute

2C 161 - 12.078

4

FIN

LE PAYS DU SOURIRE MAX ESCHIG

Distribution

Sou-Chong : Michel DENS

Lisa : Bernadette ANTOINE

Gustave : Bernard SINCLAIR

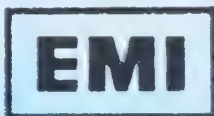
Mi : Sylvia PAULE

Tchang : Gilbert GUIMAY

a) **A C T E 2** : Fin (10'43)
(Je veux revoir mon beau pays - Final)

b) **A C T E 3** (14'31)
(Prélude - Tsic, Tsic, Tsic - Final)

direction : YVON LEENART



MADE IN FRANCE BY PATHE MARCONI EMI

APONTE

ANGEL VAZQUEZ

Y SUS TIPICOS

LP - 100
SIDE A

33 1/3 R.P.M.
High Fidelity

1. EN LOS DIAS DE REYES
2. LOS ULTIMO DIAS
3. GOMORRA Y SODOMA
4. HASTA EL OTRO DIA
5. JESUS EL MESIAS
6. LOS REYES MAGOS

APONTE

ANGEL VAZQUEZ

Y SUS TIPICOS

LP - 100
SIDE B

33 $\frac{1}{3}$ R.P.M.
High Fidelity

1. TRES DIAS EN UN PEZ
2. UNA PELEA EN ARECIBO
3. FLORES A SU TUMBA
4. A MI PATRIA
5. A PAGAR LO QUE ME HAS HECHO
6. EL BESO DE JUDAS



**THE CLANCY BROTHERS
AND TOMMY MAKEM
GREEN IN THE GREEN**

H 30408

STEREO

SIDE 1

AL 30408

1. THE MOONSHINER -Arr: P. Clancy -
T. Clancy - W. Clancy - T. Makem-
2. THE WHISTLING GYPSY -L. McGuire-
3. MOUNTAIN DEW -Arranged and Adapted by
P. Clancy - T. Clancy - W. Clancy -
T. Makem-
4. JOHNNY, I HARDLY KNEW YE
5. IRISH ROVER -Arranged and
Adapted by P. Clancy -
T. Clancy - W. Clancy -
T. Makem-



**THE CLANCY BROTHERS
AND TOMMY MAKEM
GREEN IN THE GREEN**

H 30408

STEREO

SIDE 2

BL 30408

1. ROCKY ROAD TO DUBLIN -Arranged and
Adapted by L. Clancy - P. Clancy -
T. Clancy - T. Makem-
2. THE WEST'S AWAKE -Arranged and Adapted by
L. Clancy - P. Clancy - T. Clancy - T. Makem-
3. GREEN IN THE GREEN -Arranged and
Adapted by T. Clancy - P. Clancy -
L. Clancy - T. Makem-
4. THE LEAVING OF LIVERPOOL
-Arranged and Adapted by
L. Clancy - P. Clancy -
T. Clancy - T. Makem-

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Disneyland

WALT DISNEY

Presents

BURL IVES

CHIM CHIM CHEREE

AND OTHER CHILDREN'S CHOICES



ST-3927

Side 1

1. CHIM CHIM CHEREE (2:28)
(Ronald M. Sherman & Robert B. Sherman)
2. SWINGIN' ON A STAR (2:59)
(Johnny Burke & Jimmy Van Heusen)
3. FUNICULI FUNICULA (2:10)
(Ligeti D. nva & Howard Johnson)
4. THE BIG BAD WOLF (1:45)
(Frank Churchill & Ann Ronell)
5. POLLY WOLLY DOODLE (2:03)
6. LET'S GO FLY A KITE (1:20)
(Richard M. Sherman & Robert B. Sherman)

BURL IVES AND
CHILDREN'S CHORUS

LONG 33 1/3 PLAY

RECORDED BY WALT DISNEY MUSIC CO.

Disneyland

WALT DISNEY

Presents

BURL IVES

CHIM CHIM CHEREE

AND OTHER CHILDREN'S CHOICES



ST-3927

Side II

1. A SPOONFUL OF SUGAR (1:58)
(Richard M. Sherman & Robert B. Sherman)
2. CONSTANTINOPLE (2:07)
(Harry Carlton)
3. LAVENDER BLUE, DILLY DILLY (2:15)
(Larry Morey & Eliot Daniel)
4. MAIRZY DOATS (2:05)
(Milton Drake & Haythorn Lorry Livingston)
5. THE WORLD BY THE TAIL (1:15)
(Langston Hughes & Albert Hague)
6. ILKEY MOOR BAR'TAT (3:21)

BURL IVES AND
CHILDREN'S CHORUS

LONG 33 1/3 PLAY

RECORDED BY WALT DISNEY MUSIC CO.

ALL-SOUNDS

THE WONDERFUL WORLD OF BLUEGRASS

SIDE 1

5501-A

1. BRINGING MARY HOME-Country Gentlemen
2. RAMSHACKLE SHACK-Hylo Brown
3. PRETTY POLLY-Stanley Bros.
4. SPANISH GRASS-Mike Auldridge
5. ATLANTA IS BURNING-Boys From Indiana
6. REBEL SOLDIER-Country Gentlemen
7. LONESOME ROAD BLUES-Larry Richardson
8. LETTER EDGED IN BLACK-Jimmie Skinner

All-Sounds, Inc.

ALL-SOUNDS

THE WONDERFUL WORLD OF BLUEGRASS

SIDE 2

5501-B

1. TATER TATE & ALAN MUNDE-John Hartford
2. WHEEL HOSS-Kenny Baker with Bill Monroe
3. DOIN' MY TIME-Tony Rice
4. FLY AROUND MY PRETTY LITTLE MISS-Charlie McCre
5. MAN OF CONSTANT SORROW-Ralph Stanley
6. THIS HEART OF MINE-New Grass Revival
7. ROVIN' GAMBLER-Larry Sparks
8. KATY HILL-Kenny Baker

All-Sounds, Inc.

ALL-SOUNDS

THE WONDERFUL WORLD OF BLUEGRASS

SIDE 3

5502-A

1. BLUE RIDGE MOUNTAIN BLUES-Bill Clifton
2. RIDER-Seldom Scene
3. BLACK JACK-J. D. Crowe
4. IF I HAD MY LIFE TO LIVE OVER-Lester Flatt
5. KATEY DALEY-Ralph Stanley
6. REUBEN-Josh Graves
7. SUNNY SIDE OF THE MOUNTAIN-Country Gazette

All-Sounds, Inc.

ALL-SOUNDS

THE WONDERFUL WORLD OF BLUEGRASS

SIDE 4

5502-B

1. SMOKY MOUNTAIN MEMORIES-Larry Sparks
2. WHEN THE ROSES BLOOM AGAIN-Mac Wiseman
3. MCKINLEY'S BLUES-Norman Blake & Vassar Clements
4. LONG JOURNEY HOME-Stanley Bros.
5. TRAIN 45-J. D. Crowe
6. THINKING TONIGHT OF MY BLUE EYES-Earl Taylor
7. PICTURES FROM LIFE'S OTHER SIDE-Seldom Seen

All-Sounds, Inc.

Sears

**"LEAVING ON A JET PLANE"
"THE PEEP SHOW"
Featuring Jim Demitrack**

SPS-496 -A
(SPC-3209)
Side 1

**33 1/3 RPM
STEREO**

JINGLE JANGLE (J. Barry-A. Kim) 2:43
WINTER WORLD OF LOVE (L. Reed-B. Mason)
3:30
HONEY COME BACK (Jim Webb) 2:26
HEY THERE LONELY GIRL (Earl Shuman-
Leon Carr) 2:43
LEAVING ON A JET PLANE (John Denver) 3:26
Produced by "Bugs" Bower
Executive Producer - Joe Abend

Printed in U. S. A.

Sears

"LEAVING ON A JET PLANE"

"THE PEEP SHOW"

Featuring Jim Demitrack

SPS-496-B
(SPC-3209)

Side 2

33 1/3 RPM
STEREO

SUGAR, SUGAR (J. Barry-A. Kim) 3:15

I'LL NEVER FALL IN LOVE AGAIN

(Hal David-Burt Bacharach) 2:36

WALKING IN THE RAIN (P. Spector-B. Mann-

C. Weil) 2:23

BREAKING UP IS HARD TO DO

(N. Sedaka-H. Greenfield) 2:55

NEW WORLD COMING (Barry Mann-

Cynthia Weil) 3:14

Produced by "Bugs" Bower
Executive Producer - Joe Abend

Printed in U.S.A.



NATURAL
Wilbur Little/Dave McKenna

STEREO
33 1/3 RPM

HD-6615
SIDE A

With Love
(Foster)
Copyright Controlled

4:35

Soul Mama
(Little)
Copyright Controlled

5:39

Goodbye
(Jenkins)
Leeds Music (ASCAP)

7:40

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NATURAL
Wilbur Little/Dave McKenna

STEREO
33 1/3 RPM

HD-6615
SIDE B

How Deep Is The Ocean (Berlin) Irving Berlin Music (ASCAP)	3:11
You're Devastating (Kem, Harbach) T.B. Harms, Music (ASCAP)	2:54
I Guess I'll Have To Change My Plan (Schwartz, Dietz) Warner Bros., Inc. (ASCAP)	2:23
Without You Copyright Controlled	2:51
After Today (McKenna) Copyright Controlled	2:51
Why Did I Choose You? (Martin, Leonard) Emanuel Music/R.H. Morris	3:08

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THE BEAUTIFUL BALLADS
NAT KING COLE

STEREO

Side One

ST 2820

1. FELICIA
(G. Gilbert-Ulpio Minucci)
2. MISS ME
(Gail Ash-Bob Marcus)
3. MARNIE
(Harmann - Jason - Shayne)
4. HERE'S TO MY LADY
(Rube Bloom - Johnny Mercer)
5. A FOOL WAS I
(Roy Alfred-Kurt Adams)
6. BEND A LITTLE MY WAY
(Notel Sherman-Dick Wolf)



**THE BEAUTIFUL BALLADS
NAT KING COLE**

STEREO

Side Two

ST 2820

1. YOU'LL SEE

(Gilbert Becaud - Pierre Denanoe - Norman Gimbel)/

2. IF I KNEW

(Meredith Wilson)

(From the musical production
The Unsinkable Molly Brown)

3. BACK IN MY ARMS

(Roger Roger-Julie Mandel)

4. WHEN IT'S SUMMER

(Nat Cole-Johnny Burke)

**5. I'LL ALWAYS BE
REMEMBERING ("Things")**

(Doc Stanford-Henry Russell)

A G. W. COMPANY

DOT
RECORDS®

THIS IS TOMMY OVERSTREET

**STEREO
SIDE 1**

**ST-94418
(ST 1-94418)**

1. Ann (Don't Go Runnin') (Buzz Cason) 2:20
2. Easy Loving (Freddie Hart) 2:27
3. You Do It Again (R. Mareno-C. Black) 2:06
4. Kiss An Angel Good Morning (Ben Peters) 2:11
5. How'd We Ever Get This Way (R. Mareno) 2:31
6. Take Me Home, Country Roads
(J. Denver-B. Danoff-T. Nivert) 2:47

Produced by **RICCI MARENO**
Assistant Producers **Charlie Black &
Jerry Gillespie** Arrangements by **Ricci
Mareno, Charlie Black & Jerry Gillespie**

Mfd. by
Capitol Records, Inc.
U.S.A.

A G & W COMPANY



THIS IS TOMMY OVERSTREET

STEREO
SIDE 2

ST-94418
(ST-94418)

1. Louisville (R. Mareno-J. Gillespie) 2:21
2. Is It That Easy (R. Mareno-C. Black) 2:29
3. Within This World Of Mine
(T. Overstreet-D. McLennan) 3:00
4. She's All I Got
(J. Williams, Jr. G. Bonds) 2:47
5. If This Is Our Last Time
(Dallas Frazier) 3:20

Produced by RICCI MARENO
Assistant Producers Charlie Black &
Jerry Gillespie Arrangements by Ricci
Mareno, Charlie Black & Jerry Gillespie

Mfd. by
Capitol Records, Inc.
U. S. A.

神

鷹



唱

片

STEREO

AMERICA

PRODUCED BY GEORGE MARTIN

SIDE-1

HH-6009-A

1. Paisy Jane
2. Half A Man
3. Midnight
4. Bell Tree
5. Old Virginia
6. People In The Vailey

64 年 3 月 出版

出版登記證:

33 1/3

內版台音字第〇一九三號

神鷹唱片股份有限公司

三重市重新路五段五七七號

北縣商乙字第八二四號 營業登記證



神鷹唱片

AMERICA

PRODUCED BY GEORGE MARTIN

SIDE-2

HH-6009-B

1. Company
2. Woman Tonight
3. The Story Of A Teenager
4. Sister Golden Hair
5. Tomorrow
6. Seasons

64 年 3 月 出版

出版登記證:

331/3

內版台音字第〇一九三號

神鷹唱片股份有限公司

三重市重新路五段五七七號

營業登記證：北縣商乙字第八二四號

JOURNEY

R E C O R D S

THE GREENES

FAMILY PRAISE

SIDE ONE

SPCN 79007
2127-4

- 1. MIRACLE IN ME (4:03)** Phil & Carolyn Cross (Eagle One Pub. BMI)
- 2. LIGHT ON YONDER MOUNTAIN (3:06)** Kent Westberry, Max D. Barns, Hal Harboar (Sawgrass Music Pub.BMI)
- 3. THE TEARDROP (3:39)** Tim Greene (Eagle One Pub.)
- 4. THE FIRST DROP OF RAIN (2:11)** Daryl Williams (Eagle Eye Pub. ASCAP)
- 5. ON DECK WITH THE LORD (2:00)** Arlie Petree (Eagle One Pub.BMI)

JOURNEY

R E C O R D S

THE GREENES

FAMILY PRAISE

SIDE TWO

SPCN 79007
2127-4

- 1. LET THE WATERS POUR (2:24)** Tim Greene (Eagle One
Pub. ASCAP)
- 2. MORE PRECIOUS THAN GOLD (3:23)** Videt Polk (Stamps-
Baxter Music BMI)
- 3. HE'S GONNA COME SOON (2:22)** Daryl Williams (Eagle Eye
Pub. ASCAP)
- 4. COUNTRY BOY'S DREAM (3:26)** Gary Fox (Swan Pub. BMI)
- 5. I WON'T NEED A MANSION (3:22)** Tim Greene
(Eagle One Pub. BMI)



THE PERRYS
TRADITION

Produced by
Eddie Crook

MST - 4082
SIDE ONE

THERE'S NEVER BEEN 2:25

Tammy Jones Robinette - Chestnut Mound Music-BMI

WE'LL TRAVEL ON 2:19

Ruby Moody - Chestnut Mound Music - BMI

JESUS SITS BY THE THRONE 3:16

E. Dietz and J. Foster - RNS Music - BMI

MY MIND'S MADE UP 2:40

Denver Lamb - Pleasant View Music - ASCAP

HE KEEPS LEADING ME ON 1:44

Terry Tidwell - Chestnut Mound Music - BMI

Morningstar Records-Box 989-Goodlettsville, TN 37072



THE PERRYS
TRADITION

Produced by
Eddie Crook

MST - 4082
SIDE TWO

HE ONLY SEE THE BLOOD 3:12

Clinton Nelson- Chestnut Mound Music - BMI

AFTER THE VICTORY 3:12

S. Williams - Charlie Monk Music - ASCAP

KEEPING ON 2:27

D. Shepherd - Hopper Bros. Music - BMI

HIS POWER IS ALIVE 2:43

Donna and Lou Scarboro - Chestnut Mound Music-BMI

I'LL REJOICE (A Capella) 3:14

Unknown

Morningstar Records-Box 989-Goodlettsville, TN 37072

EVEREST*

HI-FI
long play

**SOMETHING OLD AND
SOMETHING NEW**

with
The Sammy Herman Sextet

SIDE 1

LPBR 5034

1. ALABAMY BOUND (Green; De Sylva; Henderson)
2. THE BELLS OF ST. MARY'S (Adams; Ferber)
3. TICO TICO (Abreu) *
4. THE DOLL DANCE (Brown)
5. BYE BYE BLUES
(Hamm; Bennett; Lawn; Gray)
6. LA GOLONDRINA
(Serradell)

*T.M. • **CERTIFIED HIGH FIDELITY RECORDING**
A PRODUCT OF BELOCK RECORDING • DIVISION OF BELOCK INSTRUMENT CORPORATION •

EVEREST*

HI-FI
Long Play

**SOMETHING OLD AND
SOMETHING NEW**

**with
The Sammy Herman Sextet**

SIDE 2

LPBR 5034

1. HEARTACHES (Klenner)
2. A BUNCH OF ROSES (Chapi)
3. RAGGIN' THE SCALES (Claypoole)
4. WHISPERING (Schonberger; Coburn; Rose)
5. MUMMER'S CHA CHA
(Dorn; Herman; Gussak)
6. EL RELICARIO (Padilla)

***T.M. • A PRODUCT OF BELOCK RECORDING • DIVISION OF BELOCK INSTRUMENT CORPORATION •**

CERTIFIED HIGH FIDELITY RECORDING

MACE

MICROCOSMOS of Bela Bartok

DITTA BARTOK-PASZTORY, Piano

STEREO

9007-A

BOOK I: Unison Melodies — Dotted Notes — With Alternate
Hands — Reflection — Village Song — Pastorale — Little
Dance In Canon Form — Free Canon • BOOK II: Staccato
and Legato — Big Fair — In Myxolidian Mode —
Crescendo Diminuendo — Unison Divided — In Ori-
ental Style — Pentaton Melody — Minor Sixths
— Melody Divided • BOOK III: Chord Study
— Dragon's Dance — Homage to Bach
Scherzo — Melody With Interruptions
Merriment — Variations • BOOK IV:
Harmonic — Playsong — Melody In
The Mist — Wrestling — From the
Island of Bali — Clashing Sounds
— Triplets In 9/8 Time
— Dance In 3/4 Time

"Recorded by Qualiton in Budapest"

A DIVISION OF SCEPTER RECORDS INC. 254 W. 54th ST. NEW YORK, N.Y. MADE IN U.S.A.

MACE

MICROCOSMOS

of Bela Bartok

DITTA BARTOK-PASZTORY, Piano

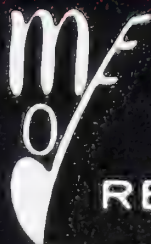
STEREO

9007-B

BOOK V: Chords Together and Opposed — Staccato —
Village Joke — Fourth — Syncopation — Perpetuum
Mobile — Unison — Merry Andrew • BOOK VI:
Free Variations — From the Diary of a Fly —
Ostinato — March — Six Dances In
Bulgarian Rhythm

"Recorded by Qualiton in Budapest"

A DIVISION OF SCEPTER RECORDS INC., 254 W. 54th ST., NEW YORK, N. Y. MADE IN U.S.A.



MODE RECORDS

Music of the Day

JOY BRYAN SINGS
with THE MARTY PAICH SEPTET

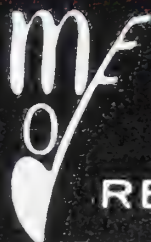
V.S.O.P. #68
MOD-LP 108
STEREO

Side 1
© 1989
V.S.O.P.
Records

1. I Was Doin' All Right
(G. & I. Gershwin)
2. 'Round Midnight
(Monk, Hanighen, Williams)
3. My Shining Hour
(Arlen, Mercer)
4. When The World Was Young
(Mercer, Bloch)
5. Mississippi Mud
(Barris, Cavanaugh)
6. My Heart Stood Still
(Rodgers, Hart)

V.S.O.P. Records
11 Lochness Ct.
Rockville, MD 20850

HIFI



MODE RECORDS

Music of the Day

JOY BRYAN SINGS
with THE MARTY PAICH SEPTET

V.S.O.P. #68
MOD-LP 108
STEREO

Side 2
© 1989
V.S.O.P.
Records

1. You're My Everything
(Warren, Young, Dixon)
2. When It's Sleepy Time Down South
(Rene, Muse)
3. Swinging On A Star
(Burke, Van Heusen)
4. What Is There To Say
(Duke, Harburg)
5. Down The Old Ox Road
(Coslow, Johnston)
6. I Could Write A Book
(Rodgers, Hart)

V.S.O.P. Records
11 Lochness Ct.
Rockville, MD 20850

HI FI

STEREOPHONIC



"IN FULL BLOOM" ROSE ROYCE

SIDE 1

AKS 1074

- 1 Wishing on a star
- 2 You can't please every booy
- 3 Ooh boy
- 4 Do your dance

33 1/3 R P M

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STEREOPHONIC



"IN FULL BLOOM"
ROSE ROYCE

SIDE 2



AKS 1974

- 1 You're my world girl
- 2 Love, more love
- 3 Funk factory
- 4 It makes you feel like bancin

33 1/3 R. P. M.

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**CHARLIE BYRD
PLAYS THE GREATEST
HITS OF THE 60'S**

CS 9970

**SIDE 1
XSM 151771**

- 1. UP, UP AND AWAY** -J. Webb-
- 2. SOMEWHERE, MY LOVE** -P. F. Webster - M. Jarre-
(Lara's Theme from "Dr. Zhivago" - an M-G-M Picture)
- 3. THE SHADOW OF YOUR SMILE** (Love Theme From
"The Sandpiper") -P.F. Webster - J. Mandel- (From the
M-G-M and Filmways Production "The Sandpiper")
- 4. TRY TO REMEMBER** -T. Jones - H. Schmidt-
(From the Musical Production
"The Fantasticks")
- 5. MICHELLE** -J. Lennon -
P. McCartney-

**CHARLIE BYRD
PLAYS THE GREATEST
HITS OF THE 60'S**

CS 9970

SIDE 2

XSM 151772

1. **LOVE IS BLUE** (L'Amour Est Bleu) -P. Cour - A. Popp-
2. **SCARBOROUGH FAIR/CANTICLE** -P. Simon - A. Garfunkel-
3. **BORN FREE** -J. Barry-
(From the Columbia Picture "Born Free")
4. **THE GIRL FROM IPANEMA**
-N. Gimbel - V. de Moraes - A. C. Jobim-
5. **SUNRISE, SUNSET** -S. Harnick - J. Bock-
(From the Musical Production
"Fiddler On The Roof")
6. **A TASTE OF HONEY**
-R. Marlow - B. Scott-



THE MOVING SPIRIT
of THE ALL SAINTS CHOIR

Produced by Bill Cummings

Side 1

STEREO

Rerecorded from client's
furnished tape

Z
429541

1. I GOTTA KEEP MOVING from Don't Bother Me I Can't Cope (Lead: Bill Cummings)
2. WHAT THIS WORLD IS COMING TO (Words & Music by Bill Cummings) Lead: Charles Richardson and Lorna Brice
3. SPEAK OH LORD (Words & Music by Bill Cummings) Lead: Shirley Baker
4. AMAZING GRACE (Taken from Old Irish Tune)
Dottie Rambo - Arrangement
Lead: Bill Cummings
5. GLORY HALLELUJAH
(Cummings Arrangement)

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey



THE MOVING SPIRIT
of THE ALL SAINTS CHOIR

Produced by Bill Cummings

Side 2 STEREO

Rerecorded from client's
furnished tape

Z
429542

1. JESU, JOY OF MAN'S DESIRING (J. S. Bach)
2. HOLY, HOLY, HOLY (Cummings Arrangement)
3. THE LORD'S PRAYER (Cummings Arrangement)
4. LAMB OF GOD (Cummings Arrangement)
FROM OUR MASS
5. GIVE THANKS TO GOD (By Bill Cummings)
Lead: Bill Cummings
6. WHAT THIS OLD WORLD NEEDS
(By Bill Cummings)
7. I KNOW THAT HE'S MY SAVIOR
(By Bill Cummings) Lead: B. Cummings
8. PRAISE HIM (Edwin Hawkins)
Lead: Catherine Dorsey

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey



**ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ-
ΚΑΤΕΡΙΝΑ ΝΙΤΣΟΠΟΥΛΟΥ
BLUE ANGEL**

STEREO

33 1/3 RPM

Mfd. by G.P.I S.A

BIEM/ΑΕΠΙ

1

AKT 466751 1

466751 1 S A

- 1. AWAKENING 3:00** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 2. BLUE ANGEL 4:15** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 3. DISTANCE 3:01** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 4. ISOLATION 2:25** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)

5. EAST (ορχηστρικό) 4:20 (Κώστα Χατζόπουλου)

Ενορχήστρωση ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ

Παραγωγή: ΠΑΝΑΓΙΩΤΗΣ ΚΟΝΤΟΣΤΑΥΛΑΚΗΣ-

ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ

Αριθ. Λογ/σίας: Ζ1/183/90

(P) 1990 ΔΙΣΚΟΙ CBS ΑΕΒΕ

ΕΠΙΦΥΛΛΑΣΣΟΝΤΑΙ ΟΛΑ ΤΑ ΔΙΚΑΙΩΜΑΤΑ ΤΟΥ ΠΑΡΑΓΟΓΕΑ ΚΑΙ ΤΟΥ ΔΙΟΚΤΗΤΟΥ ΤΟΥ ΑΝΑΠΑΡΑΓΟΜΕΝΟΥ ΕΡΓΟΥ. ΑΠΑΓΟΡΕΥΕΤΑΙ Η ΧΩΡΙΣ ΕΓΚΡΙΣΗ ΑΝΤΙΓΡΑΦΗ, ΔΗΜΟΣΙΑ ΕΚΤΕΛΕΣΗ, ΔΗΜΟΣΙΑ ΑΝΑΜΕΤΑΔΟΣΗ ΚΑΙ ΕΝΟΙΚΙΑΣΗ Ή ΔΑΝΕΙΣΜΟΣ ΑΥΤΟΥ ΤΟΥ ΗΧΟΓΡΑΦΗΜΑΤΟΣ. ΑΚΤΗ ΚΑΙ  ΔΙΣΚΟΙ CBS ΑΕΒΕ ΚΑΤΑΣΚΕΥΑΣΤΗΚΕ ΣΤΗΝ ΕΛΛΑΔΑ.



**ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ-
ΚΑΤΕΡΙΝΑ ΝΙΤΣΟΠΟΥΛΟΥ
BLUE ANGEL**

STEREO

33 1/3 RPM

Mfd. by G.P.I. S.A.

ΒΙΕΜ/ΑΕΠΙ

2

AKT 466751 1

466751 1 SB

- 1. DREAMS 2:28** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 2. THE PLAINS 3:51** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 3. OUT THERE (ορχηστρικό) 4:40** (Κώστα Χατζόπουλου)
- 4. HUMAN TRAMPOLINE 3:13** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)
- 5. ENDLESS DANCE 3:42** (Κώστα Χατζόπουλου-Κατερίνας Νίτσοπούλου)

Ενορχήστρωση **ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ**

Παραγωγή: **ΠΑΝΑΓΙΩΤΗΣ ΚΟΝΤΟΣΤΑΥΛΑΚΗΣ-**

ΚΩΣΤΑΣ ΧΑΤΖΟΠΟΥΛΟΣ

Αριθ. Λογ/σίας: **Z1/183/90**

(P) 1990 ΔΙΣΚΟΙ CBS ΑΕΒΕ

ΕΠΙΦΥΛΑΣΣΟΝΤΑΙ ΟΛΑ ΤΑ ΔΙΚΑΙΩΜΑΤΑ ΤΟΥ ΠΑΡΑΓΩΓΟΥ ΚΑΙ ΤΟΥ ΙΔΙΟΚΤΗΤΟΥ ΤΟΥ ΑΝΑΠΑΡΑΓΟΜΕΝΟΥ ΕΡΓΟΥ. ΑΠΑΓΟΡΕΥΕΤΑΙ Η ΧΩΡΙΣ ΕΓΚΡΙΣΗ ΑΝΤΙΓΡΑΦΗ, ΔΗΜΟΣΙΑ ΕΚΤΕΛΕΣΗ, ΔΗΜΟΣΙΑ ΑΝΑΜΕΤΑΔΟΣΗ ΚΑΙ ΕΝΟΙΚΙΑΣΗ Ή ΔΑΝΕΙΣΜΟΣ ΑΥΤΟΥ ΤΟΥ ΗΧΟΓΡΑΦΗΜΑΤΟΣ. ΑΚΤΗ ΚΑΙ ΔΙΣΚΟΙ CBS ΑΕΒΕ ΚΑΤΑΣΚΕΥΑΣΤΗΚΕ ΣΤΗΝ ΕΛΛΑΔΑ.

התאחדות חסידים



פסטיבל הזמר החסידי תשל"א HASSIDIC SONG FESTIVAL 71

1. יברכך — אילנה רובינא
(דוד וינקרנץ) עבוד : א. פיאמנסה

ACUM

1122

STEREO-MONO

BAN 14150

צד א'

2. שישו את ירושלים — צמד דרום

(עקיבא נוף) עבוד : י. גריציאני

3. ידיד נפש — עדנה לב

(אהוד ושרה צוייג) עבוד : ח. וינטרניץ

4. על שלושה דברים — יגאל בשן

(חיים צור) עבוד : ש. כהן

5. נכספה — הדסה וגליה רבינוביץ

(רנה בר-אל) עבוד : י. גריציאני

6. הנה מה טוב — דינה גולן ומקהלת לב-רון

(דוד ארליך) עבוד : א. לבנון

המלים לשירים מתוך התפילה והתנ"ך.

ניצוח: מנשה לב-רון

33 $\frac{1}{3}$

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תזמורת ארזי



פסטיבל הזמר החסידי תשל"א HASSIDIC SONG FESTIVAL 71

1. ייבנה המקדש — יפה ירקוני
(חיים אדלר) עבוד: א. לבנון

ACUM

2122

STEREO-MONO

BAN 14150

צד ב'

2. שמע ישראל — צמד רעים
(שלמה קרליבך) עבוד: א. לבנון
 3. תתגדל — הדסה וגליה רבינוביץ
(יהושע ליב-נאמן) עבוד: י. גרציאני
 4. ולירושלים עירך — שלישית המעפיל
(דוד ארליך) עבוד: א. לבנון
 5. שים שלום — יגאל בשן
(ישעיהו פייקוב) עבוד: ש. כהן
 6. כי מציון — מקהלת לב-רון
(נתן שחר) עבוד: ח. וינטרניץ
- המלים לשירים מתוך התפילה והתנ"ך.
ניצוח: מנשה לב-רון

33 1/3

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COOK

CHROMATIC SCALE TEST RECORD

Fletcher-Munson Curve Equalization

1. Tuning A
Chromatic Progressions:
2. Middle C up
C¹ up
3. C² up
C³ up
4. C⁴ up to C⁵
Middle C down
5. C₁ down
C₂ down to C₃
Chromatic Sweeps:
6. Down—8 octaves
7. Up—8 octaves
Rapid Octave Skips (Up):
8. Diatonic Sequence

A

Series 60
33 $\frac{1}{3}$ RPM
MICROGROOVE

- Pitch Resolution—Tone Bursts:
9-11. For bass range
12. For treble range
Comparative Intensity Levels:
(Eight groups—C⁵ to C₃)
13. Tuning A

NEW
microfusion
PROCESS



ONLY FOR NON COMMERCIAL USE ON PHONOGRAPHS IN JONES

THIS AND ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE SOLD OR USED FOR ANY OTHER PURPOSE

COOK

CHROMATIC SCALE TEST RECORD

Electrically Flat ± 1 db

1. Tuning A
Chromatic Progressions:
2. Middle C up
C¹ up
3. C² up
C³ up
4. C⁴ up to C⁵
Middle C down
5. C₁ down
C₂ down to C₃
Chromatic Sweeps:
6. Down—8 octaves
7. Up—8 octaves
Rapid Octave Skips (Up):
8. Diatonic Sequence

B

Series 60

33 1/3 RPM

MICROGROOVE

Pitch Resolution—Tone Bursts:

9-11. For bass range

12. For treble range

Comparative Intensity Levels:
(Eight groups—C⁵ to C₃)

13. Tuning A

NEW
microfusion
PROCESS

TRADEMARK

HIGH STEREO

THE BEST OF GLADY NIGHT & THE PIPS

500

SIDE 1

STEREO

33 $\frac{1}{3}$ R.P.M

- 1 Make yours a habby home
- 2 Best thing that ever happened
to me
- 3 I feel a song(in my heart)
- 4 The going ups and ceming
downs
- 5 Midnight train to gerogia

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HIGH STEREO

THE BEST OF GLADY NIGHT & THE PIPS

500

SIDE 2

STEREO

33 $\frac{1}{3}$ R.P.M

- 1 On and on
- 2 Where peaceful waters flow
- 3 I've got to us my imagination
- 4 I can see clearly now
- 5 Try to remember(the way
we were)

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Side 1 Mono

LPV 552 (UPRM-7933)

Early Rural String Bands

- 1 Ragtime Annie (Country Dance) (Hughes)
- 2 Leather Breeches (Maxwell—Arr.: Hinton)

Victor

- 3 Black-Eyed Susie (Nester-Edmonds)
 - 4 Alabama Jubilee—Breakdown (Yellen-Cobb)
 - 5 Charley, He's A Good Old Man (Harrell)
 - 6 Bring Me A Leaf From The Sea
 - 7 Big Bend Gal (Blackhead)
 - 8 Jaw Bone (Country Dance) (Chism)
1. A. C. (Eck) Robertson 2. W. A. Hinton, *Banjo Solo*
3. J. P. Nester, *Vocal* with Violin and Banjo
4. Bill Helms and his Upson County Band
5. Kelly Harrell, *Tenor* with Violin, Guitar and Banjo
6. Carolina Tar Heels, Instrumental with Vocal Cho.
7. Shelor Family, Orch. with Singing
8. Pope's Arkansas Mountaineers, Orch.
with Singing

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

Side **2** Mono

LPV 552 (UPRM-7934)

Early Rural String Bands

- 1 Le Valse De Gueydan (Soileau)
- 2 Medley Of Reels (Traditional)
- 3 A New Salty Dog (Allen)
- 4 Mitchell Blues (Mainer)
- 5 Tanner's Hornpipe

Victor

- 6 How Many Biscuits Can I Eat?
- 7 Up Jumped The Devil
- 8 Red Rocking Chair (Monroe)

1. Leo Soileau and his Three Aces, Singing with Guitars, Violin and Drums 2. Henry Ford's Old Time Dance Orch. 3. Allen Brothers Singing with Banjo, Guitar and Kazoo 4. Wade Mainer and Sons of the Mountaineers 5. Gid Tanner and his Skillet Lickers 6. Gwen Foster Singing with Guitars, Harmonica, Violin, Banjo and Bass 7. Byron Parker and his Mountaineers Fiddling with String Band 8. Charlie Monroe and his Kentucky Pardners

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION - MADE IN U.S.A.

PREFACE
MORRIS NANTON

PRST 7345
SIDE 1



- 1. THEME FROM "LAWRENCE OF ARABIA"**
(Jarr-Screen Gems/Columbia-BMI) 3:30
- 2. INVITATION**
(Kaper-Robbins Music-ASCAP) 5:20
- 3. GONE WITH THE WIND**
(Wrubel-Bourne Music-ASCAP) 3:40
- 4. THE PRETTY TIME**
(Nanton-Omen Assoc.-ASCAP) 2:44
- 5. THINGS AIN'T WHAT THEY USED TO BE**
(Ellington-Tempo Music-ASCAP) 5:45

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

PREFACE
MORRIS NANTON

PRST 7345
SIDE 2



1. JA DA
(Carleton-Leo Feist Music-ASCAP) 2:30
2. I'LL KNOW
(Loesser-Frank Music-ASCAP) 4:00
3. THEME FROM "BLACK ORPHEUS"
(Bonfa-Maria/Ross Jungnickel, Inc.-BMI) 4:37
4. THIS HEART OF MINE
(Warren-Triangle Music-ASCAP) 3:20
5. THEME FROM "A BOY TEN FEET TALL"
(Baxter-Arch Music-ASCAP) 2:00
6. THE SWEETEST SOUNDS
(Rodgers-Williamson Music-ASCAP) 5:00

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

**THE
FRATERNAL ORDER
OF BACHELORS
ONCE A BACHELOR . . .**

**33 1/3 RPM
Side A**

**Record No. 1003
XTV 85432**

- 1. HOW CAN I TELL HER
AIN'T SHE SWEET**
- 2. PORGY AND BESS**
- 3. YOU GO TO MY HEAD
GOODNIGHT SWEETHEART**
- 4. I GET A KICK
HALLS OF IVY**
- 5. AUTUMN LEAVES
GEISHA GOODBYE**
- 6. MARIA**

**THE
FRATERNAL ORDER
OF BACHELORS
ONCE A BACHELOR . . .**

**33 1/3 RPM
Side B**

**Record No. 1003
XTV 85433**

- 1. SWEET LORRAINE
SOMEWHERE**
- 2. SPRING FEVER
FUNNY VALENTINE
ALMOST LIKE BEING IN LOVE**
- 3. EVERY NIGHT**
- 4. LAURA
MISTY**
- 5. SAMOVAAR
WHEN I FALL IN LOVE**

CHUCK FENDA

BETTER DAYS

SIDE A

1. Ruff Out deh
2. Better Days
3. Can't stop Try
4. No More Suffering
5. Serious Time
6. The Prayer

EMLP001

83 Constant Spring Road
Kingston, JA, WI

Tel: (876) 825-4873 / 426-0924 / 858-

0808 / U.S. (347) 385-1771

email:

titilolomontrecords@yahoo.com

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CHUCK FENDA

BETTER DAYS

SIDE B

1. Survival
2. Show Love
3. See Love
4. Mama
5. Oh My Lord
6. Hurt My Soul

EMLP001

83 Constant Spring Road
Kingston, J.S. WI

TEL: 0075022-6570 / 426-0974 / 858-6606 / JLS 0347 205-1771

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 5th
ELEVENTH
ANNIVERSARY

**MUSIC
FOR COLLECTORS
presents
COLUMBIA "GEMS" OF THE RECORDS**

- | | |
|--|---|
| 1. She's Driving Me Wild | Manhattan Dance Makers |
| 2. Breezin' Along | The Knickerbockers |
| 3. Help! | Earl Gresh & His Gangplank Orch. |
| 4. Steady Roll Blues | Francis Craig & His Orchest. |
|
Side 1
MFC-3 |
STEREO 78
01287A |
|
5. Hobo's Prayer |
Art Kahn & His Orch. |
| 6. Static Strut | Paul Specht & His Orch. |
| 7. Tonight's My Night With Baby | The Knickerbockers |
| 8. Mandy | Al Handler & His Orch. |

**STEVE PROSPER'S
MUSIC FOR COLLECTORS
857 45th Avenue
San Francisco, Calif.
94121**

**MUSIC
FOR COLLECTORS**
presents
COLUMBIA "GEMS" OF THE RECORDS

1. Crying For The Moon
2. Trudy
3. Kiss Your Baby, Goodnight
4. It's A Happy Old World

Al Handler & His Orch.

Fred Rich & His Orch.

Paul Ash & His Orch.

Paul Ash & His Orch.

Side 2
MFC-3

STEREO 78
01287B

5. Hello! Swanee, Hello!
6. He's The Last Word
7. Pretty Lips *
8. Honey! Do!

Art Kahn & His Orchest.

Art Kahn & His Orchest.

Al Handler & His Orchest.

Paul Ash & His Orchest.

STEVE PROSPER'S
MUSIC FOR COLLECTORS
857 45th Avenue
San Francisco, Calif.
94121

**MUSIC
FOR COLLECTORS**

presents

HORACE HEIDT & HIS ORCHESTRA

1927 - 1929

- | | |
|--|-----------------------------|
| 1. I'LL LOVE YOU IN MY DREAMS (portion) | Theme Song |
| HELLO, CUTIE! | Lee Lykins -v |
| 2. MINE | Lee Lykins -v |
| 3. GOLDEN GATE | Trio-v-Lewis-Bradshaw-Bowne |
| 4. WHAT A WONDERFUL WEDDING THAT WILL BE | Trio-v |

Side 1
MFC 6

STEREO 78
104103A

- | | |
|-----------------------------------|-------------------------|
| 5. GET 'EM IN A RUMBLE SEAT | Trio-v |
| 6. WAIT A LITTLE LONGER, LOVEBIRD | Lykins-Lewis-Bradshaw-v |
| 7. EVERY EVENING | Lee Lykins-v |
| 8. I STILL LOVE YOU | Lee Lykins-v |

**STEVE PROSPER'S
MUSIC FOR COLLECTORS**

**857 45th Avenue
San Francisco, Calif.
94121**

**MUSIC
FOR COLLECTORS**

presents

HORACE HEIDT & HIS ORCHESTRA

1927 - 1929

- 1. CUDDLE UP A LITTLE CLOSER**
- 2. I LOVE YOU TRULY**
- 3. PLODDIN' ALONG**
- 4. STAIRWAY OF DREAMS**
- 5. WEDDING OF THE PAINTED DOLL**

Lee Lykins-v

Orchestra-v

Harold Moore-v

Lee Lykins-v

No-v

Side 2

MFC 6

STEREO 78

104103B

- 6. I'M K-a-RAZY OVER YOU**
- 7. TURN ON THE HEAT**
- 8. MELANCHOLY**
- I'LL LOVE YOU IN MY DREAMS**

Bowne-Moore-Lewis-v

Harold Moore-v

Harold Moore-v

Larry Cotton-v

**STEVE PROSPER'S
MUSIC FOR COLLECTORS**

**857 45th Avenue
San Francisco, Calif.
94121**

MUSIC FOR COLLECTORS
presents
A Hodge Podge of Off-Beat Jazz No. 2
MFC - 5

- | | |
|-----------------------------------|--|
| 1. SUGAR BABE, I'M LEAVIN' | Blue Steele & His Orch. |
| 2. 'DEED I DO | Ben Pollack & His Orch. |
| 3. SOME SWEET DAY | Carolina Club Orch. |
| 4. LADY LUCK | Johnny Hamp's Kentucky Serenaders |
|
 | |
| Side 1 | STEREO 78 |
| 33 1/3 | 10487A |
|
 | |
| 5. 11:30 SATURDAY NIGHT | Fess Williams & His Royal Flush Orch. |
| 6. CLEMENTINE | The Goofus Five |
| 7. DEEP HOLLOW | Garden Dancing Palace Orch. |
| 8. TIGER RAG | Charles Dornberger & His Orch. |

STEVE PROSPER'S
MUSIC FOR COLLECTORS
857 45th Avenue
San Francisco, Calif.
94121

MUSIC FOR COLLECTORS

presents

A Hodge Podge of Off-Beat Jazz No. 2

MFC - 5

- | | |
|-----------------------|------------------------------|
| 1. BULL FIDDLE BLUES | Johnny Dodd's Washboard Band |
| 2. TWELFTH STREET RAG | Abe Lyman's California Orch. |
| 3. LOVABLE AND SWEET | The Charleston Chasers |
| 4. HOT AND BOTHERED | Duke Ellington & His Orch. |

Side 2
33 1/3

STEREO 78
10487B

- | | |
|--------------------------|------------------------------|
| 5. MAMA'S GONE, GOODBYE | Thelma Terry & Her Playboys |
| 6. LESS THAN THAT | The Carson Robison Orchestra |
| 7. MARCH OF THE HOODLUMS | Eddie Lang & His Orch. |
| 8. ALABAMA STOMP | Walter Anderson & His Orch. |

STEVE PROSPER'S
MUSIC FOR COLLECTORS
857 45th Avenue
San Francisco, Calif.
94121

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SPEED 33- $\frac{1}{3}$
STEREO

Side
1

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ZAGL 265
BAC 3077 (21163)

GIROLAMO FRESCOBALDI

1. TOCCATA OTTAVA from "Toccate e partite d'intavolatura di cimbalo, Libro primo", Rome 1615 2. CENTO PARTITE SOPRA PASSACAGLI from "Toccate d'intavolatura di cimbalo et organo, Libro primo", Rome edition 1637 3. RECERCAR TERZO from "Recercari et canzoni francese in partitura, Libro primo", Rome 1615 4. TOCCATA NONA (from "Toccate e partite d'intavolatura di cimbalo, Libro primo", Rome 1615

Gustav Leonhardt

Harpsichord by Martin Skowroneck after an Italian model of the 17th century

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ZAGL 266

BAC 3077 (21163)

SPEED 33- $\frac{1}{3}$
STEREO

Side
2

GIROLAMO FRESCOBALDI

1. TOCCATA from Turin manuscript No. 6 2. TOCCATA PER
L'ELEVAZIONE from "Fiori musicali di diverse compositione".
Venice 1635 3. CANZONA SESTA from "Il secondo libro di
toccate". Rome 1627 4. CAPRICCIO SECONDA SOPRA
la, sol, fa, mi, re, ut from "Il primo libro di capricci . . .
in partitura". 5. FANTASIA SESTA SOPRA DOI
SOGGETTI from "Il primo libro delle fantasie a
quattro". Milan 1608

Gustav Leonhardt

Organ by (Graziadio Jun.?) Antegnati in
San Carlo, Brescia, c. 1630.

AMSTAN RECORDS

The Solemn Rededication of
Notre Dame Des Canadiens Church
September 19, 1976

THE PELOQUIN CHORALE and ORCHESTRA

SIDE 1
AM-1200 (NCR)
STEREO

© 1976
Charles & Christopher
Paquette

EN SON TEMPLE SACRÉ — *Jacques Mauduit*
SANCTUS (Messe Ste. Cécile) — *Charles Gounod*
soloist: Ron Rathier
PSALM 150 — *César Franck*
LORD JESUS COME — *Alexander Peloquin*

AMSTAN RECORDS

The Solemn Rededication of
Notre Dame Des Canadiens Church
September 19, 1976

THE PELOQUIN CHORALE and ORCHESTRA

SIDE 2
AM-1200 (NCR)
STEREO

© 1976
Charles & Christopher
Paquette

PENITENTIAL RITE
GLORIA OF THE BELLS
LORD, YOU HAVE THE WORDS
ALLELUIA!

LITANY OF THE SAINTS — *Alexander Peloquin*
VENI CREATOR — *Gregorian Chant*

AMSTAN RECORDS

The Solemn Rededication of
Notre Dame Des Canadiens Church
September 19, 1976

THE PELOQUIN CHORALE and ORCHESTRA

SIDE 3
AM-1200 (NCR)
STEREO

© 1976
Charles & Christopher
Paquette

LAUDATE — *Marc-Antoine Charpentier*
soloists: Lucien Olivier, Ron Rathier, Michael Gallagher

LET THY PRESENCE COME UPON US
Tschesnokoff

SANCTUS (preceeded by Preface) — *Alexander Peloquin*

PRAYERS OF CONSECRATION
Concelebrants

MEMORIAL ACCLAMATION-GREAT
AMEN — *Alexander Peloquin*

AMSTAN RECORDS

The Solemn Rededication of
Notre Dame Des Canadiens Church
September 19, 1976

THE PELOQUIN CHORALE and ORCHESTRA

SIDE 4
AM-1200 (NCR)
STEREO

© 1976
Charles & Christopher
Paquette

THE LORD'S PRAYER
RITE OF PEACE
LAMB OF GOD
FAITH, HOPE AND LOVE

cantor: Lucien Olivier

PROCESSION OF THE
ARK TO THE CHAPEL

GLORIA (Lyric Liturgy)

Alexander Peloquin

IMPROVISATION UPON 'AMEN'

Douglas W. Marshall, Organist



"A JARANEARSE CON TODO... SONO RADIO"

VARIOS

**S.E. 9743
LADO-A**

(P) 1982

33 1/3 R.P.M.

**ESTEREO
R.I. 5731**

**1.- FIESTA LIMENA (1a. Parte) OLVIDAME-PIENSO EN TI
-VUELVE PRONTO-VICENTA-PORFIRIA-ADORADA MUJER-
SOY DEL PERU-QUISIERA TENER-DESDEÑOSA-LOS OJITOS
DEL PUENTE-FIESTA LIMENA (2a. Parte)**

**2.- DOÑA MARIQUITA-LA REINA DEL VALLE-EL
CICLISTA-IVAMOS BOYSI -ARRIBA ALIANZA-...Y DALE U,
UNIVERSITARIO DE DEPORTES-EL PAJARILLO-LOS
LIMONEROS-INSPIRACION-PRESUROSOSA-LOCOS SUSPIROS-
MI CONEJITO-SUSPIRANDO-INGRATA PALOMITA**

3.- CUIDAO CON LA BRUJERIA-MAMA NANGUE.

**Ver la relación de autores, compositoras y
editoras en la contratapa de este disco.**

Producción: RAFAEL AMARANTO

**Arreglos y Dirección Musical:
RAFAEL AMARANTO**

Industria Peruana - M.R.

GRABADAS



"A JARANEARSE CON TODO... SONO RADIO"

VARIOS

**S.E. 9743
LADO-B**

**(P) 1982
33 1/3 R.P.M.
ESTEREO
R.I. 5731**

- 1.- SEPARACION-NOCHE DE AMARGURA-DESDEN-PASION-
MIS CELOS-BLANCA LUZ-MI LINDA ROSA-PALOMA MIA-
HORTENSIA-ROSA ELVIRA-A LAS ORILLAS DEL RHIN.**
- 2.- EL CONSEJITO-ANGELICA-VEN ACA LIMEÑA-MORIR
ANSIARA-ROSICLER-SONADOR-INGRATITUD-
LAS MUJERES DE MI TIERRA-CARMEN ROSA**
- 3.- MARINERA Y RESBALOSA**

**Ver la relación de autores, compositores y
editoras, en la contratapa de este disco.**

Producción: RAFAEL AMARANTO

**Arreglos y Dirección Musical:
RAFAEL AMARANTO**

Industria Peruana - M.R.

Let George do it

H-576 A
side one

STEREO

time: 20:07

Introduction

Cherry Tree Chop • G-E-O-R-G-E Washington •
In the Year A.D. • Boston Tea • Gonna Have a
Party • Who Can? He Can!

written and directed by JOHN F. WILSON
voices from

CHICAGO CHILDREN'S CHOIR



mixed by ASGAR

Hope Recordings
Carol Stream, Illinois
80187

Let George do it

H-576 B
side two

Time: 22:57

STEREO

Cooperation • Singin' the Blues •
Never Give In • Cooperation (Reprise) •
George Gets a Rest • The Call •
Who Can? He Can! • Finale •

written and directed by JOHN F. WILSON
voices from
CHICAGO CHILDREN'S CHOIR



Licensed by ASCAP

Hope Recordings
Carol Stream, Illinois
60187

Made in Switzerland

MUSICA HELVETICA

+SBC

Swiss Radio International

- Transcriptions -

⊕ SUISA ⊕

STEREO 33 $\frac{1}{3}$

MH 51
3128

© P SBC

The Swiss Choral Tradition (Classical Choral Music)

Complete broadcast
25:45

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

+SBC

Swiss Radio International

- Transcriptions -

⊕ SUISA ⊕

STEREO 33 $\frac{1}{3}$

MH 52
3129

© P SBC

The Swiss Choral Tradition (Choral Folk Music)

Complete broadcast
25:15

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

+SBC

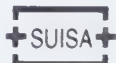
Swiss Radio International

- Transcriptions -

The Swiss Choral Tradition

(Classical Choral Music)

(Music Selections)



STEREO 33 $\frac{1}{3}$

MH 51-MS
3126

© P SBC

1. Excerpt from Sancti spiritus assit nobis gratia (N. Balbulus) 3:50
2. Excerpt from Ave Rosa sine spinis (L. Senfl) 3:30
3. Frisch fröhlich wend wir singen (H.R. Manuel) 1:02
4. Freut euch des Lebens (I. Hirzel / H.G. Nägeli) 3:00
5. Ode an Gott (J. H. Tobler) 1:05
6. Morgen im Walde (F. Hegar) 3:06
7. Excerpt from Frühlingskantate (A. Jenny) 2:20
8. L'alerte (L. Régamey) 2:35

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

+SBC

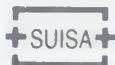
Swiss Radio International

- Transcriptions -

The Swiss Choral Tradition

(Choral Folk Music)

(Music Selections)



STEREO 33 $\frac{1}{3}$

MH 52-MS
3127

© P SBC

1. Tout simplement (E. Jaques-Dalcroze) 2:00
2. Il paun palus (G. Schmid von Grüneck) 2:25
3. Son vegnü da Montebel (trad.) 1:18
4. O du liebs Aengeli (trad.) 1:30
5. Am Jock sim silbrige Hochzig (trad.) 2:22
6. Aelggi-Juitz (trad.) 2:40
7. Emmentaler Kuhreihen (O. Schmalz) 1:33
8. Aelplertanz (T. Zyböri / arr. H. Waldvogel) 2:03
9. Le Rhône danse (J. Daetwyler / A. Theytaz) 2:40

Non-commercial recording - Not for sale

satyr



Club-Sonderauflage

SEITE A

26 225-3

Matr.-Nr. 31 413 8 -A

GEMA

STEREO

PANFLÖTE UND ORGEL

-Virtuose Zauberklänge des Barock-

1. Badinerie (Bach)
2. Air Tendre (Lully)
3. Gigue (Mattheson)
4. Tambourin (Rameau)
5. Rigaudon (Böhm)
6. Wachet auf (Bach)
7. Menuett (Murschhauser)
8. Gavotte (Corelli)
9. Adagio (Albinoni)

LC

4630

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERBREITUNG, AUFFÜHRUNG, SENDUNG. MADE IN GERMANY

satyr



Club-Sonderauflage

SEITE B

26 225-3
Matr.-Nr. 31 413 8 -B

GEMA

STEREO

PANFLÖTE UND ORGEL

-Virtuose Zauberklänge des Barock-

1. Werde munter mein Gemüthe (Bach)
2. Bourrée (Bach)
3. Tambourin (Rameau)
4. Siciliano (Bach)
5. Sarabande (Corelli)
6. Allegretto moderato (Corelli)
7. Tambourin (Rameau)
8. Gigue (Bach)

LC

4630

MADE IN GERMANY

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE

VORBEHALTEN.

KEIN

VERLEIH!

KEINE

UNERLAUBTE

VERVIELFÄLTIGUNG.

VERBREITUNG.

AUFFÜHRUNG.

SENDUNG.



Eine Produktion von Interdisc

D.P.

INT 120.854

Sette 1
(22:43)

Stereo, auch
Mono abspielbar

Orgelmusik aller Meister

Walter Kraft an der Orgel von St. Cosmae und Damian zu Stade

Praetorius: Drei Orgel-Hymnen

Dufay: Hymnus „Pange lingua“

Scheidt: Modus ludendi plene organo pedallier a 6 Voc.

Sweelinck: Toccata in a-moll

Froberger: Toccata in d-moll

Strungk: Orgelchoral

* „Laß mich dein sein und bleiben“

Wackmann: O Lux beata Trinitas





Eine Produktion von Intercond

D. P.

INT 120.854

Seite 2
(22:28)

Stereo, auch
Mono abspielbar

Orgelmusik alter Meister

Walter Kraft an der Orgel von St. Liborius zu Bremervörde

Lübeck: Præambulum et Fuga ak C h

Pachelbel: „Herr Jesu Christ, ich weiß gar wohl“

Hantl: Drei Choralvorspiele

Ritter: Sonatina



TELEFUNKEN



LC 0366

Contr.
Copyr.

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6.42001

Seite **1** STEREO

DIETRICH BUXTEHUDE (1637-1707)
Das Orgelwerk - Folge 1

Toccata d-moll, BuxWV 155
Präludium und Fuge G-dur, BuxWV 147
Präludium und Fuge e-moll, BuxWV 143
Präludium und Fuge g-moll, BuxWV 163
Präludium und Fuge C-dur, BuxWV 138
Toccata G-dur, BuxWV 165

Michel Chapuis
an der Ahrend-Orgel der Kirche
Cantate Domino, Frankfurt am Main
Produced by VALOIS,
France

33

TELEFUNKEN



LC 0366

Contr.
Copyr.

6.42 001-00-2

© 1974

6.42001

Seite **2** STEREO

DIETRICH BUXTEHUDE (1637-1707)
Das Orgelwerk - Folge 1

Mit Fried und Freud ich fahr dahin, BuxWV 76
Choräle: Wär Gott nicht mit uns diese Zeit, BuxWV 222
Ich ruf zu dir, Herr Jesu Christ, BuxWV 196
Von Gott will ich nicht lassen, BuxWV 220
Von Gott will ich nicht lassen, BuxWV 221
Gelobet seist du, Jesu Christ, BuxWV 188

Michel Chapuis
an der Ahrend-Orgel der Kirche
Cantate Domino, Frankfurt am Main
Produced by VALOIS,
France

33

O

R

B

I

S

Johann Sebastian Bach

ORGELWERKE



Bestell-Nummer

21 254

72 574 A

Seite 1



Praeludium und Fuge e-moll, BWV 533 -
Choralvorspiel „Allein Gott in der Höh' sei Ehr“,
BWV 711 - Orgelchoral „Allein Gott in der Höh' sei Ehr“,
BWV 715 - Fuge e-moll, BWV 575 - Fantasie G-dur, BWV 572

Walter Kraft
an der Silbermann-Organ
in Ebersmünster

KUNSTWERKE VERBOTEN

ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN.

ÖFFENTLICHE AUFFÜHRUNG UND KUNSTWERKE VERBOTEN

O R B I S

Johann Sebastian Bach

ORGELWERKE



Bestell-Nummer
21 254

72 574 B
Seite 2



Pastorale F-dur, BWV 590
Choralvorspiel „Wo soll ich fliehen hin“,
BWV 646 - Toccata und Fuge d-moll, BWV 565

Walter Kraft
an der Silbermann-Orgei
in Ebersmünster

ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN. ÖFFENTLICHE AUSFÜHRUNG UND RUNDFUNKSSENDUNG VERBOTEN

ALLE HERSTELLER- UND URHEBERRECHTE VORBEHALTEN. ÖFFENTLICHE AUSFÜHRUNG UND RUNDFUNKSSENDUNG VERBOTEN

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР



ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО

00 33

ГОСТ 5289-80

1

С10 23437 005
23437

Гр. 2. 1-20

Ф. ШУБЕРТ
ШЕСТЬ ПЕСЕН НА СЛОВА Г. ГЕЙНЕ
из вокального цикла «Лебединая
песня», D. 957: № 8—13

М. РАВЕЛЬ
ДОН КИХОТ—ДУЛЬСИНЕЕ,
три песни на слова П. Морана
На немецком (1) и французском
(2) языках

ВАЛЬТЕР БЕРРИ, баритон
БОРИС АБРАМОВИЧ, фортепиано
Запись с концерта в Большом
зале Московской консерватории
14 октября 1971 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР



ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО

33

ГОСТ 5289-80
С10 23437 005
23438

2
Гр. 2. 1-20

Г. ВОЛЬФ. ТРИ СОНЕТА МИКЕЛАНДЖЕЛО
И. БРАМС

ТВОИ ГОЛУБЫЕ ГЛАЗА, соч. 59 № 8

О МОЯ КОРОЛЕВА, соч. 32 № 9

ТЕБЯ ЗАБЫТЬ НАВЕКИ, соч. 32 № 2

НА КЛАДБИЩЕ, соч. 105 № 4

Из 49 НЕМЕЦКИХ НАРОДНЫХ ПЕСЕН:

№ 2, 6, 25

Л. ВАН БЕТХОВЕН

ПЕСНЯ О БЛОХЕ, соч. 75 № 3

ВАЛЬТЕР БЕРРИ, баритон

БОРИС АБРАМОВИЧ, фортепиано

Запись с концерта, 1971 г.

angel

1

Shostakovich: Symphony No. 10
in E minor, Op. 93
I. Moderato / II. Allegro

BOURNEMOUTH SYMPHONY ORCHESTRA,
PAAVO BERGLUND cond.

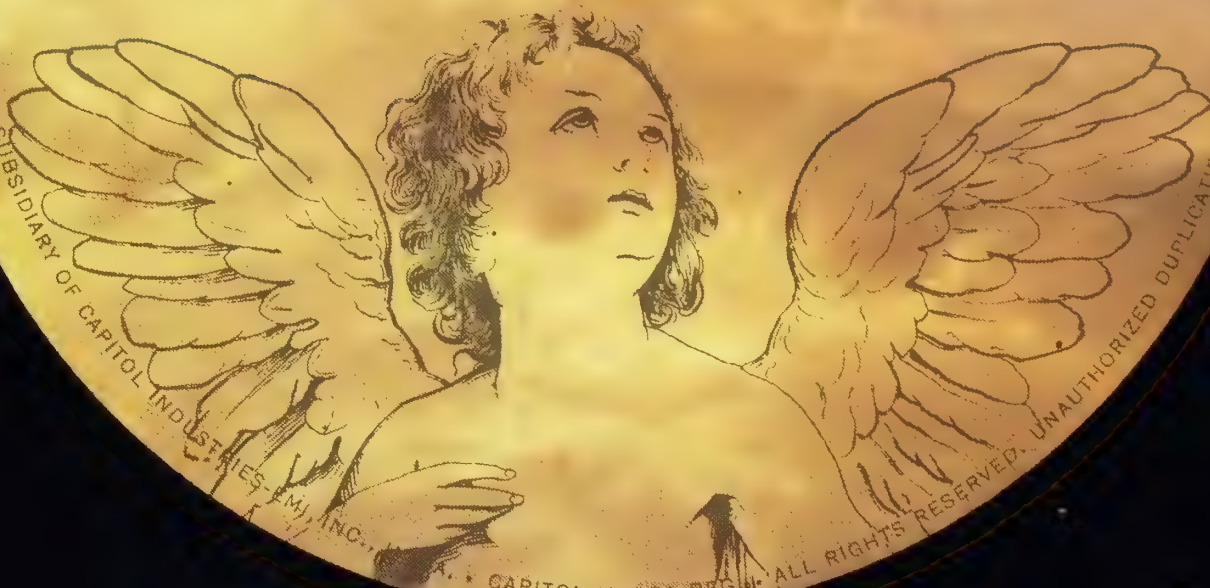
SQ-1-37280

STEREO

33-1/3

Recorded in England

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angel

2

**Shostakovich: Symphony No. 10
in E minor, Op. 93**

III. Allegretto / IV. Andante — Allegro

**BOURNEMOUTH SYMPHONY ORCHESTRA,
PAAVO BERGLUND cond.**

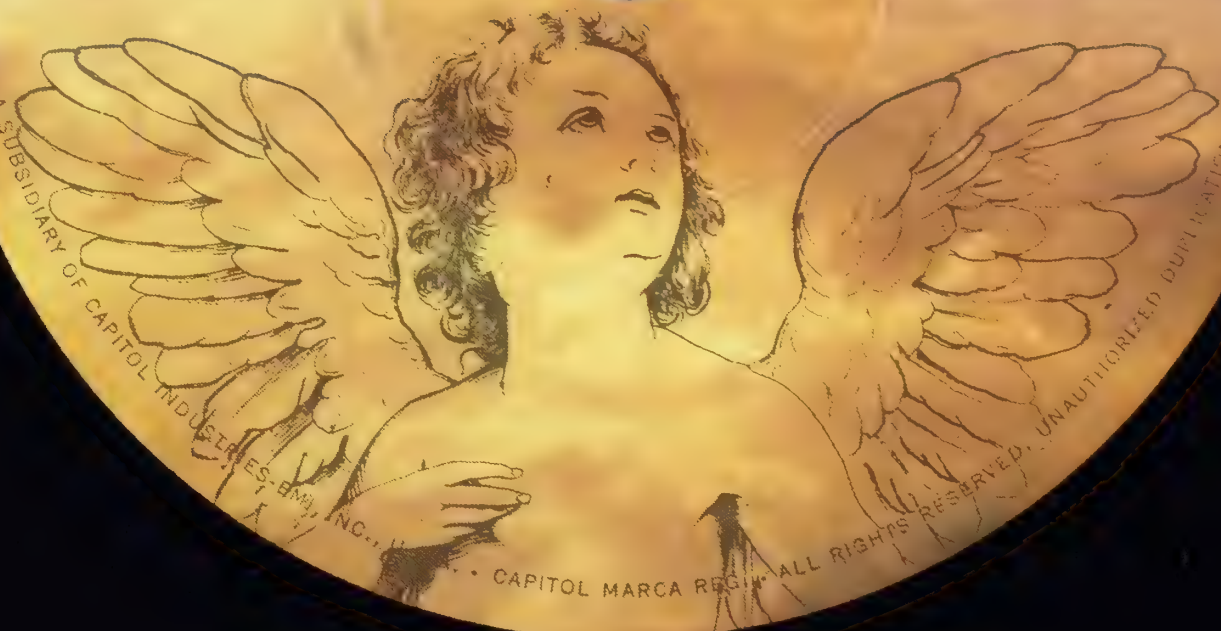
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STEREO

33-1/3

Recorded in England

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ESTEREO

EMI-Odeón SAIC

—Argentina—

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FABRICADO
POR 

GUAYAQUIL
ECUADOR

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UTILIZACION PUBLICA

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(YXLD-977)

P.V.P.
Inc. Imp. Vta.

PRESENCIA MUNDIAL EN TANGO

Varios Intérpretes

1. **LA CUMPARSITA** - Tango
(G.Mattos Rodríguez-E.P.
Maroni-P.Contursi)
MARIANO MORES y su
Orq. Lírica popular
2. **OJOS NEGROS** - Tango
(V.Greco) **OSVALDO PUGLIE-
SE** y su Orq. Típica
3. **CAMINITO** - Tango (J.de
Dios Filiberto-C.Coria Peña-
loza) **JOSE BASSO** y su
Orq. Típica
4. **MI BUENOS AIRES QUERI-
DO** - Tango (C.Gardel-A.Le
Pera) **HECTOR VARELA** y
su Orq. Típica
5. **SENTIMIENTO GAUCHO** - Tan-
go (F. y R.Canaro-J.A.Caruso)
FRANCISCO CANARO y su
Orq.
6. **ADIOS MUCHACHOS** - Tan-
go (J.C.Sanders-C.F.Vedani)
F.SASSONE y su Orq.
Típica

**—Compag.: Esteban
Decoral Toselli
1957-61-68-72—**

c j r

ESTEREO

EMI-Odeón SAIC
—Argentina—

(P)1980



LADO B



PRODUCIDO POR **Wesa**
GUAYAQUIL — ECUADOR

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA

303-0073

S-6795-EMI-12
(YXLD-978)

PRESENCIA MUNDIAL EN TANGO

Varios Intérpretes

1. A MEDIA LUZ - Tango
(E. Donato-C. Lenzi) **CARLOS GARCIA** y su gran Orq.
2. YIRA... YIRA - Tango
(E. S. Discépolo) **RAUL GARELLO** y su Gran Orq.
3. CANARO EN PARIS - Tango
(A. Scarpino-J. Caldarella)
ALFREDO DE ANGELIS y su Orq. Típica.
4. EL DIA QUE ME QUIERAS
Tango (C. Gardel-A. Le Pera)
SE XTETO MAYOR
5. QUEJAS DE BANDONEON
Tango (J. de Dios Filiberto)
ANIBAL TROILO
y su Orq. Típica
6. TOMO Y OBLIGO - Tango
(C. Gardel-M. Romero)
CARLOS GARDEL con
la Orq. de A. de Angelis

*—Compag.: Esteban Decoral
Toselli*

1958-70-73-74-76-

77—

c j r

LONDON WAVELENGTH 154 E. 46th Street, New York, N.Y. (212) 682-5390



B

SIDE 1

#445
WEEK OF
NOV. 6, 1983

B.B.C. ROCK HOUR

A BBC PRESENTATION

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LONDON WAVELENGTH 154 E. 46th Street, New York, N.Y. (212) 682-5390



B

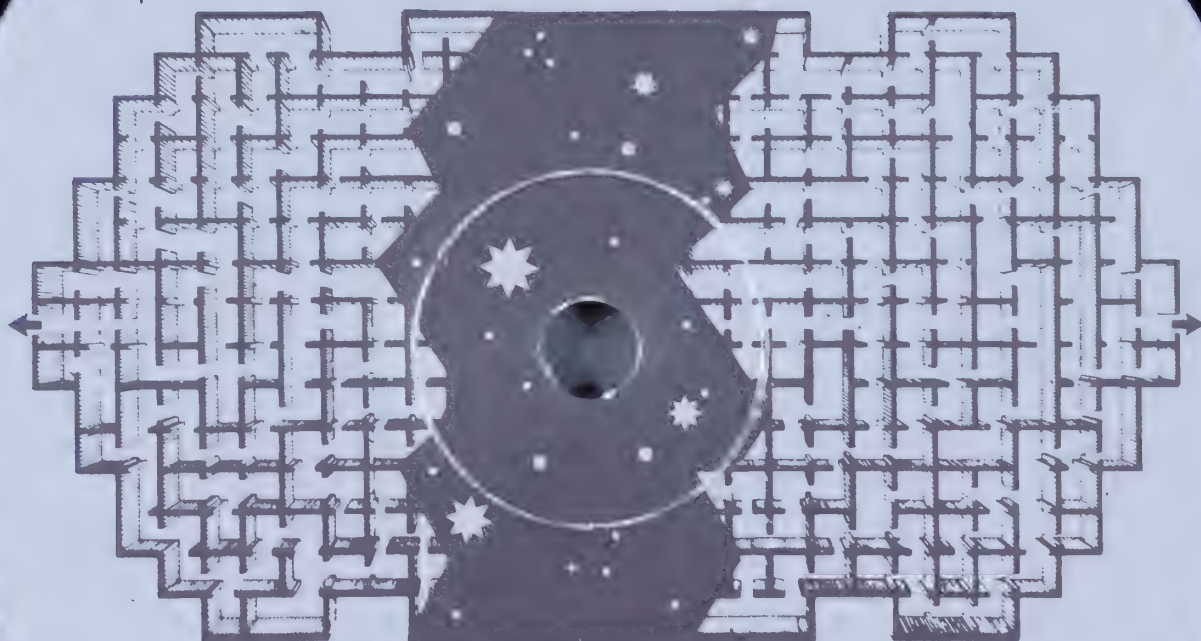
SIDE 2

#445
WEEK OF
NOV. 6, 1983

B.B.C. ROCK HOUR

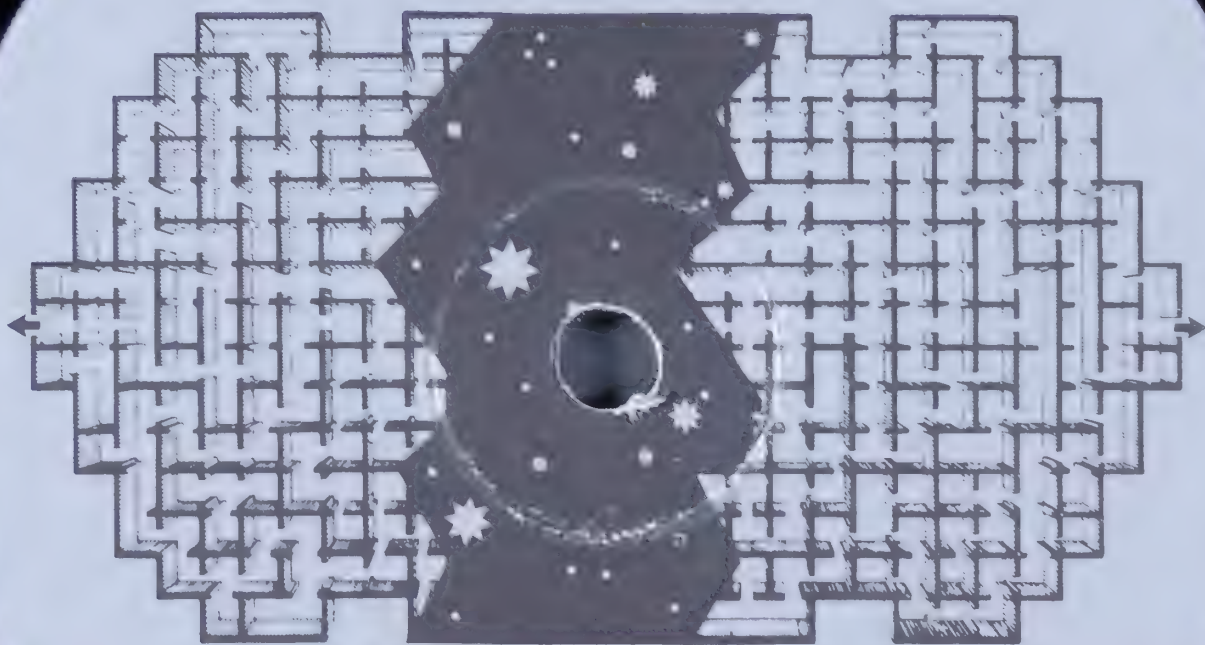
A BBC PRESENTATION

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MODERN MUSIC

SIDE 1



MODERN MUSIC

SIDE 2

TRAVELS WITH JESUS

1980 Vacation Church School Series
©1979. Fortress Press. Philadelphia.

DM 81875

Side 1
33 $\frac{1}{3}$ RPM

1. *Travels with Jesus* (6:47) Filmstrip Narration;
2. Instructions for Dancing and Teaching the Hora (1:40);
3. Israeli Dance (2:42);
4. Song of Gratitude (1:30) Hebrew and English.

TRAVELS WITH JESUS

1980 Vacation Church School Series
(P)1979. Fortress Press. Philadelphia.

DM 81875

Side 2
33 $\frac{1}{3}$ RPM

1. Come Along with Me (1:41); 2. Because God Loves Us So (1:07);
3. Mary Had a Baby (1:41); 4. Hello, Hello! How Are You? (0:57);
5. Love One Another (1:10); 6. Jesus Is My Friend (1:35); 7. When
- Jesus Saw the Fishermen (0:56); 8. At Work Beside His Father's
- Bench (0:46); 9. Christ, the Lord, Is Risen Today (0:44);
10. Fisherman Peter (0:57); 11. Song of Gratitude (1:10);
12. Psalm 98 (1:20); 13. Psalm 100 (0:46); 14. A
- Boy Who Lived in Galilee (0:47); 15. Shalom
- (1:01); 16. Kum Ba Yah (1:10).

Kevin & Clare

All the Roads

Stereo
33 1/3 rpm
KS40010

SIDE 1
5105N11A

1. All The Roads / 2:50
2. That Love Of Mine / 2:21
3. Bless Me Father / 4:24
4. I've Been A Sinner / 4:02
5. Kiss For A Friend / 2:42*
6. Feel Like I Belong / 1:50

©Kevin & Clare Sarkissian 1975
©Kevin Sarkissian 1971, 1972, 1975
*© Clare Sarkissian 1975

Kevin & Clare

All the Roads

Stereo
33 1/3 rpm
KS40011

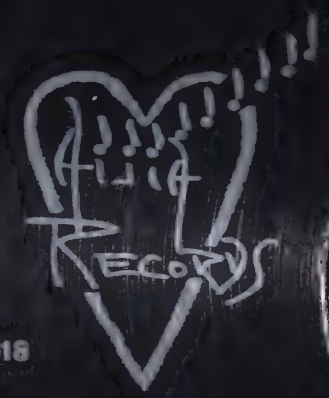
SIDE 2
5105N11B

1. Silent Night / Reflections / 3:11
2. Beloved Son / 2:51
3. Tuesday Or Any Other
Feeling Blue Day / 3:16
4. For The Ones I Love / 1:14
5. Crucifixion / 2:42
6. Jesus For A Token Dime / 4:07
7. Priceless In His Eyes / 4:10

©Kevin & Clare Sarkissian 1975
©Kevin Sarkissian 1971, 1975

Flight to Freedom

Jim Rodrigues



ALJ 1016

A

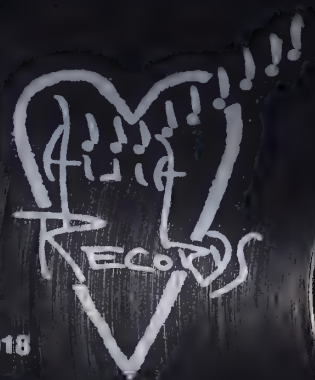
Moonshine

1. AIJIA
2. SUNDAY MORNING DREAM SONG
3. TOUCHING YOU
4. ICY STAR
5. THE NATURE OF THINGS

ALL SONGS AND VOCALS by JIM RODRIGUES

©1987 Beagle Breath Music BMI

Flight to Freedom



ALJ 1018

B

Sunshine

1. MAGIC HAT
2. FREEWAY CITY
3. JUST A CHILD
4. SAND IN MY SHOES
5. GRIDIRON LAMENT

ALL SONGS AND VOCALS by JIM RODRIGUES
©1987 Beagle Breath Music BMI



LO MEJOR DEL AÑO — VOL. 9
VARIOS INTERPRETES

Lado 1

5-15390

- | | | |
|----------|--------------------------------|--|
| 1 | EL AFRICANO | (Wilfrido Martínez - Calixto Ochoa) |
| 2 | VANIDOSA | (Sady Ramírez) |
| 3 | ENAMORADO DE CALI | (Alfredo Gutiérrez) |
| 4 | LA TRAICIONERA | (Luis Eduardo Cruz) |
| 5 | ESTA NOCHE ES MIA | (Rodrigo Escobar T.) |
| 6 | CUANDO UN PADRE PERDONA | (Carlos Zapata) |
| 7 | EL COMEJEN | (R. R. Bienvenido Rodríguez) |

1, 3, 5: Lic. Prod. FELITO - 7: KAREN
3-5 FONDO MUSICAL

STEREO

(P) 1983 - (C) 1983

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO HECHO EN COLOMBIA POR DISCOS VICTORIA



LO MEJOR DEL AÑO — VOL. 9
VARIOS INTERPRETES

Lado 2

5-15390

- 1 **MOSAICO NIÑA LUZ:** Che Che Cole (Willie Colón) -
La Vaca Vieja (Climaco Sarmiento) - Murga Panameña
(Willie Colón) - La Tabaquera (D. R. D. A.) - Tun Tuneco
(D. R. D. A.) - La Barola (D. R. D. A.) -- Compadrito
(D. R. D. A.)
- 2 **VUELVE A TU CAMINO** (Gustavo Castro)
- 3 **LA REVANCHA** (Hugo Almanza)
- 4 **DE PAPAYITA** (Roque Saballeth)
- 5 **A CELIA CRUZ** (Carlos Guerra)
- 6 **LA MEDALLITA** (Calixto Ochoa - Pedro A. Salcedo)

1, 4, 6: Lic. Prod. FELITO - 5: EVESOL
6 FONDO MUSICAL

STEREO

(P) 1983 - (C) 1983

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COMPANIA COLOMBIANA DE DISCOS LTDA. CODISCOS

RESERVADOS POR

REPRODUCCION Y

DERECHOS DE EJECUCION

TODOS LOS

CONTIGO

ROMANCEROS

SOÑAR - Bolero
Arturo Hassan

SUFRIR - Bolero
Pepito Maduro

INTIMIDAD - Bolero
María Paz Aguiña

LOS

EXTRAÑO EN EL PARAISO - Bolero
David Lama, Wright Forrest

NUESTRO JURAMENTO - Bolero
Benito de Jesús

PARA SOÑAR

CONSENTIDA - Bolero
Alfredo Núñez de Borbón

LDZ 20101
LDZ. 277

1



COMPANIA COLOMBIANA DE DISCOS LTDA. CODISCOS

CON TIGO

ROMANCEROS

NOCTURNAL - Bolero
J. Mojica, Sabre Marroquín

TODO ME GUSTA DE TI - Bolero
Cuto Stez

SINCERIDAD - Bolero
Gastón Villegas

LDZ 20101

DZ. 278

2

LOS

TU ALMA - Bolero
Arturo Hassan

QUIEREME MUCHO - Bolero
Gonzalo Roig

MIEDO DE HABLAR - Bolero
Manuel Jiménez (Canario)

PARA SONAR

TODOS LOS DERECHOS DE EJECUCION Y REPRODUCCION RESERVADOS POR





EMILIO JOSE
"VICTORIA"

LADO 1

25400507

25400507-Y

1. VICTORIA
2. AMIGA MIA
3. MI PRIMER AMOR
4. SOLEDAD
5. DONDE ESTARA

Letra y Música: EMILIO JOSE

(P) MCMLXXXVI-Colombia

EL IMPORTE PAGADO POR ESTE DISCO NO-AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO: HECHO EN COLOMBIA POR CODISCOS S. A.



EMILIO JOSE
"VICTORIA"

LADO 2

25400507

25400507-Z

1. PIENSO EN TI
2. SIN DARNOS CUENTA
3. UN DIA... UN AMIGO
4. SI YA TE CONOCIERA
5. CANTARE UNA CANCION

Letra y Música: EMILIO JOSE

(P) MCMLXXXVI-Colombia

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO: HECHO EN COLOMBIA POR CODISCOS S. A.

**THE
RASCHER SAXOPHONE
ENSEMBLE**

**SIDE ONE
STEREO**


CORONET
Recording Company

LPS 3022A

HUSA: OUVERTURE—CHANSON MELANCOLIQUE

**J.S. BACH: CHORAL "WIE SCHÖN LEUCHTET
DER MORGENSTERN"**

BELLMAN: MÄRK HUR VAR SKUGGA

ODSTRCIL: CONTINUO FROM "TRANSIT"

GRIEG: THE LAST SPRING

**J.S. BACH: FINALE FROM
BRANDENBURG CONCERTO NR. 3**

**THE
RASCHER SAXOPHONE
ENSEMBLE**

**SIDE TWO
STEREO**


CORONET
Recording Company
LPS 3022B

J.S. BACH: FUGA NR. 22 FROM
"DAS WOHLTEMPERIERTE CLAVIER"

WORLEY: SCHERZO FROM
THE "ONEONTA QUARTET"

WIRTH: "PORTALS": A PRELUDE FOR SAXOPHONES

VIVALDI: CONCERTO "ALLA RUSTICA"

PRESTO

ADAGIO

ALLEGRO

BULL: "SETERJENTENS SÖNDAG"

GRIEG: SAILORS SONG

ENCYCLOPAEDIA BRITANNICA FILMS
R71
DAG HAMMARSKJOLD
JUNIOR HIGH SCHOOL LIBRARY

AN EBF RECORDING

SIDE 1
No. 5183

33 $\frac{1}{3}$ RPM

XCTV-97217

GREAT POETS OF ENGLISH LITERATURE

THE BROWNINGS

(9:33)

LORD BYRON

(8:49)

SAMUEL COLERIDGE (Part 1)

(3:57)

*Produced by
Audio-Visual Materials
Consultation Bureau
Wayne University*

ENCYCLOPAEDIA BRITANNICA FILMS INC., WILMETTE, ILLINOIS 60091

ENCYCLOPAEDIA BRITANNICA FILMS INC.



AN EBF RECORDING

SIDE 2
No. 5183

33 $\frac{1}{3}$ RPM

XCTV-97218

GREAT POETS OF ENGLISH LITERATURE

SAMUEL COLERIDGE (Part 2)

(4:24)

PERCY SHELLEY

(8:36)

TENNYSON

(8:32)

*Produced by
Audio-Visual Materials
Consultation Bureau
Wayne University*

ENCYCLOPAEDIA BRITANNICA FILMS INC., WILMETTE, ILLINOIS 60091

STEPPING TONES RECORDS * TEDDY BEAR SERIES

T.M.



CHILDREN'S CREATIVE PLAY SONGS

VOLUME II
3 Thru 6 Years

NO. 1102 — A Side
With Children's Voices

1. YANKEE DOODLE - 2 Meas. Int, 5 Cho, Time 1:34
2. TEDDY BEAR'S PICNIC - 4 Meas. Int, 3 Verse, 2 Cho, Time 2:30
3. GO ROUND & ROUND - 2 Meas. Int, 5 Cho, Time 1:01
4. LITTLE MOUSIES - 2 Meas. Int, 5 Cho, Time 2:25
5. PONY BOY - 4 Meas. Int, 2 Cho, Time :50
6. LITTLE RED CABOOSE - 2 Meas. Int, 2 Cho, Time 1:13
7. HOP-SKIP-RUN & JUMP - 2 Meas. Int, 6 Cho, Time 2:18
8. TEDDY BEAR HOP - 2 Meas. Int, 1 Cho, Time 1:23
9. HAPPY BIRTHDAY - 2 Meas. Int, 2 Cho, Time :40

NOS. 7 & 8 WRITTEN BY ART BARDUHN
& AL GILBERT - ASCAP

STEPPING TONES RECORDS - P.O. Box 64334 - Los Angeles, California 90064

STEPPING TONES RECORDS * TEDDY BEAR SERIES



T.M.

CHILDREN'S CREATIVE PLAY SONGS

VOLUME II
3 Thru 6 Years

NO. 1102 — B Side
Instrumental

1. YANKEE DOODLE - 2 Meas. Int, 5 Cho, Time 1:34
2. TEDDY BEAR'S PICNIC - 4 Meas. Int, 3 Verse, 2 Cho, Time 2:30
3. GO ROUND & ROUND - 2 Meas. Int, 5 Cho, Time 1:01
4. LITTLE MOUSIES - 2 Meas. Int, 5 Cho, Time 2:25
5. PONY BOY - 4 Meas. Int, 2 Cho, Time :50
6. LITTLE RED CABOOSE - 2 Meas. Int, 2 Cho, Time 1:13
7. HOP-SKIP-RUN & JUMP - 2 Meas. Int, 6 Cho, Time 2:18
8. TEDDY BEAR HOP - 2 Meas. Int, 1 Cho, Time 1:23
9. HAPPY BIRTHDAY - 2 Meas. Int, 2 Cho, Time :40

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& AL GILBERT - ASCAP

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МИНИСТЕРСТВО КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

ЛЕНИНГРАДСКИЙ ЗАВОД

СТЕРЕО  33

ГОСТ 5289-80

C20-15893

вторая гр
1-20
Сторона 1

РУССКАЯ ФАНТАЗИЯ

Орловское трю-баянистов:

Михаил Репка, Анатолий Кочергин, Виктор Михенчев

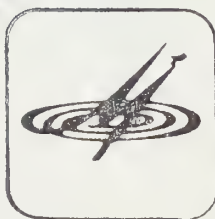
П. Чайковский. Русский танец

М. Мусоргский. Скерцо до диез минор

М. Глинка. Полька. С. Рахманинов. Юмореска

В. Каллиников. Миниатюра

Записи 1978—1980 гг.



МИНИСТЕРСТВО КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

ЛЕНИНГРАДСКИЙ ЗАВОД

СТЕРЕО  33

ГОСТ 5289-80

C20-15894 \

вторая гр

1-20

Сторона 2

РУССКАЯ ФАНТАЗИЯ

Орловское трио баянистов:

Михаил Репка, Анатолий Кочергин, Виктор Михеичев

А. Шалаев. Кукушечка

пьеса на тему польской нар. песни

А. Широков. Брянские наигрыши

Ю. Зацарный. Кадриль-галоп

Е. Дербенко. Орловская матаня. Е. Глебов. Танец

И. Ходоско. Русская песня

Записи 1978—1980 гг.

CRS

FIVE PIANO PIECES.....PETER MENNIN (14'12")

Allegro Brillante (1'17")

Adagio (2'02")

Allegro energico (3'18")

Andante (3'23")

Allegro vivace e vigoroso (3'30")

33 RPM
STEREO

CRS-8528-A

THREE OSTINATI WITH CHORALE...HENRY COWELL (9'17")

Andante cantabile (1'01")

Allegro non troppo (1'20")

Larghetto (1'05")

Lento rubato (3'08")

Larghetto calmato (52")

Allegro con brio (1'51")

Lydia Walton Ignacio, Piano

John Russo, Clarinet

724 WINCHESTER ROAD BROOMALL, PA

CRS

SIX SCENES AND A FANTASY (1983)

Lawrence Dillon

(14'10")

Jeffrey Krieger, Cello

Tzimon Barto, Piano

33 RPM
STEREO

CRS-8528-B

VARIATIONS FOR FLUTE AND PIANO (10'56:)

Martin Rokeach

Eldred Spell, Flute

Marcia Murray, Piano

724 WINCHESTER

ROAD

BROOMALL, PA

EL PROGRAMA RADIAL
LA VOZ DEL EVANGELIO

Presentado por el Sr. Santiago Stevenson Ortiz

SANTIAGO STEVENSON ORTIZ

JV-020-A

La Voz del Evangelio
P.O. Box 1246
Eagle Pass, Tex. 78852

1. JESUS, LA BELLA FLOR - 2:45

2. CAMINANDO - 1:37

3. YO SOY UN POBRE PEREGRINO - 3:11

4. MAS ALLA DEL SOL - 2:53

5. LA PAZ QUE CRISTO DA - 3:05

6. LA SENDA ESTRECHA - 1:53

EL PROGRAMA RADIAL
LA VOZ DEL EVANGELIO

Presenta El Ateneo Mex. de
SANTIAGO STEVENSON ORTIZ

JV-020-B

La Voz Del Evangelio
P.O. Box 1266

EL PASO, TEX. 79902

1. LA NAVA EVANGELISTA - 7:22
2. SANTA BIBLIA - 7:53
3. CRISTO TE AMO - 2:32
4. HAY UN CANTO NUEVO EN MI SER - 1:57
5. JARDIN MEMORABLE Y HERMOSO - 3:01
6. OH! QUE INMENSO AMOR - 1:47

Collectables

WCBS FM 101
HISTORY OF ROCK - THE 60's
Part 1

COL-25000
SIDE 1

SEND FOR
FREE
CATALOG

- 1961 1. RUNAROUND SUE - Dion
- 1963 2. TILL THEN - Classics
- 1961 3. WILL YOU LOVE ME TOMORROW - Shirelles
- 1962 4. TWIST AND SHOUT - Isley Bros.
- 1964 5. REMEMBER
(WALKING IN THE SAND) - Shangri-las
- 1961 6. PRETTY LITTLE ANGEL EYES -
Curtiss Lee

COLLECTABLE RECORD CORP BOX 35 NARBERTH PA 19072

Collectables

WCBS FM 101
HISTORY OF ROCK - THE 60's
Part 1

SEND FOR
FREE
CATALOG

COL-25000
SIDE 2

- 1962 1. REMEMBER THEN - Earls
- 1961 2. WHEN WE GET MARRIED — Dreamlovers
- 1962 3. PALISADES PARK - Freddy Cannon
- 1961 4. ANGEL BABY - Rosa And The Originals
- 1963 5. DENISE - Randy And The Rainbows
- 1961 6. MY TRUE STORY - Jiv. Five

COLLECTABLE RECORD CORP BOX 35. NARBETH PA 19072

Collectables

WCBS FM 101
HISTORY OF ROCK - THE 60's
Part 1

SEND FOR
FREE
CATALOG

COL-25000
SIDE 3

- 1963 1. HE'S SO FINE — Chiffons
- 1961 2. ONCE IN AWHILE - Chimes
- 1960 3. STEP BY STEP - Crests
- 1963 4. HEY PAULA - Paul And Paula
- 1963 5. RHYTHM OF THE RAIN - Cascades
- 1964 6. WALK ON BY - Dionne Warwick

COLLECTABLE RECORD CORP BOX 35 NARBERTH PA 19072

Collectables

WCBS FM 101
HISTORY OF ROCK - THE 60's
Part 1

SEND FOR
FREE
CATALOG

COL-25000
SIDE 4

- 1962 1. YOU BELONG TO ME - Duprees
1964 2. SUSPICION - Terry Stafford
1964 3. LOUIE, LOUIE - Kingsmen
1961 4. THERE'S A MOON OUT TONIGHT -
Capris
1964 5. CHAPEL OF LOVE - Dixie Cups
1964 6. LAST KISS - J. Frank Wilson
With The Cavaliers

COLLECTABLE RECORD CORP. BOX 35. NARBERTH, PA 19072

UP NORTH TO BLUEGRASS

THE NEW COUNTY BOYS

SIDE ONE

NCB-1001-A

1. **UP NORTH TO BLUEGRASS**
(Joseph Kleiner) Masterview Music BMI
2. **LOVE AND WEALTH**
(Louvin Brothers) 2:21
3. **I WONDER WHERE YOU ARE TONIGHT**
(Bond) Red River Songs, Inc. BMI 2:37
4. **MOTHER'S NOT DEAD, SHE'S ONLY SLEEPING**
(Bill Monroe) Peer International Corp. BMI
5. **NEVER ENDING LOVE**
(DeFaney Bramlett) BMI

UP NORTH TO BLUEGRASS
THE NEW COUNTY BOYS

SIDE TWO

NCB-1001-B

1. **SOUVENIRS**
(John Prine) Cotillion Music BMI
2. **HOW I'VE TRIED**
(Larry Sparks) BMI
3. **FOX ON THE RUN**
(Hazard)
4. **CATFISH JOHN**
(Bob McDill — Allen Reynolds) Jack Music BMI
5. **I'LL NEVER FORGET YOU DEAR**
(Joseph Kleiner) Masterview Music BMI

Foggy River Boys
Present

A SENTIMENTAL JOURNEY

Monett, Missouri Centennial

1887 - 1987

featuring

Jack Frost and the Men of Note

The Monett High School Band

The Monett High School Choir

SIDE 1

SD 120003

A continuous play format

Includes narration and music as follows:

SENTIMENTAL JOURNEY

GEORGIA

AMERICAN MEDLEY

GREEN, GREEN GRASS OF HOME

FIFTIES MEDLEY

Project Concept by: Floyd V. Stewart

Foggy River Boys
Present

A SENTIMENTAL JOURNEY

Monett, Missouri Centennial

1887 - 1987

featuring

Jack Frost and the Men of Note

The Monett High School Band

The Monett High School Choir

SIDE 2

SD 120003

**A continuous play format
Includes narration and music as follows:**

CLASS OF '57

HOUSTON

OLD FASHIONED CHRISTMAS

HIGH SCHOOL TOAST

MONETT IS A RAILROAD TOWN

SENTIMENTAL JOURNEY (Fade)

Project Concept by: Floyd V. Stewart

regime •

records

1. LES SEEVERS 2:44
"Let's Build Our Own World"
(Jim Lebak)
Don White Pub. ASCAP
2. LIBBY FELVER 2:52
"One Day At A Time"
(E.Felver&J.Lebak)
Don White Pub. ASCAP
3. JIM LEBACK 2:20
"Two Hearts"
(E.Felver&J.Lebak&B.Chianco)
Don White Pub. ASCAP
4. JOANNE BROWN 2:40
"Again"
(Jim Dakota)
Don White Pub. ASCAP
5. VERN GODOWN 2:05
"Free Me (To Love Again)"
(Vern Godown & Mike Kelly)
Don White Pub. ASCAP
6. CINDY 2:35
"We Don't Need You Now"
(Cynthia Layne&Ricky Layne)
Pasca Pub. Co. BMI

SIDE 1

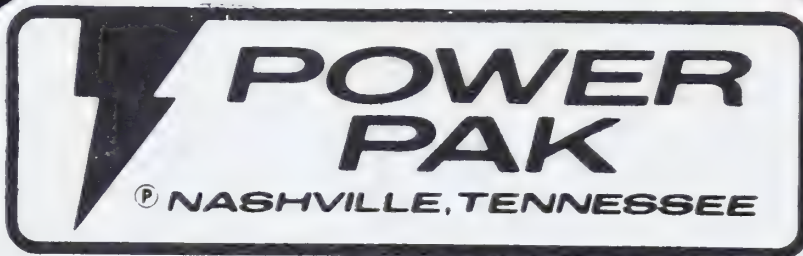
regime . e c o r d s

1. ROGER BROWN 1:40
"Information"
(Roger Brown)
Don White Pub. ASCAP
2. DICK RICH 2:50
"White Lighting"
(J.P. Richardson)
Glad Music BMI

SIDE 2

3. DICK COOK 2:27
"Folsom Prison Blues"
(J. Cash)
Hilo Music Inc. BMI
4. RAY KAROL 2:26
"Ball & Chain"
(Ray Karol & Chas. McGeehan)
Amigo Music ASCAP
5. EARL ERB 2:12
"Stepping Out"
(Earl Erb)
Don White Pub. ASCAP
6. CLAUDE BROWNELL 2:25
"Honolulu Honeymoon"
(Claude Brownell)
Dew Music BMI

Distributed
by Gusto Records



"OVERLOADED DIESEL"

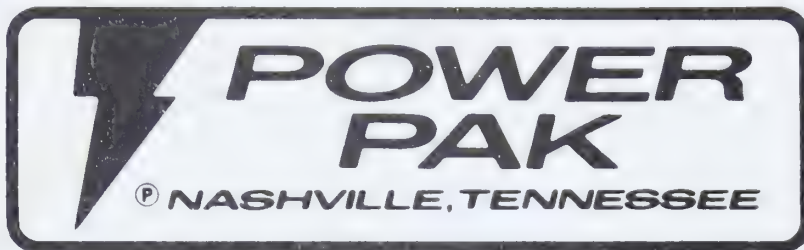
1. TRUCK DRIVER'S BLUES — ERNIE HOPPE — 2:40
(T. Daffin - Dixie Music/BMI)
2. ENDLESS BLACK RIBBON — TINY HARRIS — 2:02
(T. Harris/C. V. Harris - Window Music/BMI)

SIDE A

PO 222

3. THE ONLY SHOULDER A TRUCKER CAN CRY ON —
CLAUDE MERRITT — 2:11
(B. Langston - Window Music/BMI)
4. EIGHTEEN WHEELS A HUMMING, HOME
SWEET HOME — JIM FUGAN — 2:49
(J. Fagan - Tommy Hill Music/BMI)
5. NEW YORK CITY, NEW YORK — EARL SCOTT — 2:00
(Lionell - Weatherup-Champion Music/BMI)
6. DOUBLE CLUTCHIN' TRUCK LINE — TINY HARRIS — 2:02
(T. Harris - Window Music/BMI)

Distributed
by Gusto Records



"OVERLOADED DIESEL"

1. DON'T LET YOUR DEAL GO DOWN — BENNY MARTIN — 2:37
(T. Hill/L. Fike - Window Music/BMI)

SIDE B

PO 222

2. TRUCK STOP CAFE — STEVE CAMERON — 2:17
(S. Cameron/L. Kaylor - Window Music/BMI)
3. I'M MOVIN' ON — PAM GILBERT — 2:01
(H. Snow - Hill & Range Music/BMI)
4. MIDNIGHT COWBOY — CALHOUN TWINS — 2:05
(D. Kirby/G. Martin - Tree Publishing/BMI)
5. OVERLOADED DIESEL — JIMMY GRIGGS — 2:19
(G. Chrysler - South Town Music/BMI)
6. BUS DRIVIN SON OF A GUN — BOBBY HODGES — 2:20
(B. Hodge - Window Music/BMI)

VICTOR
"VICTOR" - DOG AND PHONOGRAPH - "HIS MASTER'S VOICE" - MARCAS REGISTRADAS
NEW ORTHOPHONIC RECORDING - NON-BREAKABLE



"HIS MASTER'S VOICE"

TOP HITS IN HIGH FIDELITY VOL. 4

1: TINA MARIE

(Bob Merrill-Arr: Joe Reisman)

LS
520

SIDE

1

Perry Como with Mitchell Ayres and his Orch.

2: THE LONGEST WALK (Pola-Spielman)

Jaye P. Morgan w. Hugo Winterhalter and his Orch.

3: MAMBO DE PARIS (Kennedy-Alstone)

Eartha Kitt with Henri Rene's Orch.

4: THE YELLOW ROSE OF TEXAS

(Don George) Jim Slover

and The Three Guys with Earl

Sheldon and his Orch.

(JLP-157)

MANUFACTURED BY VICTOR RECORDING COMPANY OF JAPAN, LTD., YOKOHAMA, JAPAN
FROM A MASTER RCA INTERNATIONAL OWNED BY RADIO CORPORATION OF AMERICA
LONG PLAY
33 1/3
CORPORATION OF AMERICA
ALL RIGHTS RESERVED

VICTOR - DOG AND PHONOGRAPH - HIS MASTER'S VOICE - MARCAS REGISTRADAS

VICTOR

NEW ORTHOPHONIC RECORDING - NON-BREAKABLE



"HIS MASTER'S VOICE"

TOP HITS IN HIGH FIDELITY VOL. 4

1: SEVENTEEN

(Young, Jr.-Gorman-Bennett)

LS
520

SIDE
2

The Three Dolls with Earl Sheldon and his Orch.
2: SHO-JO-JI (The Hungry Raccoon) (Bill Walsh)
Eartha Kitt with Joe Reisman's Orch. and Chorus

3: LOVE IS A MANY-SPLENDORED THING

(Webster-Fain) Bob Carroll with Alvy
West and his Orch. 4: AIN'T THAT
A SHAME! (Domino-Bartholomew)

The Three Guys with Earl
Sheldon and his Orch.

(JLP-158)

MANUFACTURED BY VICTOR RECORDING COMPANY OF JAPAN, LTD., YOKOHAMA, JAPAN,
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LONG PLAY
33 1/3
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FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove $33\frac{1}{3}$ RPM

RUSSIAN FOLK SONGS

Songs and Dances of Central Russia

Sung and Played by
the PIATNITSKY CHORUS

SIDE 1

FP 820 A

Band 1. My Beloved Walked Down the Road

Band 2. Who Knows?

Band 3. Oh, Mists and Dew

Band 4. Farm Dance (Instrumental)

Copyright 1954 by Folkways Records
& Service Corp., N. Y.

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$ RPM

Copyright 1955 by Folkways Records & Service Corp., N. Y.

RUSSIAN FOLK SONGS

Songs and Dances of Central Russia

Sung and Played by
the PIATNITSKY CHORUS

SIDE II

FP 820 B

Band 1. A Stone Mountain Fears No Winds

Band 2. Ducks in Flight

Band 3. Balalaika Tunes

Band 4. Leave-Taking

Band 5. The New Porch

Copyright 1954 by Folkways Records
& Service Corp., N. Y.

DECCA

Long Play

33 1/3 RPM

THE MAGIC WORD
FAMOUS POEMS THAT TELL STORIES

Read By
ALEXANDER SCOURBY

DL 7028
(MG 3427)

SIDE - 1

1. THE HIGHWAYMAN
(Alfred Noyes)
From "Collected Poems Of Alfred Noyes"
2. SEA FEVER
(John Masefield)
3. IF
(Rudyard Kipling)
4. THE CREATION
(James Weldon Johnson)
From "God's Trombones"

Microgroove
UNBREAKABLE

DECCA

Long Play

33 1/3 RPM

U.S. PAT. OFF. DECCA REGISTRATION NO. 100000 RECORDS INC. NEW YORK, N.Y.

THE MAGIC WORD
FAMOUS POEMS THAT TELL STORIES

Read By
FREDRIC MARCH* - AGNES MOOREHEAD**
ALEXANDER SCOURBY***

DL 702E
(MG 3428) ◇

SIDE - 2

1. GUNGA DIN***
(Rudyard Kipling)
2. PAUL REVERE'S RIDE
(Henry Wadsworth Longfellow)
3. NANCY HANKS**
(Rosemary Benét)

Microgroove
UNBREAKABLE

CSÁRDÁS

NOT LICENSED FOR RADIO BROADCAST

Electric Process
Vocal

MR-9-A
Hungarian

DUNNA, DUNNA
GYENGE LEGÉNY VAGY A HÁZASSÁGRA

(Featherbed Song)

BÁRSONY LAJOS énekel

SEMSEY LÁSZLO

cigányzenekarával

(MR-9-A)

CSÁRDÁS

NOT LICENSED FOR RADIO BROADCAST

Electric Process
Instrumental

MR-9-B
Hungarian

CSAK EGY SZÉP LÁNY ...
NEM ÜTIK A JOGÁSZT AGYON

Hallgató és csárdás
nagyváradi BURA SÁNDOR és
cigányzenekara

(057756-IR)

Wahlberg Recording Studios
Richard L. Wahlberg
2350 Webster Street
San Francisco, Calif. 94115

Richard Wagner
Tannhäuser
(Allmächt'ge Jungfrau)

/// **SIDE 2** ///

33 1/3 RPM ///

Monaural

Franz Schubert
Aufenthalt
Rita Volk, soprano
Rita Volk, accompanist



START OUTSIDE

THE W. & D. CO.

MADE IN AMERICA

SPEED 78 R.P.M.

PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

RAYBRUN
CODE-VOICE METHOD

Record 1 Side 1

E1-KB-1893

International
Morse Code





START OUTSIDE

MADE IN U.S.A.

MADE IN U.S.A.

SPEED 78 R.P.M.

PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

RAYBRUN
CODE-VOICE METHOD

Record 1 Side 2

E1-KB-1894

International
Morse Code





START OUTSIDE

REG. U. S. PAT. OFF.

AMERICA REGISTERED

SPEED 78 R.P.M.

PREPARED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

RAYBRUN
CODE-VOICE METHOD

Record 2 Side 1

E1-KB-1895

International
Morse Code





START OUTSIDE

MADE IN U.S.A.

PRESMD. BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

RAYBRUN
CODE-VOICE METHOD

Record 2 Side 2

E1-KB-1896

International
Morse Code



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ARGENTINISIMAS VOL. II

ESTEREO
33 1/3 RPM

MRS-3305
LADO A

COMO SE DICE ADIOS — LOS FRONTERIZOS

(D. Bustamante/P. Peneloza)

LA LOCA DE AMOR — GINAMARIA HIDALGO

(R. J. Podesta/E. Caviglia)

LA BAGUALA — LOS HERMANOS ABALOS

(J. A. Jerez)

CANCION DE SIMPLES COSAS — CARLOS TORRES VILA

(C. Isella/A. T. Gomez)

NO SE MAS NADA DE TI — LOS HERMANOS BARRIOS

(M. Barrios)

QUIERO SER YO EL QUE TE AME — LOS DEL SUQUIA

(H. Nelson/J. Naranjo)

Bajo Licencia Microfon Records, Argentina

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ARGENTINISIMAS VOL. II

ESTEREO
33 $\frac{1}{3}$ RPM

MRS-3305
LADO B

BALDERRAMA — LOS CANTORES DE QUILLA HUASI

(G. Leguizamon/M. J. Castilla)

ENGANADA — DANIEL TORO

(L. A. Nunez/T. Barrera)

SOY ENTREERRIANO — LOS HERMANOS CUESTAS

(Linares Cardozo)

ME ENAMORE DE LA HORA — COCO DIAZ

(Coco Diaz)

ANDATE — LOS ALTAMIRANO

(Hermanos Visconti)

LA TRISTESA DE MI MUJER — ALDO MONGES

(Aldo Monges)

Bajo Licencia Microfon Records, Argentina

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Arbeits-
gemeinschaft zur
Förderung
schweizerischer
Musik

Communauté
de travail pour
la diffusion
de la musique
suisse

Jean Apothéloz

**Concertino pour flûte, piano et
orchestre à cordes (8'30)**

François Perret, flûte
Nicole Wickihalder, piano
Orchestre des Jeunesses Musicales
de Suisse; direction: Robert Dunand

33 $\frac{1}{3}$ rpm.

B.I.E.M.

CTS 47 A
STEREO

Armin Schibler

**Concerto breve für Violoncello
und Streicher (16'55)**

Rocco Filippini, Violoncello
Orchestre des Jeunesses Musicales
de Suisse; Leitung: Robert Dunand

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EXECUTION PUBLIQUE, RADIODIFFUSION DE CE DISQUE INTERDITES / MADE IN SWITZERLAND



Arbeits-
gemeinschaft zur
Förderung
schweizerischer
Musik

Communauté
de travail pour
la diffusion
de la musique
suisse

André François Marescotti
Mère, mariez-moi cet an
(trad.) (1'45)

Jeanneton du Vieux Testament
(trad.) (1'42)

Frank Martin
Ode (Ronsard) (1'20)
Sonnet (Ronsard) (2'06)

33 $\frac{1}{3}$ rpm.

B.I.E.M.

CTS 47 B
STEREO

Jean Binet
Qui veut avoir liesse (Cl. Marot) (1'30)
Qui veut entrer en grâce (Cl. Marot) (2'12)
Les Comptines de l'Oiselier (J. Cuttat) (6'30)
Carlo Hemmerling
Don Quichotte et Sancho Pança
(M. Cruchon-Meylan) (3'18)
La Psalette de Genève, dir. Pierre
Pernoud; François Courvoisier,
violoncelle; Emile Delrieu,
clarinette

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Cetra

Richard Strauss

disco depositato
made in Italy

33 giri

S.I.A.E.

Only for Italy

© 1977

tutti i diritti
riservati

LO 501

M. 10770

LATO 1

VIER LETZTE LIEDER

(Quattro ultimi canti)

Kirsten Flagstad, soprano

Orchestra Philharmonia di Londra
Direttore: **WILHELM FURTWÄNGLER**

PRIMA ESECUZIONE MONDIALE

Londra 1950. Ricostruzione tecnica 1977
(Tecnico del suono: Plinio Chiesa)

Cetra

Robert Schumann

**disco depositato
made in Italy**

**tutti i diritti
riservati**

33 giri

LO 501

D.P.

M. 10780

Only for Italy

LATO 2

© 1977

DICHTERLIEBE, OP. 48

**Gerard Souzay, baritono
Alfred Cortot, pianoforte**

**Parigi 1956. Ricostruzione tecnica 1977
(Tecnico del suono: Plinio Chiesa)**



Fuentes®

STEREO

LO MAS ZINDO DE LA VIDA ES LA MUJER Y OTROS EXITOS BAILABLES

- 1— LAS FLORES Isaac Villanueva M.
Fruko y sus Tesos, canta Piper Pimienta
- 2— EL OCASO DE UNA FLOR José Garibaldi F.
Lisandro Meza y su Conjunto
- 3— TE VOY A HACER LLORAR Luis Pérez C.
Sonora Dinamita, canta Lucho Argain
- 4— PLEGARIA Víctor Casahuamán B.
Rodolfo y su Típica RA7
- 5— PIMPINELAS Rumualdo Brito
Los Hermanos Sarmiento, canta Arturo Durán
- 6— EL CARTERO Pascual Mattos
Pastor López y su Combo

Nos. 1, 2, 3 y 5 Ed!música
(P. 1981)

L. P. 237389—A

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Fuentes®

LO MAS LINDO DE LA VIDA ES LA MUJER
Y OTROS EXITOS BAILABLES

- | | |
|--|--------------------|
| 1—EL CAZADOR | Guillermo Bultrago |
| Pastor López y su Combo | |
| 2—LO MAS LINDO DE LA VIDA ES LA MUJER | Morgan Blanco |
| Morgan Blanco | |
| 3—CONEJO | Clímaco Sarmiento |
| Joe Arroyo y La Verdad | |
| 4—TU PARTIDA | Tito de la Cruz |
| Los Titanes | |
| 5—PENAS POR UN AMOR | Olivo Ibarra |
| Rodolfo con Los Hispanos | |
| 6—LLORAN LLORAN LAS MUJERES | |
| M. Castellón - M. Loubet - J. O. Morales | |
| Los Gradudados, canta Gustavo Quintero | |
| Nos. 1, 3 y 5 Edimúsica | |
| (P. 1961) | |

DERECHOS DE EJECUCION

PUBLICA

L. P. 237389-B

RADIO TRANSMISION RESERVADOS

MARCA REGISTRADA



ZEIDA

LADO 1

29921388

29921388-Y

SALSA CON ESTILO - Vol. 4

1. MI VECINA

Grupo Galé

2. LOCO POR TI

The Lebrón Brothers

3. MI HIJO Y YO

Grupo Niche

4. ME PIDES QUE TE AME

La Romance

5. MIENTETE

Grupo Caneo

(P) MCMXC - Colombia

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO. HECHO EN COLOMBIA POR CODISCOS S. A.



ZEIDA

LADO 2

29921388

29921388-Z

SALSA CON ESTILO - Vol. 4

- | | |
|------------------------------|---------------------|
| 1. PERDIDO EN LA OSCURIDAD | Tito Nieves |
| 2. NUNCA CAMBIES | La Octava Dimensión |
| 3. APAGO LA LUZ | Hildemaro |
| 4. QUIEN TE HA DADO | Fórmula 8 |
| 5. EL MOVIMIENTO DE LA SALSA | |
| Grupo Niche | |

(P) MCMXC - Colombia

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INDUSTRIAS ELECTRICAS Y MUSICALES PERUANAS S.A.
INDUSTRIA PERUANA - R.1423

BAMBI

M. R.

“SAABORRR... Y SANDUNGA”

ESTEREO
E LD-02.43.1166 A

PERU-17531

SALSA

- 1.- Y NO HAGO MAS NA (Chiquitín García) 5'00
EL GRAN COMBO - Lic.: Rico Records - Combo
- 2.- QUE ES EL AMOR (Sebastian Morera) 4'45
OSCAR D'LEON - Lic.: TH-Venezuela
- 3.- MEDLEY (D.R.) 5'40 - ANDY MONTANEZ
Lic.: TH-USA
- 4.- QUE SE MUERAN DE ENVIDIA (Mario de Jesús) 4'21
TOMMY OLIVENCIA - Lic.: TH-USA
- 5.- FELIZ COMO UNA LOMBRIZ (Harry Suárez) 4'14
ORQ. LA SOLUCION - Lic.: TH-USA

24 10

(P) 1984

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INDUSTRIAS ELÉCTRICAS Y MUSICALES PERUANAS S.A.
INDUSTRIA PERUANA - R.I.1425

BAMBI

M. R.

"SAABORRR... Y SANDUNGA"

ESTEREO
ELD-02.43.1166 B

PERU-17532

SALSA

- 1.- EL VIENTO ME DA (Kito Vélez) 6'14
EL COMBO DEL AYER - Lic.: AYER RECORDS, USA
- 2.- SIEMPRE ALEGRE (Manuel Jiménez) 5'10
RAPHY LEAVITT Y LA SELECTA - Lic.: TH-USA
- 3.- EL CUMBANPIE (Víctor Rodríguez Amaro) 3'27
WILLY CHIRINO - Lic.: TH-USA
- 4.- QUE BELLA ES LA VIDA (Gloria Rodríguez) 4'28
TANIA - Lic.: TH-Venezuela
- 5.- PANCHO MALANDRO (Aníbal López-
Joel Herencia) 5'00 - ANIBAL LOPEZ
Lic.: IEMPSA-Perú

24'11

(P) 1984

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VERBA MANENT

SERIE LETTERARIA

IL PROCESSO DI SAVONA
di VICO FAGGI

D 416

A

- 1) Apertura del processo e dichiarazioni di Parri
- 2) Dichiarazioni di C. Rosselli
- 3) Dichiarazioni di Dabove e Albini
- 4) Requisitoria del P. M.

COMPAGNIA DEL TEATRO STABILE
DI GENOVA



LONGPLAYING
RISERVATI I DIRITTI DEL PROD.

MICROGROOVE
QUESTO DISCO DEPOSITATO

VIETATA DUPL. - PUBBL. ESECUT. - RADIOFILI DI QUESTO DISCO
FONOG. E DEL PROR. DELL'OPERA RIPRODOTTA

VIETATA DUPL. - PUBBL. ESECUT. - RADIOFILI DI QUESTO DISCO

VERBA MANENT

SERIE LETTERARIA

IL PROCESSO DI SAVONA

di VICO FAGGI

D 416

B

- 5) Arringa dell'avv. Pellegrini
- 6) Arringa dell'avv. Turchiani
- 7) Arringa dell'avv. Luzzati
- 8) In camera di Consiglio
- 9) Messaggio di C. Rosselli

COMPAGNIA DEL TEATRO STABILE
DI GENOVA

33 $\frac{1}{3}$

MICROGROOVE
QUESTO DISCO DEPOSITATO

LONGPLAYING
RISERVATI I DIRITTI DEL PROD.

VIETATA LA RIPRODUZIONE
DELL'OPERA RIPRODOTTA
FONOGRAFICA E DEL PROPRIO
CONGR. E DEL PROPRIO

VIETATA LA RIPRODUZIONE
DELL'OPERA RIPRODOTTA
FONOGRAFICA E DEL PROPRIO
CONGR. E DEL PROPRIO

Sony

Discos

**JOHNNY VENTURA Y
WILFRIDO VARGAS
LOS REYES DEL MERENGUE**

A

© 1991
Miami Fl.

**DCL-80634
STEREO
33 1/3 RPM**

1. SEREMOS TRES 3:17

-Johnny Ventura-Claudio Martel- "JOHNNY VENTURA"

2. A MOVER LA COLITA 3:40

-Anibal Pastor- "WILFRIDO VARGAS"

3. A CUAL PISO 3:40

-Bobby Capo- "JOHNNY VENTURA"

4. ATREVIDA 4:35

-Wilfrido Vargas- "WILFRIDO VARGAS"

5. LA CIRUGIA 4:20

-Elliot Rodriguez- "JOHNNY VENTURA"

6. LE FALTA ALGO 4:19

-William De Jesus-Wilfrido Vargas-

"WILFRIDO VARGAS"

ARREGLO: Julio Olivero

Manufactured & Distributed by: SONY DISCOS INC.

SONY DISCOS

SONY DISCOS



**JOHNNY VENTURA Y
WILFRIDO VARGAS
LOS REYES DEL MERENGUE**

B

© 1991
Miami Fl.

DCL-80634

STEREO

33 1/3 RPM

1. EL CUCU 4:49

-Sidney Simen- Vers.: Wilfrido Vargas "WILFRIDO VARGAS"

2. LA RESACA 3:54

-Huchi Lora- "JOHNNY VENTURA"

3. MUJER TIRANA 4:13

-Las Diego- "WILFRIDO VARGAS"

4. QUIERO GOZAR 4:36

-Johnny Ventura- "JOHNNY VENTURA"

5. DIME SI TE GUSTO ** 4:05

-Carlos Oliva- "WILFRIDO VARGAS"

6. EL OLOR DE LA LLUVIA 5:40

-Huchi Lora- "JOHNNY VENTURA"

ARREGLO: **Hildward Croes

Manufactured & Distributed by: SONY DISCOS INC.

SONY DISCOS

SONY DISCOS

SONY DISCOS

SONY DISCOS

HECHO EN COLOMBIA



DANZAS ESPAÑOLAS

LP 151 A

33 r.p.m.

Al Piano Enrique de la Hoz y Esther de Lazcano

Palillos Pepita Inurria

- | | |
|-----------------------|-------------------------|
| 1 LA LEYENDA DEL BESO | Souluyo Bert Intermezzo |
| 2 MOROS Y CRISTIANOS | José Serrano Zambra |
| 3 FANDANGO DE HUELVA | Popular |
| 4 SEVILLANAS | Popular |
| 5 LAGARTERANAS | D.R. |
| 6 JOTA ARAGONESA | D.R. |



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HECHO EN COLOMBIA



DANZAS ESPAÑOLAS

LP 151 B

33 r.p.m.

Al Piano Enrique de la Hoz y Esther de Lazcano
Palillos Pepita Inurria

- | | | |
|---------------------------------|-------------------------|-----------------|
| 1 CARRETAS DEL ROCÍO | Montreal | Bulerías |
| 2 JOTA ARAGONESA | | D.R. |
| 3 EL VITO | Danza arrabalera | |
| 4 EL "U" Y EL "DOS" | Jota Valenciana | |
| 5 SEGUIDILLAS MADRILEÑAS | D.R. | |
| 6 MALAGUEÑA | Popular | |



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+SBC

European & Overseas Services
- Transcriptions -

Swiss Folk Music II

"Traditional Folk Instruments"

Programme No.8 (Music Selections)



STEREO 33 $\frac{1}{3}$



MH 8 - S

3010

© P SBC

1. Alphorn Solo (0:30) - 2. Alphorn Solo (0:12)
3. Alphorn Melody I (1:23) - 4. Arabi (1:54)
5. Schwyzerjuchz (1:27) - 6. Polka (1:57)
7. Abe mit em Bödeli (2:55)
8. Tannzsundig uf dr Lüdere (2:34)
9. Walzer II (1:24)
10. En löpfige Schottisch (1:58)
11. Polka II (2:59)
12. Liecht und munter (1:54)

Non-commercial recording

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Made in Switzerland

MUSICA HELVETICA

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European & Overseas Services
- Transcriptions -

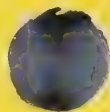
Swiss Folk Music I

"Yodeling"

Programme No.7 (Music Selections)



STEREO 33 $\frac{1}{3}$



MH 7 - S

3009

© P SBC

1. Frohmatt-Jodel (1:47) - 2. Alpaufzug (0:47)
3. Betruf (1:30) - 4. De Schratte zue (2:35)
5. Schwäberg Zäuerli (3:11) - 6. Älplerchilbi (2:38)
7. La Youtze du Lac Noir (1:20)
8. Es stotzigs Heimetli (2:44)
9. Jetzt wei mer eis jödele (3:50)
10. Wie baas isch mir da obe (1:10)

Non-commercial recording

Not for sale

Made in Switzerland

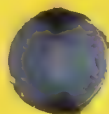
MUSICA HELVETICA

+SBC

European & Overseas Services
- Transcriptions -



MONO 33 $\frac{1}{3}$



MH 7 - M

3011

© P SBC

Swiss Folk Music I "Yodeling"

Programme No. 7
(Complete broadcast)

Non-commercial recording

- Not for sale

Made in Switzerland

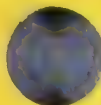
MUSICA HELVETICA

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- Transcriptions -



MONO 33 $\frac{1}{3}$



MH 8 - M

3012

© P SBC

Swiss Folk Music II "Traditional Folk Instruments"

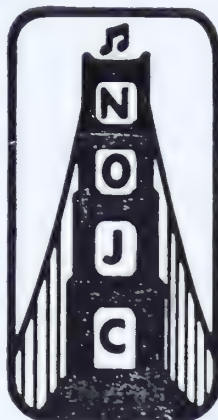
Programme No.8

(Complete broadcast)

Non-commercial recording

- Not for sale

3RD
Annual
S.F. Trad
Jazz Jamboree



2-17-74
Live from
BIMBO'S
365 Club, S.F.

NEW ORLEANS JAZZ CLUB
OF NORTHERN CALIFORNIA

STEREO

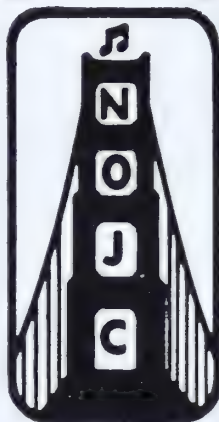
SIDE

ONE

Bay City
102

- 1 — ORIGINAL DIXIELAND ONE-STEP**
Phil Howe's Phrisco Phunction
- 2 — AIN'T NOBODY GOT THE BLUES**
Earl Scheelar's Funky N.O. Jazz Band
- 3 — CHATTANOOGA STOMP**
Dick Oxtot's Golden Age Jazz Band
- 4 — FLOATIN' DOWN TO COTTON TOWN**
Frank Goulette's Monterey Bay Classic Jazz Band
- 5 — THE ENTERTAINER RAG**
Jim Maihack's San Francisco Brass

**3RD
Annual
S.F. Trad
Jazz Jamboree**



**2-17-74
Live from
BIMBO'S
365 Club, S.F.**

**NEW ORLEANS JAZZ CLUB
OF NORTHERN CALIFORNIA**

STEREO

SIDE

TWO

**Bay City
102**

- 1 — CRAZY CAPERS
Manny Funk's New Washboard Rhythm Kings**
- 2 — SAGE HEN STRUT
Jack Mangan's Euphoria Jazz Band**
- 3 — VINCE'S BLUES
Vince Hickey's Jazz Cardinals**
- 4 — SWEET LORRAINE
Bill Armstrong's King Riverbottom & His Bay Flats**
- 5 — ON THE WALL — Ray Skjelbred, Piano**
- 6 — BEALE STREET BLUES
Tom Buck's Delta Jazz Band**

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LAS 10 GRANDES DE LA 10-10



PE-10002

LP
33 $\frac{1}{3}$ R.P.M.
stereo
LADO "A"

NO QUE NO/RIGO TOVAR Y SU COSTA AZUL

(Rigo Tovar)

NO VOLVERAS A VERME/ANGELICA MARIA

(Juan Gabriel)

CORAZON DE PAPEL/DIEGO VERDAGUER

(D. Verdaguer/G. Carballo/A. Miguel)

MI BUEN CORAZON/AMANDA MIGUEL

(Graciela Carballo)

CELOS/NAPOLEON

(Jose Ma. Napoleon)

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LAS 10 GRANDES DE LA 10-10



PE-10002

LP

**33 $\frac{1}{3}$ R.P.M.
stereo**

LADO "B"

**DEJA/YURI (Jose Ma. Napoleon)
LLUVIA/LUIS ANGEL (L.A. Marquez)
QUEDATE OTRO RATITO/NORMA SOL**

(F. De J. Martinez)

MI FORMA DE SENTIR/LA REVOLUCION DE EMILIANO ZAPATA

(Javier Martin Del Campo)

FUEGO/MENUDO (Leyda E. Colon)

PROHIBIDA SU REPRODUCCION Y/O VENTA

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SONGS DO BRASIL
EDIÇÕES MUSICAIS
RESERVADOS OS DIREITOS
LTD. - RUA DA GLÓRIA 290/701-711 - GLÓRIA - RIO DE JANEIRO - RJ - C.G.C. 33.131.350/0001-46 - CENSURA, PROTOCOLO GERAL E LOCAÇÃO, EXECUÇÃO, RADIOTELEFUSÃO E

AV. PREFEITO SÁ LESSA, 621 - RIO DE JANEIRO - RJ - C.G.C. 43.203.520/0002-95 - SCDP. PF 004/GB - IND. BRAS.

98/1212 N.º

"OS SUCESSOS DO FREVO"

1. O HOMEM DA MEIA NOITE (60.982.977) 2:37
(Alceu Valença - Carlos Fernando) **ALCEU VALENÇA** - Editora
SIGEM - Fonograma gentilmente cedido por DISCOS CBS e
POLYGRAM DO BRASIL / **2. A MULHER DO DIA** (69.983.035)
2:43 (Carlos Fernando) **ELBA RAMALHO** - Editora ASAS DA AMÉRICA -
Fonograma gentilmente cedido por DISCOS CBS e POLYGRAM DO BRASIL

33 1/3
Stereo/Mono



106.005 - A

3. BOM É BATUTA (60.982.985) 2:57 (Carlos Fernando) **CAETANO VELOSO** -
Editora ASAS DA AMÉRICA - Fonograma gentilmente cedido por DISCOS CBS e
POLYGRAM DO BRASIL / **4. SOU EU TEU AMOR** (60.983.051) 2:35 (Alceu
Valença - Carlos Fernando) **GILBERTO GIL e JACKSON DO PANDEIRO**
Editora INTERSONG - Fonograma gentilmente cedido por DISCOS CBS
5. SALVE A TORCIDA (60.983.043) 2:39 (Carlos Fernando) **CHICOBUARQUE** -
Editora ASAS DA AMÉRICA - Fonograma gentilmente cedido por DISCOS
CBS e POLYGRAM DO BRASIL / **6. PITOMBA PITOMBEIRA**
(60.983.060) 2:31 (Carlos Fernando) **ALCEU VALENÇA** - Editora
INTERSONG - Fonograma gentilmente cedido por DISCOS CBS e
POLYGRAM DO BRASIL / **© 1988 EDITORA LATINO
AMERICANA DE MÚSICA "ELAM" LTDA.**

XSB - 3326

1. PÁTRIA AMADA (62.846.582) 3:18
(Carlos Fernando) ELBA RAMALHO - Editora
ASAS DA AMÉRICA - Fonograma gentilmente cedido por
POLYGRAM DO BRASIL / **2. CARA CARUARU (60.325.443)**
3:38 (Carlos Fernando) GERALDO AZEVEDO - Editora **ASAS**
DA AMÉRICA - Fonograma de propriedade de Carlos Fernando

106.005 - B



3. SIRI NA LATA (61.253.120) 2:32 (Carlos Fernando) AMELINHA - Editora MELOGRAF - Fonograma gentilmente cedido por DISCOS CBS e POLYGRAM DO BRASIL / 4. VOLTEI RECIFE (62.030.167) 2:40 (Luiz Bandeira) ALCEU VALENÇA - Editora ADDAF - Fonograma gentilmente cedido por POLYGRAM DO BRASIL / 5. GRANDE FLA-FLU (62.030.140) 3:12 (Carlos Fernando) LENINE E LULA QUEIROGA - Editora ASAS DA AMÉRICA - Fonograma gentilmente cedido por POLYGRAM DO BRASIL / 6. TEMPO FOLIÃO (61.253.189) 2:27 (Geraldo Azevedo - Carlos Fernando) GERALDO AZEVEDO - Editora MELOGRAF - Fonograma gentilmente cedido por DISCOS CBS e POLYGRAM DO BRASIL / (P) 1988 EDITORA LATINO AMERICANA DE MÚSICA "ELAM" LTDA.

XSB - 3327

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"OS SUCESSOS DO FREVO"

1. PÁTRIA AMADA (62.846.582) 3:18
(Carlos Fernando) ELBA RAMALHO - Editora
ASAS DA AMÉRICA - Fonograma gentilmente cedido por
POLYGRAM DO BRASIL / **2. CARA CARUARU (60.325.443)**
3:38 (Carlos Fernando) GERALDO AZEVEDO - Editora ASAS
DA AMÉRICA - Fonograma de propriedade de Carlos Fernando

33 1/3
Stereo/Mono

 **SBK**

106.005 - B

3. SIRI NA LATA (61.253.120) 2:32 (Carlos Fernando) AMELINHA - Editora
MELOGRAF - Fonograma gentilmente cedido por DISCOS CBS e POLYGRAM
DO BRASIL / **4. VOLTEI RECIFE (62.030.167) 2:40** (Luiz Bandeira) ALCEU
VALENÇA - Editora ADDAF - Fonograma gentilmente cedido por POLYGRAM
DO BRASIL / **5. GRANDE FLA-FLU (62.030.140) 3:12** (Carlos Fernando)
LENINE E LULA QUEIROGA - Editora ASAS DA AMÉRICA - Fonograma
gentilmente cedido por POLYGRAM DO BRASIL / **6. TEMPO FOLIÃO**
(61.253.189) 2:27 (Geraldo Azevedo - Carlos Fernando) GERALDO
AZEVEDO - Editora MELOGRAF - Fonograma gentilmente cedido
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EDITORA LATINO AMERICANA DE MÚSICA
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SIDE 1

STEREO
PLD 4209

GRANDISSIMI SUCCESSI D'ITALIA
(Italy's Greatest Hits)



Peters International

Volare (Nel Blu Dipinto Di Blu) - Domenico Modugno
Mamma - Gino Bechi
Paese - Nicola Di Bari
Il Mondo - Jimmy Fontana
Parla Piu' Piano, (Theme from "The Godfather") -
Gianni Morandi
'O Sole Mio - Sergio Franchi

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SIDE 2

STEREO
PLD 4209

GRANDISSIMI SUCCESSI D'ITALIA
(Italy's Greatest Hits)



Peters

International

Come Te Non C'E' Nessuno - Rita Pavone
L' Edera - Nilla Pizzi
Ciao Ciao Bambina (Piove) - Domenico Modugno
Arrivederci Roma - Renato Rascel
Malafemmena - Gabriella Ferri
Quando Quando Quando - Tony Renis

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HERITAGE RECORDS

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GALAX, VA 24333

GEORGIA FIDDLE BANDS

1982 BRANDYWINE MOUNTAIN
MUSIC CONVENTION

SIDE 1
(VPMF-HER-048-A)

HRC-048-A

1. INTRODUCTION

Bert Layne

SALLY GOODIN

Lowe Stokes (Fiddle), Joe LaRose (Guitar)
and Mac Benford (Banjo)

2. HELL BROKE LOOSE IN GEORGIA

3. HOUSE OF DAVID BLUES

4. GEORGIA WAGONER

5. MY OWN IONA

Double Decker Stringband

6. MOONSHINE HOLLOW BAND

Major Contay and The
Canebrake Rattlers

HERITAGE RECORDS

ROUTE 3 • BOX 278

GALAX, VA 24333

GEORGIA FIDDLE BANDS

1982 BRANDYWINE MOUNTAIN
MUSIC CONVENTION

SIDE 2
(VPMF-HER-048-B)

HRC-048-B

1. INTRODUCTION

Joe Wilson

G RAG/TANNER'S BOARDING HOUSE

Gordon Tanner (Fiddle), Joe Miller (Lead Guitar)
and Phil Tanner (Rhythm Guitar)

2. BIG BALL IN TOWN

3. SWEET BUNCH OF DAISIES

4. RAGTIME ANNIE

5. LIBERTY

Golden River Grass

6. MCKINLEY

7. JUST BECAUSE

8. BILE THEM CABBAGE DOWN

PROGRAMA CULTURAL SIN VALOR COMERCIAL



RADIO NACIONAL DE ESPAÑA

LA MÚSICA LIGERA EN ESPAÑA

167

S.G.A.E.

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ESTEREO

33 r.p.m.

A

ML167A208

OC'88

"Actualidad Musical" (27:48)

DUO DINÁMICO: PIONEROS DEL ROCK EN ESPAÑA

Guateque 1 (Calva-Arcusa) DUO DINÁMICO. CBS

Resistiré (Calva) DUO DINÁMICO. CBS

Tu vacilándome y yo esperándote

(Arcusa) DUO DINÁMICO. CBS

Una segunda oportunidad (Arcusa)

DUO DINÁMICO. CBS

PROGRAMME CULTUREL SANS VALEUR COMMERCIALE

NON-COMMERCIAL
VALUE CULTURAL PROGRAM

KULTURPROGRAMM
OHNE GECHAFTSWERT

PROGRAMA CULTURAL SIN VALOR COMERCIAL



RADIO NACIONAL DE ESPAÑA

LA MÚSICA LIGERA EN ESPAÑA

167

S.G.A.E.

Grabación para emisoras
autorizadas por RNE

ESTEREO

33 r.p.m.

B

FABRICADO EN
ESPAÑA POR
IBEROPON S.A.
PERMISO NO
5854

D.L.:
M-32723-88

ML167A208

OC'88

"Los Diez de Oro" (27:18)

Supernatural (Montesano) OLE OLE. Hispavox - A la sombra
de un león (Bardagi) ANA BELÉN. CBS - Oro negro (Casal)
CASAL. EMI - ¡Chás! y aparezco a tu lado (Nuez) ALEX
Y CHRISTINA. WEA - Mediterráneo (Segarra) LOS
REBELDES. EPIC - La madre (San José) VICTOR
MANUEL. Ariola - Si no te tengo a ti (Summers)
HOMBRES G. Twins - Como la cabeza al
sombrero (Portet) EL ÚLTIMO DE LA
FILA. PDI - Una de romanos (Sabina)
JOAQUIN SABINA. Ariola - No hay
marcha en Nueva York (Cano)
MECANO. Ariola

KULTURPROGRAMM

OHNE GECHAFTSWERT

PROGRAMME CULTUREL

SANS VALEUR COMMERCIALE

VALUE CULTURAL PROGRAM

NON-COMMERCIAL



14 WARREN ST., N.Y.C.

IT'S A "CHILDREN'S WORLD"!

CMS 71

SIDE 1

Band 1. The Boy Who Drew Cats

Band 2. The Tain of Peter Rabbit

Band 3. The Hunter & The Elephant

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33 $\frac{1}{3}$ RPM

Play on any mono/stereo phono



14 WARREN ST., N.Y.C.

IT'S A "CHILDREN'S WORLD"!

CMS 71

SIDE 2

Band 1. Little Red Riding Hood

Band 2. Three Japanese Children's Songs

Band 3. The Bees

Band 4. The Punishment of the Raccoon

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33 $\frac{1}{3}$ RPM

Play on any mono/stereo phone

WITTE 2 "THE SPIRIT ALSO HELPETH US"

Georg Friedrich Hegel

WITTE 2
1.8.1994/17

WITTE 2
1994.8.17.1

WITTE 2 AUF ERDEN (1971)

Georg Friedrich Hegel

WITTE 2 AUF ERDEN

WITTE 2 AUF ERDEN (1971)

WITTE 2 AUF ERDEN (1971)

**VOZ
VIVA
DE
MEXICO**



**UNIVERSIDAD
NACIONAL
AUTONOMA
DE MEXICO**

**MUSICA VIRREINAL
MEXICANA**

CARA I

**ALEGRES LUCES DEL DIA
CUANDO LA PRIMAVERA
ASI DE LA DEIDAD**

33 1/3 MN-9

(C) UNAM

**MC-0497
(17-05-3033)**

VOZ
VIVA
DE
MEXICO



UNIVERSIDAD
NACIONAL
AUTONOMA
DE MEXICO

MUSICA VIRREINAL
MEXICANA

CARA II

DOMINE HISOPO
MAGNIFICAT
SI EL AGRAVIO PEDRO
AY! COMO GIME EL VIENTO

33 1/3 MN-9

(C) UNAM

MC-0497
(17-05-3034)



HOT. R. S.

S 60.038

CARA A

33 RPM

Depósito Legal:
M. 14.270-1978

1. HOUSE OF THE RISING SUN 14'35"
«La casa del sol nascente»
(D. Hill-K. Kruger)

Producción K. KRUGER
Ingeniero HENNIE HARTMANN
Arreglos D. HILL & K. KRUGER
Grabación Original RPM RECORDS

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HOT. R. S.

S 60.038

CARA B

33 R P M

1. SLOW BLOW (K. Kruger) 7'19"
«Soplando suavemente»
2. DELTA QUEEN (T. Tassenberg) 7'53"
«Reina del Delta»

Producción K. KRUGER
Ingeniero HENNIE HARTMANN
Arreglos D. HILL & K. KRUGER
Grabación Original RPM RECORDS

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GRAUZONE

“EISBAER”

SIDE ONE

1. EISBAER (4:45)

(words and music by:
Martin Eicher/Martin Eicher)



45 RPM
BIEM/SABAM
(08-24690-1)

Produced by URS STEIGER & GRAUZONE

A PLAY IT AGAIN SAM RECORD

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elux.

GRAUZONE

“EISBAER”

SIDE TWO

1. ICH LIEB SIE (3:18)

(words and music by: Martin Eischer)

2. FILM 2 (3:35)

(instrumental: Martin Eischer-Stephan Eischer)



45 RPM
BIEM/SABAM
(08-24690-2)

Produced by URS STEIGER & GRAUZONE

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AUFFÜHRUNG, SENDUNG! · ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE LIEGEN BEI DER ZEUS-VERMITTLUNGSGESELLSCHAFT, HAMBURG. KEIN VERLEIH! KEINE Vervielfältigung, Vermietung,

ZEUS NEWCOMER- SHOW®

GEMA

STEREO

XZLP 5200

ELITE



SPECIAL

LC

0194

ST

33

1

ZEUS TOP HITS

Gee-Whiz »During The Night« 3:30

Exit 55 »May Way« 4:05

Emely G. »Going Where The Wind Blows« 4:55

Spice »One Man Show« 3:50

You »Heartbeat« 3:47

Deutsche Austrophon GmbH

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ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE LIEGEN BEI DER ZEUS-VERMITTLUNGSGESELLSCHAFT, HAMBURG. KEIN VERLEIH! KEINE UNERLAUBTE Vervielfältigung, Vermietung, Aufführung, Sendung!

ZEUS NEWCOMER- SHOW®

ELITE



SPECIAL

GEMA

STEREO

XZLP 5200

LC

0194

ST 33

2

ZEUS TOP HITS

Figio 69 »Claude« 3:48

Strangers »Fly Away« 3:40

Survival »Final Step« 4:39

Fex »Jenny« 3:25

Black Jack Co. »Life On Earth« 3:58

Deutsche Austrophon GmbH

© + © 1985

ND/Goff

Records

DOUBLE AGENT ROCK

Featuring

CHUCK BROWN

Produced by
Ivan Goff
Exec. Prod.
Wes Johnson
Engineered by
Chris Biondo

33 $\frac{1}{3}$ Stereo

Krack Music
BMI

ND-100-A

SUMMER

Ivan 4:30

ND/Goff

Records

DOUBLE AGENT ROCK

Featuring

IVAN GOFF

Produced by
Ivan Goff
Exec. Prod.
Wes Johnson
Engineered by
Chris Biondo

33 $\frac{1}{3}$ Stereo

Krack Music
BMI

ND-100-B

1. MONEY FOR THE HONEYS

Ivan Goff 4:37

2. NO SAMPLES

WAR!
ZONE
ZONE

33 1/3 RPM
Produced by
JAMES ANTHONY

SIDE B
WZ 90 TKI
STEREO

Hooked on Your Love

1. DANCE MIX (3:15)

2. HIP HOP (3:42)

THURSTON KING

WARZONE RECORDS •

601 Pennsylvania Ave. N.W., Washington, DC 20004 •

(202) 639-8676

1-2

WAR!
ZONE
ZONE

33 1/3 RPM
Produced by
JAMES ANTHONY

SIDE A
WZ 90 TKI
STEREO

Hooked on Your Love (5:38)
Club Mix (4:40)

THURSTON KING

WARZONE RECORDS •

601 Pennsylvania Ave. N.W., Washington, DC 20004 •

(202) 639-8676

DATE

TEST PRESSING

CUSTOMER

NO.



REMARKS

.....

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PRESSWELL RECORDS

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DEPARTMENT OF DEFENSE

**Armed Forces
Radio & Television Service
STATION LIBRARY**

Micro-Groove - Play with .001 pickup stylus

P-8937
SSL-16239

RL-8-5

"I DON'T WANT TO BE HURT ANYMORE"
NAT "KING COLE"
Arranged and Conducted by Ralph Carmichael

- | | |
|------------------------------------|------|
| 1. I Don't Want To Be Hurt Anymore | 2:25 |
| 2. You're Crying On My Shoulder | 2:20 |
| 3. Only Yesterday | 2:56 |
| 4. I'm Alone Because I Love You | 1:35 |
| 5. Don't You Remember? | 1:56 |
| 6. You're My Everything | 2:47 |

1016 North McCadden Place, Los Angeles 38, California

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Micro-Groove - Play with .001 pickup stylus

P-8938
SSL-16240

RL-8-5

"I DON'T WANT TO BE HURT ANYMORE"
NAT "KING COLE"
Arranged and Conducted by Ralph Carmichael

- | | |
|-------------------------------------|------|
| 1. I Don't Want To See Tomorrow | 2:35 |
| 2. Brush Those Tears From Your Eyes | 2:44 |
| 3. Was That The Human Thing To Do? | 2:43 |
| 4. Go, If You're Going | 2:24 |
| 5. Road To Nowhere | 3:04 |
| 6. I'm All Cried Out | 2:00 |

1016 North McCadden Place, Los Angeles 38, California

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IN
THE CLOSET



CONCERT-DISC

BEAT TROPICALE

Harry Coons & Richard Campbell in
Savage Drum Fantasy

CS-33

33 1/3 RPM

SIDE 1

Stereo

1. INSPIRACION (2:07)
2. CHA-CHA-CHA FLAMENCO (3:07)
3. CACTUS POLKA (1:55)
4. LA CUMPARSA (3:52)
5. JUNGLE FLUTE (3:32)

CONCERT-DISC

BEAT TROPICALE

Harry Coons & Richard Campbell in
Savage Drum Fantasy

CS-33

33 1/3 RPM

SIDE 2

Stereo

1. WATUSI, MASAI RUMBLE
2. TUMBATU TINTINTAMBULA
3. TOMBS OF CAMERON
4. MBANTU BOUNCE; KIKUYU STRUT
5. MOMBASSA BOMBILATION
6. NAIROBI MAMBO; UBANGI BOOM
7. BREEZY ZAMBEZI
8. SPECTOR OF THE ZULU GODDESS
8. SUMBAWANGA RATTATTO

Also Authentic Indian Chants



SCOTT BENSON

"HERE WE GO"

HLPS-4503
Side 1

33 1/3 RPM

1. TIED UP (Boris Blank) 3:02
2. THE RACE (Blank-Beler) 3:56
3. THE DREAM (Michael Sembello) 3:29
4. STRIKE IT UP (M. Limoni, D. Vavoli,
V. Semplicci) 2:10
5. THE QUESTION OF U. (Prince) 2:54

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SCOTT BENSON

"HERE WE GO"

HLPS-4503
Side 2

33 1/3 RPM

1. GET TO YOU (D. Reed/M. McClaim) 3:00
2. HERE WE GO, LET'S ROCK & ROLL
(R. Clivilles/Frederick B. Williams) 2:27
3. THINGS THAT MAKE YOU GO HMMM....
(R. Clivilles, Frederick B. Williams) 2:29
4. TOO SHY TO SAY (Stevie Wonder) 3:15
5. ASK ME (Barbara Gaskins) 2:40

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Inhalants • Cocaine & Crack • Alcohol • Introduction • Winners Don't Use • No, No, No, No! • Marijuana



McGruff's
**SMART
KIDS**
album

A



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My Own • I'm Glad I'm Me • Just Say No! • Smart Kids • Make Your Body Last • I'll Decide On



B

TAKE A BITE OUT OF
CRIME[®]

RICHARD STRAUSS

Vier letzte Lieder

Seite 1

"Frühling" (Hermann Hesse)
"September" (Hermann Hesse)

610323

Ella Kolbenstvedt-Simonsen
Sopran

Westf. Sinfonieorchester
Leitung:
GMD. Hubert Reichert

RICHARD STRAUSS

Vier letzte Lieder

Seite 2:

"Beim Schlafengehen"
(Hermann Hesse)

"Im Abendrot" (Eichendorff)

610323

Ella Kolbenstvedt-Simonsen
Sopran

Westf. Sinfonieorchester
Leitung:
GMD. Hubert Reichert



spiritual-studio
danzelhof
kenneth spencer, Bass

C 313

145

rock us soul/listen to the lamb
joshua fit the battle of jericho
ezekiel saw the wheel
little david, play on yo' harp
ship of zion, old time religion



Spiritual-studio
düsseldorf
kenneth spencer, 3006

C 310

dem bones/fare thee well
my lord, what a morning
recitation: the creation
roll, jordan, roll
who'll be a witness for my lord

M 33



Technisches Institut für Förderung d. Odn. u. Kultur



2



Technisches Institut für Förderung d. Odn. u. Kultur



Cinematheque Bonn

Areito

PRODUCIDO Y DISTRIBUIDO
POR EGREM — HABANA, CUBA



JUAN BLANCO
MUSICA
ELECTROACUSTICA

33 R.P.M.
LD-4211
CARA A
ESTEREO

CIRCUS-TOCATA
(para cinta magnetofónica
y dos percusionistas)

Juan Blanco

Guillermo Barreto (pailas)
Tata Güines (tumbadoras)

Areito

PRODUCIDO Y DISTRIBUIDO
POR EGREM — HABANA, CUBA



JUAN BLANCO
MUSICA
ELECTROACUSTICA

33 R.P.M.
LD-4211
CARA B
ESTEREO

TAÑIDOS
[para cinta magnetofónica]
Juan Blanco

ESPACIOS II - [para cinta magnetofónica
y guitarra] - Juan Blanco

Mirtha de la Torre

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readings and
dramatizations for

LEVEL 6

Communicating

THE HEATH ENGLISH SERIES

Record 1 Side 1

1. I'm Life (3:07)
2. Lucky Miller, 19 (4:27)
3. The Use of Force (9:00)
4. The Magical Picture (2:27)
5. The Forecast (0:34)
6. El Domingo la Vi en Misa (0:25)
7. The Fable of the Michigan Counterfeit (6:13)

0-669-74187-6

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**readings and
dramatizations for**

LEVEL 6

Communicating

THE HEATH ENGLISH SERIES

Record 1 Side 2

1. Jack and the Varmints (14:45)
2. How Pocahontas Saved My Life (9:55)

0-669-74187-6

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readings and
dramatizations for

Communicating

THE HEATH ENGLISH SERIES

LEVEL 6

Record 2 Side 1

1. Kintu and the Law of Love (16:04)
2. All Summer in a Day (14:37)

0-669-74195-7

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readings and
dramatizations for

Communicating

THE HEATH ENGLISH SERIES

LEVEL 6

Record 2 Side 2

1. Southbound on the Freeway (1:05)
2. A Bestiary (0:55)
3. Solidaridad (0:35)
4. A Boy in Mississippi (18:08)

0-669-74195-7

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**readings and
dramatizations for**

LEVEL 6

Communicating

THE HEATH ENGLISH SERIES

Record 3 Side 1

1. Alone in the Forest (9:48)
2. The Jest of Hahalaba (15:38)

0-669-83998-1

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**readings and
dramatizations for**

LEVEL 6

Communicating

THE HEATH ENGLISH SERIES

Record 3 Side 2

1. The Burglar of Babylon (7:35)
2. Arachne (7:50)
3. The Base Stealer (0:40)
4. Pitcher (0:43)
5. Umpire (1:05)

0-669-83998-1

Produced by Caedmon Records, Inc.

EMI

Lolismen

DUBLIN TO DIXIE

STAL 1039-A

STAL 1039

© 1975

Side One

1. **Cockles and Mussels**, Trad. Arr./Adptd. John Curran
 2. **Down Went McGinty**, Kennedy/Flynn
 3. **Ma Goes Dixie** Kennedy/Kelehan
 4. **Enniskillen and Bold O'Donohoe** Trad. Arr./Adptd.
John Curran
 5. **Heaven Street**, Kennedy/Kelehan
 6. **Donegal Fiddler**, Kennedy
- 1, 2, 4, 6, Irish & Evergreen, 3, 5, Knightsbridge

THE PADDY MCGINTY HAPPY SEVEN

Produced by Frank Murphy
Arranged by John Curran

EMI

EMI

Lolismen

DUBLIN TO DIXIE

STAL 1039-B

STAL 1039

© 1975

Side Two

1. **Down By The Shannonside.** Jimmy Kennedy
2. **Slievenamon.** Trad. Arr./Adptd. John Curran
3. **First Across The Bridge.** Jimmy Kennedy
4. **One-Eyed Riley.** Trad. Arr./Adptd. John Curran
5. **Dublin To Dixie.** Trad. Arr./Adptd. John Curran
6. **When The Saints Go Marching In.** Trad. Arr./Adptd. John Curran

1, Knightsbridge, 2-6, Irish & Evergreen

THE PADDY McGINTY HAPPY SEVEN

Produced by Frank Murphy
Arranged by John Curran

EMI

MADE IN GREAT BRITAIN

CHESS/CHECKER SAMPLER

SEPTEMBER 1968 RELEASE

Side 1
17249

LPS '68 Sept.
Stereo

PIGMEAT MARKHAM - From LPS-1526

- 1. MY WIFE I AIN'T SEEN HER**
- 2. OPEN THE DOOR, RICHARD**

MOMS MABLEY - From LPS-1525

- 3. THE GREATEST MAN**

THE VIOLINAIRES - From LPS-10045

- 4. A LITTLE BIT OF UNDERSTANDING**
- 5. WHEN I COME**

GOSPEL CLASSICS - From LPS-10046

- 6. MORE LOVE, THAT'S WHAT WE NEED**
- 7. I'M COMING HOME**

CHESS/CHECKER SAMPLER

SEPTEMBER 1968 RELEASE

Side 2
17250

LPS '68 Sept.
Stereo

THE SOUL STIRRERS - From LPS-10047

1. JESUS GAVE ME WATER

HAROLD SMITH MAJESTIC CHOIR - From LPS-10047

2. GOD NEVER FAILS

ERNEST FRANKLIN - From LPS-10049

3. A PLACE IN THE SUN

4. SINCE JESUS CAME INTO MY HEART

MEDITATION SINGERS - From LPS-10050

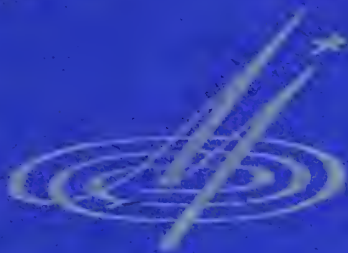
5. THE SPIRIT OF CHRISTMAS

SALEM TRAVELERS - From LPS-10050

**6. EVERY YEAR WE SAY MERRY
CHRISTMAS**

МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

СТЕРЕО



0033

ВСЕСОЮЗНАЯ СТУДИЯ ГРАМЗАПИСИ

ТУ Ф-16

1 сторона

33СМ—01829

MADE IN USSR

КРАСНОЗНАМЕННЫЙ ансамбль им. А. В. АЛЕКСАНДРОВА
АНСАМБЛЬ ПЕСНИ И ПЛЯСКИ СОВЕТСКОЙ АРМИИ

Худ. рук. Б. Александров

С чего начинается Родина

(В. Баснер — М. Матусовский)

Баллада о русских мальчишках

(А. Г. Новиков — Л. Ошанин)

Вася-Василень (А. Г. Новиков — С. Алымов)

Русские песни (А. Пихмута — Е. Дрлматовский)

Небесные братья (А. Аверкин — П. Градов)

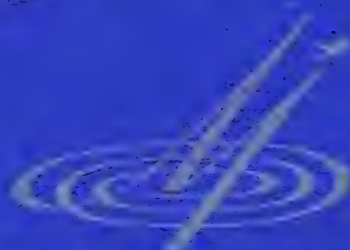
Солисты: Е. Беляев (1), Л. Харитонов (2),

Л. Харитонova и И. Букреев (3),

В. Русланов (4, 5)

МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМЗАПИСИ

СТЕРЕО



0033

ВСЕСОЮЗНАЯ СТУДИЯ ГРАМЗАПИСИ

ТУ Ф 10

2 стороны

СССР-07840

MADE IN USSR

КРАСНОЗНАМЕННЫЙ НК. А. В. АЛЕКСАНДРОВ
АНСАМБЛЬ ПЕСНИ И ПЛЕСКИ СОВЕТСКОЙ АРМИИ

Улы рун. В. Александров

Дума о Родине (Когда замирает душа)

(С. Голубок — В. Мавров)

Днем Род идет по Петрограду

(А. Г. Кольцов — М. Беринин)

Ванька подлодников (В. Александров — Н. Морозов)

Ты хвосточку мне дай

(А. Землин — М. Покровский)

Я тебя никогда не забуду

(З. Колчановский — К. Виноградов)

Семистоя А. Сергеев (1), Н. Харитонов (2),

И. Бухарин (3, 5), Е. Белев (4)

GEOGRAPHIC SOCIETY

MUSIC OF THE OZARKS

33 1/3 RPM
STEREO
07703A

SIDE ONE

1. Bunker Hill
2. Down in the Arkansas
3. Flop-eared Mule
4. Harrison Town
5. Banks of the Ohio
6. Angel Band
7. Utah Carl
8. Wildwood Flower
9. Old Bill Jones

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GEOGRAPHIC SOCIETY

MUSIC OF THE OZARKS

33 1/3 RPM
STEREO
07703B

SIDE TWO

1. Bright Morning Stars
2. Guitar Medley
3. Trail to Mexico
4. Run, Johnny, Run
5. Knoxville Girl
6. Cripple Creek
7. Good-bye My Susie Gal
8. Arkansas Traveler

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金明



唱

精選粵曲

33 RPM 原

聲

CKL-5093-A

火燒燕王城

其五

57. 2. 再版

比安樂電記証：台版第0-36號

北府建二字第一六一號

商美登記証：北新創字第三五六五號

工廠登記証

金明



唱先

精選粵曲

33 RPM 原

聲

CKL-5093-B

城王燕燒火

其六

57. 2. 再版

出版業登記證

台版證字第0-36號

商業登記證

北新創字第三五六五號

工廠登記證

北府建二字第一六一號



FM 106

EASTERN CAROLINA'S BEST II

RTR-8330
SIDE A

LP
STEREO

SHOULD HAVE BEEN MY GIRL - *The Pedestrians*

IT'S MY EMOTIONS - *Panic*

VICTIM OF CIRCUMSTANCE - *Lahn & Loftin*

CANDY - *Taylor Glisson Band*

AIN'T IT A SHAME - *Steppin' Out*

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FM 106

EASTERN CAROLINA'S BEST II

RTR-8330
SIDE B

LP
STEREO

YOU TELL ME

Lise Uyanik And The Mobile City Band

REACH FOR YOU - *Pegasus Rox*

ROCK AND ROLL CHILD - *Saber*

USE ME UP - *Export-A*

© MEAN SCHEMER - *Buddy Cowan And Moniker*

© 1983 STARSTREAM RECORD COMPANY HOUSTON TX

立体配音
HIGH FIDELITY


Hua Sun

華聲

唱片

方逸華之歌

MONA FONG

STEREO

HS-4053-A

- ① THE WEDDING 婚禮
- ② THE RIVER OF NO RETURN 大江東去
- ③ LONELY MOMENT
- ④ THE SOUND OF MUSIC 電影：真善美 主題曲
- ⑤ 500 MILES 離家五百里
- ⑥ 今夜

33 1/3

內版自製

華聲唱片出版社出品

立体配音
HIGH FIDELITY


The Sun

華聲唱片

方逸華之歌

MONA FONG

STEREO

HS-4053-B

- ① BEFORE TODAY
- ② THE WAYWARD WIND
- ③ TAKE ME 需要你
- ④ WISHING IT WAS YOU
- ⑤ 三年
- ⑥ 花月佳期

33 $\frac{1}{3}$

內版圖書

華聲唱片出版社出品

第0211號

angel

1

Chopin: Preludes, Op. 28
(beginning — Nos. 1 through 16)

GARRICK OHLSSON (piano)

S-1-37087
STEREO
33-1/3

Recorded in England
© 1974 EMI Records Limited



• CAPITOL MARCA REG.

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PROD. BY GARY GORDON RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC.

STEREO

angel

2

Chopin: Preludes, Op. 28

(conclusion — Nos. 17 through 24)

Prelude in A flat • Prelude in C sharp minor,
Op. 45 • Barcarolle in F sharp, Op. 60

GARRICK OHLSSON (piano)

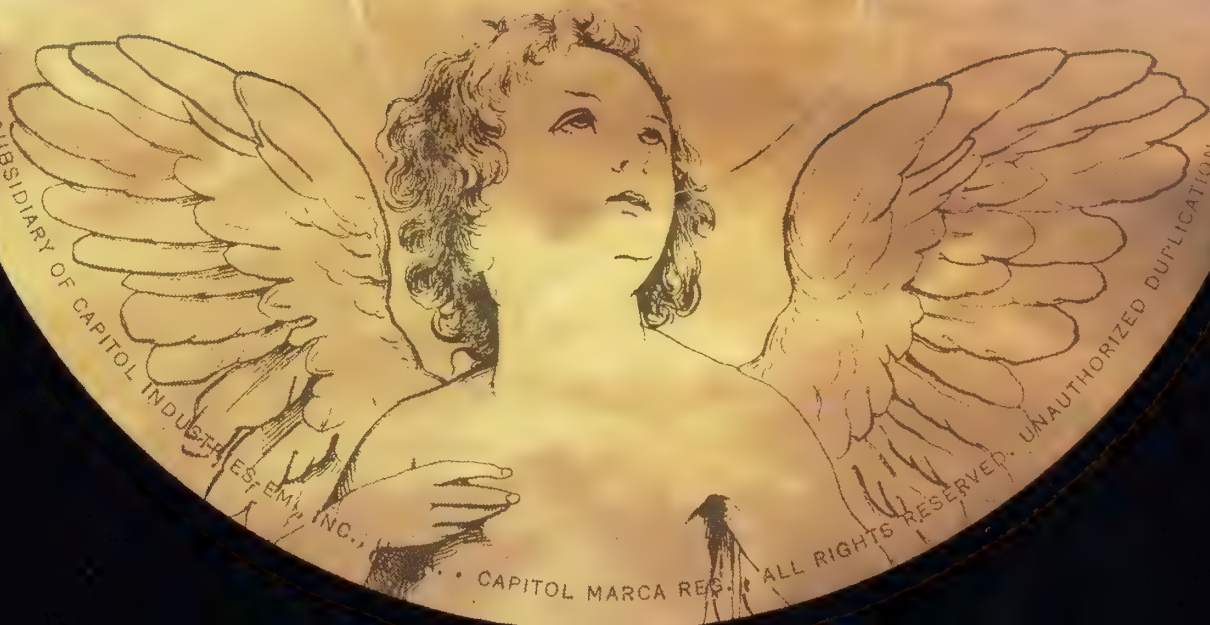
S-2-37087

STEREO

33-1/3

Recorded in England

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SIDE ONE

Time 21:52

BIRMINGHAM QUARTET ANTHOLOGY

1. Golden Leaf Quartette - *I Wouldn't Mind Dying*;
2. *Sleep, Baby, Sleep*; 3. Birmingham Jubilee
- Singers - *He Took My Sins Away*; 4. *God Is Love*;
5. *Eliza*; 6. *He Died On Calvary*; 7. *Birmingham Boys*;
8. *Four Great Wonders - He'll Understand*

CL 144,001

P 1980 n©b

MONO

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SIDE TWO

Time 23:39

BIRMINGHAM QUARTET ANTHOLOGY

1. Four Great Wonders - Have You Any Time
For Jesus; 2. Famous Blue Jay Singers - I Am Leaning
On The Lord; 3. Brother Jonah; 4. Clanka-A-Lanka;
5. I'm Bound For Canaan Land; 6. Standing Out
On The Highway; 7. The Time Is Drawing Nigh;
8. Shall I Meet You Over Yonder

CL 144.001

P 1980 n©b

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SIDE THREE

Time 22:05

BIRMINGHAM QUARTET ANTHOLOGY

1. Dunham Jubilee Singers - *Holy Is My Name*;
2. *I Dreamed Of Judgment Morning*; 3. *My Mama's Baby Child*; 4. *Who Stole The Lock*; 5. Ravizee Singers - *I Am Thinking Of A City*; 6. *You'll Need My Savior Too*; 7. *He's All And All*; 8. *Hide Me*

CL 144,002

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SIDE FOUR

Time 20:25

BIRMINGHAM QUARTET ANTHOLOGY

1. Bessemer Sunset Four - *Climbing Jacob's Ladder*;
2. *Ham And Eggs*; 3. Heavenly Gospel Singers -
Rough and Rocky Road; 4. *Where Shall I Be*;
5. *I'm A Poor Pilgrim Of Sorrow*; 6. *Kings of Harmony*
- *Lord Give Me Wings*; 7. C.I.O. Singers - *The Spirit*
of Phil Murray; 8. *Satisfied*

CL 144,002

P 1980

n**b**

MONO

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SAVOY

SL 14459
(SL 14459 SA)

SIDE 1
33 1/3 RPM

The
BIBLEWAY RADIO CHOIR
of
Brooklyn, N.Y.

1. I CAN'T FORGET
2. LET THE SPIRIT TAKE CONTROL
3. TEACH ME HOW TO WAIT
4. POWER OF JESUS' NAME
5. I LOVE THE LORD

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violation of applicable laws."

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.

SAVOY

SL 14459
(SL 14459 SB)

SIDE 2
33 $\frac{1}{3}$ RPM

The
BIBLEWAY RADIO CHOIR
of
Brooklyn, N.Y.

1. WHEN JESUS COMES
2. IN GOD WE TRUST
3. TAKE HIM AT HIS WORD
4. NO ONE LIKE JESUS

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violation of applicable laws."

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SIDE 1

GA-5032

ACADEMY AWARD THEATRE
WATCH ON THE RHINE
(August 2, 1946)

Starring PAUL LUKAS

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SIDE 2

GA-5032

**ACADEMY AWARD THEATRE
THE INFORMER
(May 25, 1946)**

Starring VICTOR McLAGLEN

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**GALAX, VIRGINIA
MOOSE LODGE NO. 733**

**48th ANNUAL OLD TIME
FIDDLER'S CONVENTION - 1983**

SIDE 1
(VPA-OFC-48-A)

OFC-48-A

- 1. CHEATHAM COUNTY**
New Southern Rambiers
- 2. WILDWOOD FLOWER**
Stephen Shaw
- 3. SILVER HAired DADDY**
Alan P. Reed III
- 4. FLY AROUND MY PRETTY LITTLE MISS**
Fred Reynolds
- 5. HOME SWEET HOME**
Robert Dowdy
- 6. THREE THIN DIMES**
Doc Branch Band
- 7. RANK STRANGER**
New Grass Review

**GALAX, VIRGINIA
MOOSE LODGE NO. 733
48th ANNUAL OLD TIME
FIDDLER'S CONVENTION - 1983**

1. ONE MORNING IN MAY

Sylvia DeLaney

SIDE 2
(VPA-OFC-48-B)

OFC-48-B

2. FIRE ON THE MOUNTAIN

R. B. Frazier

3. AMAZING GRACE

Bob Hinty

4. NOBODY'S LOVE IS LIKE MINE

Southern Gentlemen

5. JESSIE JAMES

Evelyn Farmer

6. OLD TOMMY KIPPLETON

Original Orchard Grass Band

7. ROCKWOOD DEER CHASE

Kazuhiro Inaba

8. GOLDEN SLIPPERS

Edd Michael

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STEREO



DT1.357

1

DT-357

UNFORGETTABLE

SONGS BY NAT "KING" COLE

1. UNFORGETTABLE (ASCAP-3:25) (Irving Gordon)
2. TOO YOUNG (ASCAP-3:22) (Sid-Lippman-Sylvia Dee)
3. MONA LISA (ASCAP-3:25) (Jay Livingston-Ray Evans)
4. (I LOVE YOU) FOR SENTIMENTAL REASONS
(BMI-3:03) (William Best-Deek Watson)
5. PRETEND
(ASCAP-2:42) (Douglas-Parman-LaVere-Bellos)
6. ANSWER ME, MY LOVE (ASCAP-2:52)
(Winkler-Sigman-Rauch)

EMI

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STEREO



DT2.357

2

DT-357

**UNFORGETTABLE
SONGS BY NAT "KING" COLE**

- 1. PORTRAIT OF JENNIE** (ASCAP-3:03)
(J. Russell Robinson-Gordon Burdge)
- 2. WHAT'LL I DO** (ASCAP-2:02) (Irving Berlin)
- 3. LOST APRIL** (ASCAP-2:56)
(Newman-Spencer-Delange)
- 4. RED SAILS IN THE SUNSET** (ASCAP-3:13) (Hugh Williams-Jimmy Kennedy)
- 5. MAKE HER MINE** (ASCAP-2:54)
(Chester Conn-Sammy Gallop)
- 6. HAJJI BABA** (ASCAP-3:08)
(Dimitri Tiomkin-Ned Washington)

EMI

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO

PROHIBIDA SU REPRODUCCION EJECUCION PUBLICA Y/O RADIOTELEFUSION

YO SE QUE TE AMO ROBERTO YANES

(Intérprete)

Lado 1

33 $\frac{1}{3}$



8.815

B.I.E.M.

Alta Fidelidad
Garantizada

COMAR

ALM 46654

- 1) **YO SE QUE TE AMO** - A. Manzanero • 2) **SI TODOS FUESEN COMO TU** (Se todos fossem iguais a voce) A. C. Jobim-V. de Moraes • 3) **MIA** - A. Manzanero • 4) **BEBO** - SADAIC - (bolero) A. Montes-C. G. Quiroga • 5) **NO ME ENCONTRARAS** - SADAIC - (bolero) R. Yarés • 6) **CREO QUE ES AMOR** - A. Manzanero Canché-Jorge Ortega M. -

1.4.5.6. con Mike Ribas y su orq.
2.3. con O. Cardozo Ocampo y su orq.

DISCOS CBS
S. A. I. C. F.

INDUSTRIA ARGENTINA

YO SE QUE TE AMO
ROBERTO YANES

(Intérprete)

Lado 2

33 $\frac{1}{3}$



8.815

B.I.E.M.

Alta Fidelidad
Garantizada

COMAR

ALM 46655

- 1) MI GRITO (Meu grito) - R. Carlos-Ver. Cast.: L. Paz-SADAIC • 2) VEN A MI - A. Manzanero Canché • 3) ESTA TARDE VI LLOVER - A. Manzanero • 4) UN CABALLERO - SADAIC - (vals peruano) E. Blázquez • 5) CONTIGO APRENDI - A. Manzanero Canché • 6) DE VUELTA DE TODO - SADAIC - (bolero) Beatriz de Rubinstein-Jerry

1.2.3.5. con Mike Ribas y su orq.

4. con Lucio Milena y su orq.

6. con O. Cardozo Ocampo y su orq.

DISCOS CBS
S. A. I. C. F.

**GALAX, VIRGINIA
MOOSE LODGE NO. 733
46th ANNUAL OLD TIME
FIDDLER'S CONVENTION - 1981**

SIDE 1
(VRP-OFC-46-A)

OFC-46-A

1. GREEN MOUNTAIN POLKA

Willy Gregory - 1st. Bluegrass Fiddle

2. STEPBACK

Bobby Lundy - 2nd. Bluegrass Banjo

3. SUSANNAH GAL

Shady Mountain Ramblers - 2nd. Oldtime Band

4. ROCK SALT AND NAILS

Susan Cecil - 5th. Folksong

5. BLUE MOON OF KENTUCKY

Country Boys - 1st. Bluegrass Band

6. EAST TENNESSEE BLUES

Paul Newman - 5th. Mandolin

7. LET ME REST

The Conner Brothers - 5th. Bluegrass Band

8. JERUSALEM RIDGE

Ricky Simpkins - 5th. Bluegrass Fiddle

9. EAST VIRGINIA BLUES

Touch of Grass - 2nd. Bluegrass Band

**GALAX, VIRGINIA
MOOSE LODGE NO. 733
46th ANNUAL OLD TIME
FIDDLER'S CONVENTION - 1981**

1. DURANG'S HORNPIPE

Dixie-B-Liners - 7th. Oldtime Band

2. WRECK OF OLD 97

Betty Waldron - 4th. Autoharp

SIDE 2

(VRP-OFC-46-B)

OFC-46-B

3. TIME CHANGES EVERYTHING

Robert Barnes - 4th. Guitar

4. DANNY BOY

J.C. Pierce - 4th. Folksong

5. JESSIE JAMES

Backwood Hillbillies - 10th. Oldtime Band

6. PANHANDLE COUNTRY

John Dill - 3rd. Dobro

**7. DANCE ALL NIGHT WITH THE
BOTTLE IN YOUR HAND**

Ed Michael - 3rd. Oldtime Fiddle

8. MOCKING BIRD

Drew Smith - 5th. Autoharp

9. FLOP EARED MULE

Raymond Melton - 3rd. Dulcimer

10. DEAR OLE DIXIE

Eric Ellis - 1st. Bluegrass Banjo



40 MILES OF BAD ROAD

© 1979
Gusto Records, Inc.

GT-0056

SIDE ONE

1. 40 MILES OF BAD ROAD - Duane Eddy
(Eddy/Casey) Belinda Music, BMI 2:13
2. TRUCK DRIVER'S PRAYER - Red Sovine
(R. Sovine) Fort Knox Music, BMI 2:52
3. PASSING ZONE BLUES - Coleman Wilson
(Coleman Wilson) Fort Knox Music, BMI 2:44
4. FREIGHTLINER FEVER - Red Sovine
(Truman Lankford) Fort Knox Music, BMI 2:43
5. CROSS THE BRAZOS AT WACO - Billy Walker
(Kay Arnold) Painted Desert Music, BMI 2:52

Distributed by Gusto Records, Nashville, Tenn.



40 MILES OF BAD ROAD

SIDE TWO

© 1999
Gusto Records, Inc.

GT-0056

1. **PHANTOM 309** - Red Sovine
(T. Faile) Fort Knox Music, BMI 3:29
2. **OVERLOADED DIESEL** - Jimmy Griggs
(G. Chrysler) Southtown Music, BMI 2:23
3. **WIDOW MAKER** - Jimmy Martin
(Penny Jay/Buddy Wilson) Troy Martin Music, BMI 2:40
4. **DIESEL SMOKE ON DANGER ROAD** - Willis Brothers
(Dixie Deen/Ray King) Fort Knox Music, BMI 2:38
5. **BURNING BRIDGES** - Jack Scott
(W. Scott) Sage & Sand Music, SESAC 2:39

Distributed by Gusto Records, Nashville, Tenn.

RCA VICTOR



Música a la Manera de Chucho Rodríguez

MKL
1045

LADO
1

- 1 - DUERME (MIGUEL PRADO)
- 2 - RADIOACTIVO (PANCHITO FELLOVE)
- 3 - MERECUMBE (PACHO GALAN)
- 4 - LAS POSADAS (ARR: CHUCHO RODRIGUEZ)
- 5 - NOCHE DE PAZ (FRANZ GRUBER)
- 6 - ESPERAME EN EL CIELO (FRANCISCO LOPEZ VIDAL)

CHUCHO RODRIGUEZ Y SU ORQUESTA

MARCS®

REGISTRADAS

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LARGA **33 1/3** DURACION

DE RADIO CORPORATION OF AMERICA

RCA VICTOR MEXICANA, S.A. DE C.V. MEXICO, D.F.

RCA VICTOR



Música a la Manera de Chucho Rodríguez

MKL
1045

LADO
2

- 1 - NIEVE (MIGUEL PRADO)
- 2 - ENCADENADOS (CARLOS ARTURO BRIS)
- 3 - COSITA LINDA (PACHO GALAN)
- 4 - LA CRUZ DE MAYO (MANUEL FONT)
- 5 - CHAMPERICO (RUDY SOLARES G.)
- 6 - BLANCA NAVIDAD (IRVING BERLIN)

CHUCHO RODRIGUEZ Y SU ORQUESTA

MARCAS 

EL PRECIO DE ESTE DISCO NO INCLUYE LA AUTORIZACION PARA USARLO CON FINES DE LUCRO

LARGA **33 $\frac{1}{3}$** DURACION

REGISTRADOS HECHO EN MEXICO BAJO LA TENCIA DE RADIO CORPORATION OF AMERICA - RCA VICTOR MEXICANA, S. A. DE C. V. MEXICO, D. F.

LONG PLAYING

TRADE MARK



33 $\frac{1}{3}$ R.P.M.

STEREO

ODEON

(YAX.1016)

PSCX 3461

1

1

FANTASY IN BRASS

1. March: SUMMIT MARCH (Seymour) (K. Prowse. B.I.E.M.).
2. Novelty: THE FAITHFUL HUSSAR (Frantzen) (B. F. Wood. Mecolico).
3. SLAVONIC RHAPSODY NO. 1 (Friedemann) (Hawkes & Son).
4. Solo: POST HORN GALOP (Koenig—arr. Herbert) (Boosey & Co.).
5. Novelty: WHEN JOHNNY COMES MARCHING HOME (Arr. Howe) (Mecolico).
6. THE FAREWELL WALTZ (Binge) (Mecolico)

HARRY MORTIMER AND HIS
ALL-STAR BRASS

MADE IN GREAT BRITAIN

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LONG PLAYING

TRADE MARK



33 $\frac{1}{3}$ R.P.M.

STEREO

ODEON

(YAX.1017)

PSCX 3461

2

2

FANTASY IN BRASS

1. March Medley: SOUSA ON PARADE (Arr. Palmer) (Mecolico).
2. SANDPAPER BALLET (Anderson) (Mills Mus.).
3. Overture: IOLANTHE (Sullivan—arr. Sargent) (Mecolico).
4. Transcription: STARDUST (Carmichael—Parish) (L. Wright. Mecolico. BLEM. NCB).
5. Hymn: PRAISE, MY SOUL, THE KING OF HEAVEN (Goss—arr. Gay) (Mecolico)

HARRY MORTIMER AND HIS
ALL-STAR BRASS

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MADE IN GT BRITAIN

Back TO Back

1988 COLORADO SONGWRITERS AWARDS



SIDE ONE

ONLY YOU — Phoenix Rising

Written by Tom Brawley and Brian Woodrich

LONG, LONG, TIME — Burnt Lips

Written by Burnt Lips / Lyrics by Brian Noel

BOY FRIEND — Human Head Transplant

Written by Sheri Van Decar

HIDEAWAY — Mirrors

Written by Neil Markham

ROCK YOUR WORLD — Myth of Freedom

Written by Nick Fanelli

Back TO Back

1988 COLORADO SONGWRITERS AWARDS

SIDE TWO

WALK ON WATER — The Feds

Written by Dave Boylan and Pat Gill

SHE DON'T WANT YOU — Autobahn

Written by Autobahn / Lyrics by "Rooster"

MEANTIME — Countless Reasons

Written by Countless Reasons

TROUBLE IN PARADISE — Dick & The Chicks

Written by Dick & The Chicks

ROCK THE HOUSE — Great Exuma

Written by Great Exuma

THE EVERLY BROTHERS' ORIGINAL GREATEST HITS

SIDE 1
BGP 350
Z12 35006
Z12 35006-1



BARNABY
RECORDS

- 1 BYE, BYE LOVE** -B. Bryant - F. Bryant-
- 2. PROBLEMS** -B. Bryant - F. Bryant-
- 3 LET IT BE ME**
-M. Curtis - G. Becaude - P. Delano-
- 4. MAYBE TOMORROW** -D. Everly - P. Everly-
- 5. BE-BOP-A-LULA** -G. Vincent - T. Davis-

**ELECTRONICALLY RE-RECORDED TO
SIMULATE STEREO.**

STEREO

Distributed by
CBS Records,
CBS, Inc.,
51 West 52 Street,
New York City

A PRODUCT OF BARNABY RECORDS, 816 NORTH LACIENAGA BLVD., LOS ANGELES, CALIF. 90069

THE EVERLY BROTHERS' ORIGINAL GREATEST HITS



BARNABY
RECORDS

1. BIRD DOG -B. Bryant-
2. LOVE OF MY LIFE -B. Bryant - F. Bryant-
3. KEEP A-KNOCKIN' -R. Penniman-
4. LEAVE MY WOMAN ALONE -R. Charles-
5. A BRAND NEW HEARTACHE
-B. Bryant - F. Bryant-

ELECTRONICALLY RE-RECORDED TO
SIMULATE STEREO.

STEREO

SIDE 2
BGP 350
Z12 35006
Z12 35006-2

Distributed by
CBS Records,
CBS, Inc.,
51 West 52 Street,
New York City

A PRODUCT OF BARNABY RECORDS, 816 NORTH LACIENAGA BLVD., LOS ANGELES, CALIF. 90069

THE EVERLY BROTHERS' ORIGINAL GREATEST HITS



BARNABY
RECORDS

SIDE 1
BGP 350
Z12 35007
Z12 35007-1

Distributed by
CBS Records,
CBS, Inc.,
51 West 52 Street,
New York City

1. WAKE UP LITTLE SUSIE -B. Bryant - F. Bryant-
2. LIKE STRANGERS -B. Bryant-
3. ROCKIN' ALONE (In An Old Rocking Chair)
-B. Miller-
4. LONG TIME GONE -M. O'Neal-
5. ALL I HAVE TO DO IS DREAM
-B. Bryant-

**ELECTRONICALLY RE-RECORDED TO
SIMULATE STEREO.**

STEREO

A PRODUCT OF BARNABY RECORDS, 816 NORTH LACIENAGA BLVD., LOS ANGELES, CALIF. 90069

THE EVERLY BROTHERS' ORIGINAL GREATEST HITS



BARNABY
RECORDS

1. 'TIL I KISSED YOU -D. Everly-
2. POOR JENNY -B. Bryant - F. Bryant-
3. SHOULD WE TELL HIM -D. Everly - P. Everly-
4. LIGHTNING EXPRESS -B. Kincaid-
5. RIP IT UP
-J. Marascalco - R. Blackwell-

ELECTRONICALLY RE-RECORDED TO
SIMULATE STEREO.

STEREO

SIDE 2
BGP 350
Z12 35007
Z12 35007-2

Distributed by
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COSMOPOLITAN

RECORDS

545 5TH AVE. — Suite 812 — MU 7-3370

JAZZ CLASSICS

BATTLE

JAZZ PHONY #5 IN F MAJOR

COS-M.L.P.
500

33 $\frac{1}{3}$ R.P.M.
(A.S.C.A.P.)

EDDIE BAREFIELD and the COSMO ALL STARS

1. JAZZ THEME — 2. JAZZ DREAM

3. JUMPIN' UHURU

4. BOSSA & JAZZ MARCH

5. JAZZ POMP

6. ENCORE HARAMBEE JAZZ

Composed And Produced By
EDGAR BATTLE

COSMOPOLITAN

RECORDS

545 5TH AVE. — Suite 812 — MU 7-3370

JAZZ CLASSICS

BATTLE

BLUES PHONY

**COS-M.L.P.
501**

**33 $\frac{1}{3}$ R.P.M.
(A.S.C.A.P.)**

EDDIE BAREFIELD and the COSMO ALL STARS

1. DEEP & AQUAMARINE & NAVY BLUE — 2. MIDNIGHT BLUE

3. BLUE STEEL & RHYTHM

4. AZURE & ULTRAMARINE — 5. LAVENDER

6. PURPLE-LAZULI-ELECTRIC DEEP BLUE

Composed And Produced By
EDGAR BATTLE

**COSMOPOLITAN
RECORDS**

545 5th AVE. — Suite 812 — MU 7-3370

JAZZ CLASSICS

**SEVEN SWINGING SAXOPHONES
AND
FIVE FRANTIC FRAPPERS**

**COS - S.L.P.
535
SIDE 1**

**33 $\frac{1}{3}$ RPM
(A.S.C.A.P.)**

COSMOPOLITAN REEDS & RHYTHM

**Sax: E. Barefield - G. Kelly - A. & P. Clarke - H. Ashby -
R. Andrews - Horse Collar Williams**

**Rhythm: E. Durham - Sonny White - Slick Jones - L. Lucie -
Lucky Fowler**

1. DEEP SOUTH - (Battle)
2. DILLINGER - (Battle)
3. K. C. RHYTHM - (Battle)
4. JUMP AND SWING - (Battle)
5. MR. K'S TUNE - (Kelly)
6. HORSE COLLAR - (Williams - Battle)

COSMOPOLITAN

RECORDS

545 5th AVE. — Suite 812 — MU 7-3370

JAZZ CLASSICS

SEVEN SWINGING SAXOPHONES

AND

FIVE FRANTIC FRAPPERS

COS - S.L.P.

536

SIDE 2

33 $\frac{1}{3}$ RPM

(A.S.C.A.P.)

COSMOPOLITAN REEDS & RHYTHM

Sax: E. Barefield - G. Kelly - A. & P. Clarke - H. Ashby -

R. Andrews - Horse Collar Williams

Rhythm: E. Durham - Sonny White - Slick Jones - L. Lucie -

Lucky Fowler

1. ARTICHOKE - (Clarke)
2. JUMPIN' JACK - (Battle)
3. SOUTH OF SOUTH - (Battle)
4. TROPICAL MOOD - (Clarke)
5. ENDLESS BLUES - (Battle)
6. HUCKLEBERRY FINN - (Battle)

Long Play

DECCA

33

1/3 RPM

UNRECORDED MUSIC COULD BE HEARD ON ANY DECCA RECORD IN NEW YORK

Music From The Sound Track
Of
MICHAEL TODD'S
AROUND THE WORLD IN EIGHTY DAYS
Music By
VICTOR YOUNG

AL-12078
(MG 5570)

Side 1



1. AROUND THE WORLD-Part I
2. PASSEPARTOUT
3. PARIS ARRIVAL
4. SYR. SYMPHONY
5. (a) INVITATION TO A BULL FIGHT
(b) ENTRANCE OF THE BULL MARCH
6. INDIA COUNTRY SIDE
7. AROUND THE WORLD-Part II

Microgroove
UNBREAKABLE

Long PLAY **DECCA**

33 $\frac{1}{3}$ RPM

Music From The Sound Track
OF
MICHAEL TODD'S
AROUND THE WORLD IN EIGHTY DAYS
Music By
VICTOR YOUNG

AL-12078
(MG 5371)

Side 2



1. THE PAGODA OF PILLAGE
2. TEMPLE OF DAWN
3. PRAIRIE SAIL CAR
4. LAND HO
5. EPHOGUE

Microgroove
UNBREAKABLE

HENDA RECORDS

JOSE AUGUSTO e o conjunto APOLLO

Lado A
33 1/3 RPM

HR 418
Stereo

ESPIRITO SANTO

J. Augusto—Apollo

3:58

ERA O VINHO

J. Augusto — Apollo

4:00

EU A VOLTA DO MUNDO

J. Augusto — Apollo

4:32

AMAI-VOS UNS AOS OUTROS

J. Augusto — Apollo

4:27

AMOR

J. Augusto — Apollo

4:47

HENDA RECORDS

JOSE AUGUSTO e o conjunto APOLLO

Lado B
33 1/3 RPM

HR 418
Stereo

CHAMARRITA

J. Augusto — Apollo

3:11

SOU FELIZ

J. Augusto — Apollo

3:09

PESCADOR

J. Augusto

4:39

MANUEL DAS CEBOLAS

George Borges

4:03

LARIAM ASSOCIATES, INC.

JESUS CHRIST WANTS YOU

The Alpha Omega



Side 1
LAS-122A
(20389)

33 1/3
Stereo

1. I'm Gonna Keep On Singin
Amen

Sweet Sweet Song of Salvation

2. Is It Any Wonder

3. The Blood of Jesus

4. Jesus

5. Didn't He Shine

Des Moines, Iowa

LARIAM ASSOCIATES, INC.

JESUS CHRIST WANTS YOU
The Alpha Omega



Side 2
LAS-122B
(20389)

33 1/3
Stereo

1. If You Want Joy
2. Jesus Made Me Higher
3. I Wish We'd All Been Ready
4. I'm So Glad
5. Welcome Home Children
6. My Tribute

Des Moines, Iowa

THE FOLK CHOIR

OF

THE COMMUNITY REFORMED CHURCH

FEASTERVILLE, PENNA.

33 $\frac{1}{3}$ RPM

MRR-527A

STEREO

SIDE ONE

1. WE'VE SOMETHING TO GIVE YOU
2. YOU CAN EXPERIENCE
3. THE APOSTLE'S CREED
4. I LOOKED FOR LOVE
5. HEAR MY CALL
6. WHERE DO I SEE GOD?
7. BROTHER, LET ME TAKE YOUR HAND
8. PASS IT ON

Magnetic

RECORDER AND
REPRODUCER CORP., PHILA., PA. 19102

THE FOLK CHOIR

OF

THE COMMUNITY REFORMED CHURCH

FEASTERVILLE, PENNA.

33 $\frac{1}{3}$ RPM

MRR-527B

STEREO

SIDE TWO

1. JESUS, MY LORD
2. THE BEAUTIFUL GOSPEL OF LOVE
3. THE GLORIA PATRI
4. SEVEN TIMES
5. LOVE IS SOMETHING YOU DO
6. DAY BY DAY
7. PEACE, MY FRIENDS

Magnetic

RECORDER AND
REPRODUCER CORP., PHILA., PA. 19102



**SIDE
ONE**

33 $\frac{1}{3}$ RPM

DEAR RUTH - Cherokees
MY ACHING HEART - Cherokees
PLEASE TELL HER SO - Cherokees (alt. take)
MY LOST LOVE - Castelles
DEEP IN MY HEART - Castelles
CAROL - Beltones



**SIDE
TWO**

33 $\frac{1}{3}$ RPM

FLAME IN MY HEART - Buccaneers
THE STARS WILL REMEMBER - Buccaneers
DEAR RUTH - Buccaneers (take one)
DEAR RUTH - Buccaneers (take four)
LOVE ME, MY DARLING - Whispers
MISTAKES - Gazelles



**SIDE
ONE**

33 $\frac{1}{3}$ RPM

DEAR RUTH - Cherokees
MY ACHING HEART - Cherokees
PLEASE TELL HER SO - Cherokees (alt. take)
MY LOST LOVE - Castelles
DEEP IN MY HEART - Castelles
CAROL - Beltones



**SIDE
TWO**

33 $\frac{1}{3}$ RPM

FLAME IN MY HEART - Buccaneers
THE STARS WILL REMEMBER - Buccaneers
DEAR RUTH - Buccaneers (take one)
DEAR RUTH - Buccaneers (take four)
LOVE ME, MY DARLING - Whispers
MISTAKES - Gazelles

華聲唱片

音配体立
HIGH FIDELITY



粵曲精華

最新立体錄音

AKL-1159-A

洛神

(第一面)

民國五十七年九月出版

33 1/3

品出社版出片唱聲華

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華聲

音配体立
HIGH FIDELITY



唱聲

粵曲精華

最新立体錄音

AKL-1159-B

洛

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(第二面)

民國五十七年九月出版

33 1/3

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HIGH FIDELITY



粵曲精華

最新立體錄音

AKL-1 007-A

喜秋吊夜月江臨

民國五十六年九月出版

品出社版出片唱聲華

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華 聲 精 曲 粵

最新立體錄音

AKL-1 007-B

花 合 夜 台 瑶 化 魂

民國五十六年九月出版

華 聲 唱 片 出 版 社 出 品

33 1/3

香港三聯唱片公司

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音配體立
HIGH FIDELITY



聲華

粵曲精華

最新立體錄音

AKL-1 135-A

臥新嘗膽

民國五十七年八月出版

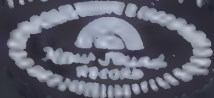
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HIGH FIDELITY



聲華

粵曲精華

最新立體錄音

AKL-1 135-B

臥新嘗膽

民國五十七年八月出版

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聲

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最新立體錄音

AKL-1160-A

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神

(第三面)

民國五十七年九月出版

[33 1/3]

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HIGH FIDELITY



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音配体立
HIGH FIDELITY



聲華

粵曲精華

最新立体錄音

AKL-1160-B

洛

神

(第四面)

民國五十七年九月出版

33 1/5

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立體配音
HIGH FIDELITY



粵曲精華

最新立體錄音

AKL-1161-A

洛神

(第五面)

民國五十七年九月出版

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33 1/3

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最新立體錄音

AKL-1161-B

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(第六面)

民國五十七年九月出版

品出社版出片唱聲華

33 1/3

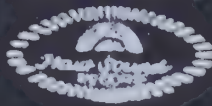
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CKL-5070-B

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ALEAR

RECORDS, INC.

LEROY EYLER and
THE CARROLL COUNTY RAMBLERS

MR. BLUEGRASS HERE'S TO YOU

SIDE 1

SLP 198
STEREO

1. MR. BLUEGRASS HERE'S TO YOU 3:28
(Dwight Dollinger) Alear Music/BMI and
Weldee Music/BMI
2. I'LL JUST PRETEND 4:18
(Public Domain)
3. FISHER'S HORNPIPE 2:27
(Public Domain - Arrangement by
Harry Brown) Alear Music/BMI
4. SOMEDAY I'LL SETTLE DOWN 3:18
(Dottie Eyler) Jim McCoy Music/BMI
5. POND REUNION 3:10
(Dottie Eyler) Alear Music/BMI

Alear Records P.O. Box 574 Winchester, Va 22601

ALEAR

RECORDS, INC.

LEROY EYLER and
THE CARROLL COUNTY RAMBLERS

MR. BLUEGRASS HERE'S TO YOU

SIDE II

SLP 198
STEREO

1. LITTLE LONESOME ME 2:58
(Sonny Aughinbaugh) Alear Music/BMI
2. SHORT CHANGED IN LOVE 3:17
(Public Domain)
3. GIBSON ROCK BOUNCE 3:00
(Greg Boughter) Alear Music/BMI
4. OUT IN THE COLD WORLD 3:37
(Joe Ahr)
5. DALE'S TUNE - Instrumental 4:37
(arranged by Dale Eyler)
Alear Music/BMI

Alear Records P.O. Box 574 Winchester, Va 22601

PRESTIGE INTERNATIONAL

BLUEGRASS AND OLD TIMEY
CHARLES RIVER VALLEY BOYS

PR-INT-13074A

HIGH FIDELITY

1. ROCKY ISLAND Traditional (Arr.: C.R.V.B.)
2. WHITE DOVE — (Stanley Bros.)
3. FRONT PORCH BACKSTEP
(Bob Siggins—Pres Music—BMI)
4. FLYING SAUCERS (Chester & Lester Buchanon)
5. AWAY OUT ON THE MOUNTAIN
(Kelly Harrell)
6. FOGGY FOGGY DEW — Traditional
(Arr.: C.R.V.B.)
7. EASY WINNER
8. LEAVIN' HOME
(Charlie Poole)

LONG
A PRODUCT OF

PLAYING

MICROGROOVE

RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

PRESTIGE INTERNATIONAL

BLUEGRASS AND OLD TIMEY
CHARLES RIVER VALLEY BOYS

PR-INT-13074B

HIGH FIDELITY

1. THE AUCTIONEER (Van Dyke/Black)
2. VICTIM TO THE TOMB (John Duffy)
3. CRAZY CREEK (Jackson/Edenton)
4. BABY-O — Traditional (Arr.: C.R.V.B.)
5. AIN'T NOBODY GONNA MISS ME
(McAuliffe/Taylor)
6. SOLDIER'S JOY — Traditional
(Arr.: C.R.V.B.—Pres Music—BMI)
7. OH ME, OH MY
8. SHORT LIFE OF TROUBLE
(G. B. Grayson)

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A PRODUCT OF

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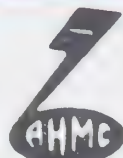
American Heritage

**CHAMPION
FIDDLIN**



Side 1

P-120-1



1. SAN ANTONIO ROSE
Bourne-Rank Music, Inc., ASCAP
2. GREY EAGLE
3. RED FOX WALTZ
4. SALLY JOHNSON
5. BROWN SKIN GAL
6. HERMAN'S RAG
7. SPANISH TWO STEP

Music Corporation

Distributed Exclusively By The Shelby Singleton Corp., Nashville, U.S.A.

American Heritage

**CHAMPION
FIDDLIN**

Side 2

P-120-2

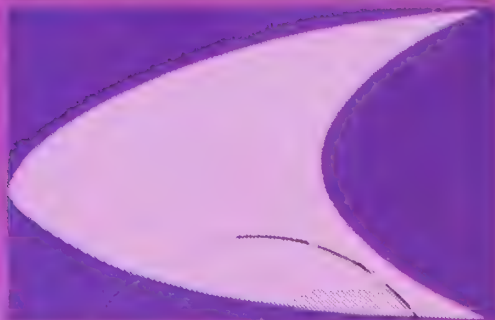
1. PEACOCK RAG
2. DUSTY MILLER
3. FIDDLING AROUND
4. WEST PHALIA WALTZ
5. LIME ROCK
6. TOM AND JERRY
7. FADED LOVE

Hill & Range Songs, Inc.
BMI

Music Corporation

Distributed Exclusively By The Shelby Singleton Corp., Nashville, U.S.A.

**NASHBORO
RECORDS**



WARNING

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Criminal Prosecution

**SIDE 1
STEREO
SAMPLER**

NA-S-5

(NA-S-5-A)

Produced by:
Shannon Williams

© 1978 Nashboro

© 1978 Nashboro

1. THE SUPREME ANGELS
Build Me Up Where I'm Torn Down 4:18
2. REV. CLEOPHUS ROBINSON
I Feel Lonesome 5:12
3. THE SOUL SEARCHERS
99½ Won't Do 2:51
4. REV. MILTON BRUNSON &
THOMPSON COMMUNITY SINGERS
I Love To Praise His Name 3:33
5. THE SWANEE QUINTET
He'll Make A Way 4:09

1011 WOODLAND ST., NASHVILLE, TENN. 37206

**NASHBORO
RECORDS**

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**SIDE 2
STEREO
SAMPLER**

NA-S-5
(NA-S-5-B)
Produced by:
Shannon Williams
© 1978 Nashboro
© 1978 Nashboro

1. THE SUPREME ANGELS
I'm Going To Serve Jesus 3:25
2. REV. CLEOPHUS ROBINSON
Come To Jesus 3:53
3. THE SOUL SEARCHERS
A Charge To Keep 5:13
4. REV. MILTON BRUNSON &
THE THOMPSON COMMUNITY SINGERS
It's My Desire 3:32
5. THE SWANEE QUINTET
I'll Make It Alright 2:30

1011 WOODLAND ST., NASHVILLE, TENN. 37206

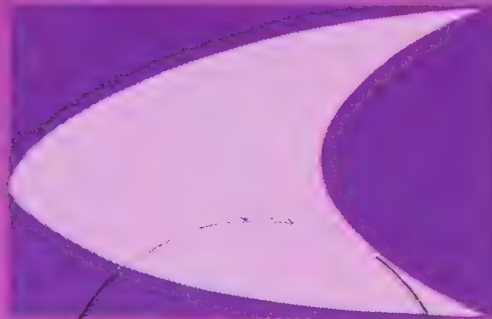
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SAMPLER

**SIDE 1
STEREO**



NA-S-5

(NA-S-5- C)

**Produced by:
Shannon Williams**

(P) 1978 Nashboro

(C) 1978 Nashboro

MAHALIA JACKSON

- 1. MOVE ON UP A LITTLE HIGHER 5:50**
- 2. HOW I GOT OVER 3:07**
- 3. IN THE UPPER ROOM 3:11**
- 4. DIDN'T IT RAIN 1:52**
- 5. WALKING TO JERUSALEM 3:05**
- 6. GET AWAY JORDAN 2:35**

(All Cuts by Mahalia Jackson)

1011 WOODLAND ST., NASHVILLE, TENN. 37206

**NASHBORO
RECORDS**

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®

SAMPLER

**SIDE 2
STEREO**

NA-S-5

(NA-S-5-D)

Produced by:

Shannon Williams

© 1978 Nashboro

© 1978 Nashboro

DR. MARTIN LUTHER KING JR.

1. I HAVE A DREAM 16:27
2. REMAINING AWAKE THROUGH
A GREAT REVOLUTION 3:42
3. A KNOCK AT MIDNIGHT 4:00

(All Cuts By Dr. Martin Luther King, Jr.)

1011 WOODLAND ST., NASHVILLE, TENN. 37206



©1977 QCA Records, Inc.

J. D. Sumner & The Stamps Quartet

featuring

STREET CORNER PREACHER

77002
STEREO
33 1/3 RPM

QCA 359A
Side 1

1. STREET CORNER PREACHER 2:10
(Nielson-Sumner-Beaty)
Gospel Quartet Music (SESAC)
2. HIS BLOOD WASHES WHITER
THAN SNOW 2:41
(Ronnie Mabe)
Gospel Quartet Music (SESAC)
3. PILGRIM IN NEED 2:16
(Ronnie Mabe)
Gospel Quartet Music (SESAC)
4. WHERE HAS LOVE GONE 2:43
(Donnie Sumner)
Gospel Quartet Music (SESAC)
5. GAINING GROUND 2:38
(Phelps)
Canaanland (BMI)

QCA RECORDS, INC., Cincinnati, Ohio 45225



©1977 QCA Records, Inc.

J. D. Sumner & The Stamps Quartet
featuring
STREET CORNER PREACHER

77002
STEREO
33 1/3 RPM

QCA 359 B
Side 2

1. I WANNA BE READY 3:26
(Brown-Craft)
Canaanland (BMI) / First Monday (ASCAP)
2. WAY OVER YONDER 3:21
(Carol King)
Screen Gems Columbia (BMI)
3. HE'LL HOLD TO MY HAND 3:44
(Donohue) Stamps Baxter (BMI)
4. LET HIM IN 2:19
(Ronnie Mabe)
Gospel Quartet Music (SESAC)
5. ALL FOR ME 3:23
(Ronnie Mabe)
Gospel Quartet Music (SESAC)

QCA RECORDS, INC., Cincinnati, Ohio 45225

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33 1/3 R.P.M.

GRELD752

(LD05923) MCPS

greensleeves rhythm album



5 2

Side 1

- 1** VYBZ KARTEL → Picture This
- 2** KID KURRUPT → Something Wrong
- 3** NICKY B → It's On
- 4** BUCCANEER → Gi Mi Some More
- 5** LOOGA MAN → Gal Yuh Hot

see cover for further details

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33 1/3 R.P.M.

GRELD752

(LC 05923) MCPS

greensleeves rhythm album



Side 2

- 1 BOUNTY KILLER → Anthem**
- 2 SEAN PAUL → Bounce It Right There**
- 3 WARD 21 → Money Time**
- 4 BUSY SIGNAL → There I Go**
- 5 SHEZ → I Need You**

see cover for further details

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GRELD752

(U)05925 MCPS

greensleeves rhythm album



Side 3

- 1** ELEPHANT MAN → Doing It Right
- 2** VYBZ KARTEL → Real Deal
- 3** JAGWA → Wok Gal
- 4** TAMI → I
- 5** RED RAT → Wine Yuh Gal

see cover for further details

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33 1/3 R.P.M.

GRELD752

(L)05923 MCPS

greensleeves rhythm album



Side 4

- 1** **SIZZLA → Wrath**
- 2** **WAYNE MARSHALL → Smoking Up**
- 3** **BLING DAWG → Dicky Dicky Love**
- 4** **DAVILLE → Sooner Or Later**
- 5** **BUCCANEER & BLAXXX**
→ Blackhouse Rhythm

see cover for further details



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Jamaica, N.Y. 11435
(718) 291-7058

Fax: (718) 658-3573

ALSO

V.P. RECORDS OF FLORIDA
5893 S.W. 21st St.
W. Hollywood, FL 33023
(305) 966-4744

VPRL 1210
SIDE A

Produced & Arranged by KING JAMMY
Recorded & Mixed at King Jammy's
Recording Studio

[TOTAL 4 RECALL]

VARIOUS ARTISTS

1. SARA — Frankie Paul
2. IF MI HAVE A GIRL — Nitty Gritty
3. MAGIC MOMENT — Leroy Gibbons
4. I WANT TO ROCK WITH YOU — Frankie Paul
5. I NEED YOU — Chuck Turner
6. COME AGAIN — Cocoa Tea
7. BUDDY BY — Johnny Osbourne

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V.P. RECORDS OF FLORIDA
5893 S.W. 21st St.
W. Hollywood, FL 33023
(305) 966-4744

VPRL 1210
SIDE B

Produced & Arranged by KING JAMMY
Recorded & Mixed at King Jammy's
Recording Studio

[TOTAL 4 RECALL]

VARIOUS ARTISTS

1. IF I WERE A CARPENTER — John Holt
2. TUNE IN — Cocoa Tea
3. CASSANOVA — Frankie Paul
4. TEARS — Chuck Turner
5. UNDER MI SLENG TENG — Wayne Smith
6. WHO SHE LOVE — Home T., Cocoa Tea, Shabba
7. HERE I AM — Sanchez

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MILES
AHEAD
VP
IN REGGAE
MUSIC

SIDE 1
VP 1190

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In Florida, 5893 S.W. 21st Street
W. Hollywood, FL 33023
Tel: (954) 966-4744 Fax: (954) 966-8766

Compiled By
KARL MILLER &
GLADSTONE 'Chicken' MC LENNON

 TOTAL RECALL VOL. 2

1. DEASES - Michigan & Smiley
2. WOOLA WOOPE - Josey Wales
3. FISHERMAN STYLE - Sinbad
4. BOOM SALUTE - Lee Van Cliff
5. STYLEE - Tayon
6. LEGGO ME HAND GATEMAN - Josey Wales
7. WAH DO THEM - Eeka Mouse

Produced By HENRY 'JUNJO' LAWS

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MILES
AHEAD
IN REGGAE
MUSIC



SIDE 2
VP 1190

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W. Hollywood, FL 33023
Tel: (954) 966-4744 Fax: (954) 966-8766

Complied BY
KARL MILLER &
GLADSTONE 'Chicken' McLENNON

TOTAL RECALL VOL. 2

1. WHAT TYPE OF WORLD - Michigan & Smiley
2. BONEMAN CONNECTION - Nicodemus
3. BOBO DREAD - Josey Wales
4. BUBBLING TELEPHONE - Charlie Chaplin
5. BARRY G - Tayon
6. COME WHEN JAH CALL YOU -
Michigan & Smiley
7. DANCE PAN THE CORNER - Sister Nancy

Produced By HENRY 'JUNJO' LAWS

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HARVEY MASON
FUNK IN A MASON JAR

7798



STEREO

MADE IN KOREA

1

- 1 Pack up your bags
- 2 Till you take my love
- 3 Space cadets
- 4 Freedom either way
- 5 Funk in a mason jar

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HARVEY MASON
FUNK IN A MASON JAR

7798



STEREO

MADE IN KOREA

2

- 1 What's going on?
- 2 Set it free
- 3 Phantazia
- 4 Liquid

STEREOPHONIC



EARTH WIND & FIRE

SIDE 1

AKS 1112

- 1 Serpentine fire
- 2 Fantasy
- 3 In the marketplace
- 4 Love's holi day

33 1/3 R. P. M.

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STEREOPHONIC



EARTH WIND & FIRE

SIDE 2

AKS 1112

- 1 Ill write a song or you
- 2 Magic mind
- 3 Runnin
- 4 Be ever wond erful

33 1/3 R. P. M.

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MOODSVILLE

203 S. WASHINGTON AVE., BERGENFIELD, N. J.

CLARK TERRY PLAYS THE
JAZZ VERSION OF "ALL AMERICAN"

STEREO

MVST 26 A

LONG PLAYING
MICROGROOVE

1. WHAT A COUNTRY
(Adams & Strouse)
2. SAME LANGUAGE
(Adams & Strouse)
3. IF I WERE YOU
(Adams & Strouse)
4. I'VE JUST SEEN HER
(Adams & Strouse)

HIGH FIDELITY

MOODSVILLE

203 S. WASHINGTON AVE., BERGENFIELD, N. J.

CLARK TERRY PLAYS THE
JAZZ VERSION OF "ALL AMERICAN"

S T E R E O

MVST 26 B



**LONG PLAYING
MICROGROOVE**

1. ONCE UPON A TIME
(Adams & Strouse)
2. 'NIGHTLIFE
(Adams & Strouse)
3. IT'S FUN TO THINK
(Adams & Strouse)
4. THE FIGHT SONG
(Adams & Strouse)

HIGH FIDELITY

IMPERIAL



Imperial Records, Inc.

Hollywood, U.S.A.

LP-9185-A

(Side 1)

BILLIE HOLIDAY - AL HIBBLER

- Time: 2:00 1. Blue Turning Grey Over You - Billie Holiday
(Waller & Razaf)
- 2:35 2. Be Fair To Me Baby - Billie Holiday
(Darnell & Mesner)
- 3:09 3. Rockin' Mountain Blues - Billie Holiday
(Heywood & Tucker)
- 3:00 4. Detour Ahead - Billie Holiday
(Frigo, Carter & Ellis)
- 3:00 5. Fat And Forty - Al Hibbler (S. Tolbert)

IX-371

IMPERIAL



Imperial Records, Inc.

Hollywood, U.S.A.

LP-9185-A

(Side 2)

BILLIE HOLIDAY - AL HIBBLER

- Time: 2:40 1. I Surrender Dear - Al Hibbler
(H. Barris & G. Clifford)
- 3:00 2. I Got It Bad And That Ain't Good - Al Hibbler
(D. Ellington & P. Webster)
- 2:50 3. Don't Take Your Love From Me - Al Hibbler
(H. Nemo)
- 2:40 4. How Long - Al Hibbler
(S. Green & H. Ross)
- 2:18 5. S'Posin' - Al Hibbler
(P. Denniker & A. Razaf)

IX-372



A MICALLEF/DAVIS COMPANY

JOHN WILLIAMS JR.
LET'S HAVE FUN TOGETHER

SIDE ONE
STEREO

SO 17748
J-004

- | | |
|----------------------------------|------|
| 1. ALL TOO SOON | 4:17 |
| (Ellington/Sigman) | |
| 2. SOMETIMES I'M HAPPY | 4:55 |
| (Ceasar/Youmans) | |
| Vocal duet by Bacon and Micallef | |
| 3. MEMPHIS IN JUNE | 4:01 |
| (Carmichael/Webster) | |
| Vocal by Cynthia Sayer | |
| 4. BACK IN YOUR OWN BACK YARD | 3:15 |
| (Jolson/Rose/Dreyer) | |
| Vocal by Lew Micallef | |



A MICALLEF/DAVIS COMPANY

JOHN WILLIAMS JR.
LET'S HAVE FUN TOGETHER

SIDE TWO
STEREO

SO 17749
J-004

1. IT'S ONLY A PAPER MOON 3:28
(Rose/Harburg/Arlen)
Vocal by John Williams Jr.
2. THEN WHO WOULD I SING MY SONGS TO? 4:19
(Davis)
Vocal by Cynthia Sayer
3. SATIN DOLL 3:33
(Ellington/Strayhorn)
Special Guest Lawrence Lucie guitar
4. SHINE ON YOUR SHOES 4:22
(Dietz/Schwartz)
Vocal by Lew Micallef

The Calvary Chords

A musical staff with a treble clef on the left and a bass clef on the right. A large cross is positioned in the center of the staff. Several musical notes are placed on the staff, including a half note on the first line of the treble clef, a quarter note on the second line, a half note on the third line, and a quarter note on the first line of the bass clef.

GOING DOWN THE VALLEY

SIDE 1
STEREO

CC 67027-A
STEREO

- | | |
|--|------|
| 1. WE ARE GOING DOWN THE VALLEY | 1:50 |
| 2. I CANNOT FIND THE WAY ALONE | 2:22 |
| 3. HE FILLED A LONGING | 1:52 |
| 4. I KNOW WHO HOLDS TOMORROW | 3:19 |
| 5. I'VE BEEN BORN AGAIN | 2:12 |
| 6. UNTIL YOU'VE KNOWN THE
LOVE OF GOD | 2:26 |

The John E. Yoder Family

The Calvary Chords

A musical staff with five lines, featuring a treble clef on the left. Four notes are placed on the staff: a quarter note on the first line, a quarter note on the second line, a half note on the third line, and a quarter note on the fourth line. A large cross is positioned in the center of the staff, between the second and third lines.

GOING DOWN THE VALLEY

SIDE 2
STEREO

CC 67027-B
STEREO

- | | |
|--------------------------------|------|
| 1. THANK GOD, I AM FREE | 2:49 |
| 2. NOW I HAVE EVERYTHING | 2:14 |
| 3. I'LL MEET YOU BY THE RIVER | 2:22 |
| 4. WHY SHOULD I WORRY OR FRET? | 2:10 |
| 5. ONE MORE VALLEY | 2:48 |
| 6. LORD, LEAD ME ON | 1:39 |

The John E. Yoder Family

SINGER

EDUCATION & TRAINING PRODUCTS

SVE SOCIETY FOR VISUAL EDUCATION, INC.
1345 DIVERSEY PARKWAY, CHICAGO, ILL. 60614

FOR USE WITH
TALKING PICTURE-STORY STUDY PRINTS

33 1/3 RPM

TIME 14:15

XCTV 141361

Dewey Number 598.2

RECORD NO.

TSP 117RR

STUDY PRINT NO.

SP 117

SIDE 1

FAMILIAR BIRDS—THEIR YOUNG AND NESTS

Band 1: Ruby-Throated Hummingbird

Band 2: Killdeer

Band 3: Bobwhite Quail

Band 4: Eastern Kingbird

Bird sounds furnished by

The Laboratory of Ornithology, Cornell University

Narrator

Russ Grovenor

ALL RIGHTS RESERVED

*Kit
SOS
Media Center
Administration Set
Oshkosh, Wis.
Curriculum Set
Aside*

SINGER

EDUCATION & TRAINING PRODUCTS

SVE SOCIETY FOR VISUAL EDUCATION, INC.
1345 DIVERSEY PARKWAY, CHICAGO, ILL. 60614

**FOR USE WITH
TALKING PICTURE-STORY STUDY PRINTS**

33 1/3 RPM TIME 14:45 XCTV 141362

Dewey Number 598.2

RECORD NO.
TSP 117RR

STUDY PRINT NO.
SP 117

SIDE 2

FAMILIAR BIRDS—THEIR YOUNG AND NESTS

Band 1: Mallard Duck
Band 2: American Goldfinch
Band 3: Scarlet Tanager
Band 4: Red-Shafted Flicker

Bird sounds furnished by
The Laboratory of Ornithology, Cornell University

Narrator

Russ Grovenor

ALL RIGHTS RESERVED

LINDISFARNE

SIDE ONE EKS-75021-A STEREO



FOG ON THE TYNE

1. MEET ME ON THE CORNER 2:39
2. ALRIGHT ON THE NIGHT 3:32
3. UNCLE SAM 3:01
4. TOGETHER FOREVER 2:38
5. JANUARY SONG 4:15

Produced by Bob Johnston
A Charisma Recording

© 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

LINDISFARNE

SIDE TWO EKS-75021-B STEREO



FOG ON THE TYNE

1. PETER BROPHY DON'T CARE 2:48
2. CITY SONG 3:10
3. PASSING GHOSTS 2:29
4. TRAIN IN G MAJOR 3:15
5. FOG ON THE TYNE 3:24

Produced by Bob Johnston
A Charisma Recording

© 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

REMI

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5.5 1/2 x 7.5

insecure

MUSIC FROM THE **HBO** ORIGINAL SERIES, SEASON 2

SIDE ONE

- 01 Cheater For One Issa Rae
- 02 Insecure Janelle Monáe x Bryson Tiller
- 03 Supermodel SZA
- 04 Attitude Lil' Kim
- 05 Crew GoldLink feat. Brent Faiyaz & Shy Glizzy

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33 1/3 RPM

insecure

MUSIC FROM THE **HBO** ORIGINAL SERIES, SEASON 2

SIDE TWO

- 01 **Go Low** Jada Row
- 02 **A Life** Jada Row
- 03 **Real Bitch Problems** JT The Artist
- 04 **Lowkey** Karl Laux
- 05 **Run Up** Camp & China
- 06 **Poppin** Rico Nasty

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RCA

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1 1/2

insecure

MUSIC FROM THE **NBC** ORIGINAL SERIES, SEASON 2

SIDE THREE

- 01 Ho For It Issa Rae
- 02 Run Me Dry Bryson Tiller
- 03 The Juice Hozier
- 04 Hit the Ceiling Lil' Yachty
- 05 Fine Lines Jorja Smith
- 06 Feels Like NAO

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REGA

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33 1/3 RPM

insecure

MUSIC FROM THE **HBO** ORIGINAL SERIES, SEASON 2

SIDE FOUR

- 01 **Rejected** Issa Rae
- 02 **Quicksand** SZA
- 03 **Morning Blues** Summer Davis feat. BOSCO & TOLA
- 04 **Matthew In The Middle** Sean Leon feat. Daniel Caesar
- 05 **Gucci Ice Cream** Girls In The Yard prod. by Falcons
- 06 **Bloct** Issa Rae

mark

CUSTOM RECORDING DIVISION

Side One

"ROCK OF AGES"

The Concert Choir of
Washington, D. C.

Joan Hillman, Director
Robert Griffin, Organist

MC 8689A

stereophonic

1. WE'VE COME THIS FAR BY FAITH (2:47)
2. ALL THE WAY (MY SAVIOUR LEADS ME) (2:38)
3. ROCK OF AGES (5:23)
Edmund MacLean, Director
4. JUST TO HEAR (3:20)
Pete Seeger, Director
5. THROUGH THICK AND THIN (4:25)
Mervyn Ross, Director

33 1/3 rpm

mark

CUSTOM RECORDING DIVISION

Side Two

"ROCK OF AGES"

The Concert Choir of
Washington, D. C.

Joan Hillsman, Director
Robert Griffin, Organist

STEREO TWO RECORDING

Box 5002 Washington, WA 98093

MC 8689B

stereophonic

1. SING UNTO THE LORD (3:40)

Joan Hillsman and Lewis Johnson, Soloists

2. WALK WITH ME (4:12)

Bernice Lott, Soloist

3. REAL (4:01)

Priscilla Speight, Elvira Dixon, Mildred Goodman,

Melvin Ann Gill, Lewis Johnson, Lewis Morrison, Descant

4. I CAN DO ALL THINGS (3:11)

Elvira Dixon, Soloist

5. IF YOU SAVE (2:25)

Nathaniel Brooks, Soloist

6. HE'S WORTHY TO BE PRAISED (2:11)

Eugene Forrest, Narrator

33 $\frac{1}{3}$ rpm

mark

CUSTOM RECORDING DIVISION

side one

New Southern Rock Baptist Church
Washington, D. C.

CONCERT CHOIR

Joan Hillsman, Director
Robert Griffin, Organist
Dr. M. G. Barr, Pastor

GERALD LEWIS RECORDING

Box 3671 / Arlington, VA 22203

MC 8689A

stereophonic

1. WE'VE COME THIS FAR BY FAITH (2:47)
2. ALL THE WAY (MY SAVIOUR LEADS ME) (2:38)
3. ROCK OF AGES (6:23)
Eugene Forrest, Narrator
4. JUST TO HEAR (3:20)
Priscilla Speight, Soloist
5. THROUGH THICK AND THIN (4:25)
Melvin Ann Gill, Soloist

33 $\frac{1}{3}$ rpm

mark

CUSTOM RECORDING DIVISION

side two

New Southern Rock Baptist Church
Washington, D. C.

CONCERT CHOIR

Joan Hillsman, Director
Robert Griffin, Organist
Dr. M. G. Barr, Pastor

GERALD LEWIS RECORDING
Box 3671 • Arlington, VA 22203

MC 8689B

stereophonic

1. SING UNTO THE LORD (3:40)
Joan Hillsman and Lewis Johnson, Soloists
2. WALK WITH ME (4:12)
Bernice Lott, Soloist
3. REAL (4:01)
Priscilla Speight, Elvira Dixon, Mildred Goodman,
Melvin Ann Gill, Lewis Johnson, Lewis Morrison, Descant
4. I CAN DO ALL THINGS (3:11)
Elvira Dixon, Soloist
5. IF YOU SAVE (2:25)
Nathaniel Brooks, Soloist
6. HE'S WORTHY TO BE PRAISED (2:11)
Eugene Forrest, Narrator

33 $\frac{1}{3}$ rpm



**SPECIAL 12 INCH
DISCO MIX - 45 RPM**

**SG 2067 (DJ)
STEREO**

**SIDE A
SG 2067 (DJ) A
TIME: 9:30**

**CELLOPHANE
SUPER QUEEN**

(Titti Sotto)

**PRODUCED BY TITTI SOTTO FOR POMPA PRODS.
ARRANGED BY CARLOS FRANZETTI
A WALTER GIBBONS MIX**

**©1978 SALSOUL
RECORD CORP.**

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016



**SPECIAL 12 INCH
DISCO MIX - 45 RPM**

**SG 2067 (DJ)
STEREO**

**SIDE B
SG 2067 (DJ) B
TIME: 8:45**

**CELLOPHANE
DANCE WITH ME (LET'S BELIEVE)**

(Titti Sotto)

**PRODUCED BY TITTI SOTTO FOR POMPA PRODS.
ARRANGED BY CARLOS FRANZETTI
A WALTER GIBBONS MIX**

**©1978 SALSOUL
RECORD CORP.**

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

ROULETTE

RD 2001
Southern Music
Publ. Co., Inc.
ASCAP

45 RPM
Compatible Stereo
20480S
Time: 7:15

"... LIKE HER!"
(Johnnymelfi)

GENTLEMEN AND THEIR LADY
(featuring Danny Mitchell)

A Johnnymelfi Production
Engineer: Edison Youngblood

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RECORDS, INC.

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

ROULETTE

RD 2001

Planetary Music

ASCAP

Pap Music Division

ASCAP

45 RPM

Compatible Stereo

20481S

Time: 5:24

MY BABY'S GOT E.S.P.

(P. Adams-J. Cooksey-F. Hauser-E. Lemon)

FOUR BELOW ZERO

Produced by: Patrick Adams

© 1976 ROULETTE
RECORDS, INC.

MADE IN U.S.A. BY ROULETTE RECORDS, INC.



SLP 1342
JUST FOR THE RECORD

33 $\frac{1}{3}$ RPM

Side A

- 422*
- 1. Crunchy Granola**
 - 2. America**
 - 3. Drivin' My Life Away**
 - 4. Let Your Feelings Show**
 - 5. Latin Spirit**



SLP 1342
JUST FOR THE RECORD

33 $\frac{1}{3}$ RPM

Side B

- 1. Join The Circus**
- 2. Blue Skies**
- 3. Cotton Eyed Joe**
- 4. Feet Do Your Stuff**
- 5. Jewels Of The Madonna**

FROM THIS DAY ON

**Dick Tucker, Baritone
Anna C. Buss, Organist**

**Side 1
33 $\frac{1}{3}$ RPM**

**STEREO
USR 9604**

1. I'll Walk With God
2. My Task
3. Fill My Cup Lord
4. O Savior, Hear Me
5. The Lord's Prayer

FROM THIS DAY ON

**Dick Tucker, Baritone
Anna C. Buss, Organist**

**Side 2
33 $\frac{1}{3}$ RPM**

**STEREO
USR 9604**

1. Holy City, The
2. Just A Closer Walk With Thee
3. Birthday Of A King, The
4. Bless This House
5. Open The Gates Of The Temple

FROM THIS DAY ON

**Dick Tucker, Baritone
Anna C. Buss, Organist**

**Side 3
33 $\frac{1}{3}$ RPM**

**STEREO
USR 9604**

1. The Palms
2. O Perfect Love
3. How Great Thou Art
4. One Fleeting Hour
5. Faith Unlocks The Door

FROM THIS DAY ON

**Dick Tucker, Baritone
Anna C. Buss, Organist**

**Side 4
33 $\frac{1}{3}$ RPM**

**STEREO
USR 9604**

- 1. We Would Be Building**
- 2. I Walked Today Where Jesus Walked**
- 3. In The Garden**
- 4. The Lord Is My Light**
- 5. Abide With Me**
- 6. An Evening Prayer**



45 RPM

V.I.P. CONNECTION

STEREO
SIDE B

DV-MST-516
(SLX-01975)

WEST COAST DRIVE (4:47)
(Arpadys)
Radmus Publishing/ASCAP

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MORNINGSTAR
RECORDS

MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.

STAY AWAY FROM MY LOVER

(Larry Clark, Lonnie Johnson)

Brunswick®

D 218

7-1034

PROMOTION COPY
NOT FOR SALE

LENA MUSIC/
SCORPGEMI MUSIC
5:46 BMI-ASCAP

SATIN DREAM

EXECUTIVE PRODUCER RAY DANIELS
PRODUCED BY LONNIE JOHNSON & LARRY CLARK
FOR SCORPGEMI MUSIC COMPANY
MIXED BY SAL RODRIGUEZ & RAY DANIELS
MASTERED BY JOSE RODRIGUEZ
Brunswick Record 1981

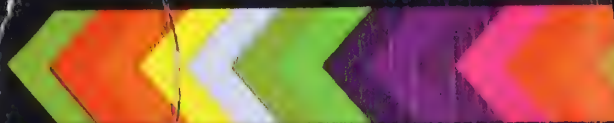
MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.

STAY AWAY FROM MY LOVER

(Instrumental)

(Larry Clark, Lonnie Johnson)

Brunswick®



D 218

7-1035

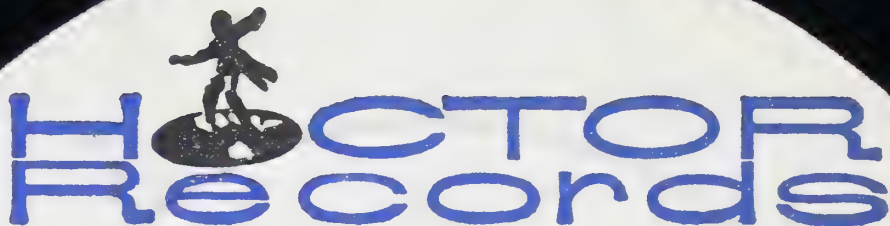
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NOT FOR SALE

LENA MUSIC/
SCORPGEMI MUSIC
4:30 BMI-ASCAP

SATIN DREAM

EXECUTIVE PRODUCER RAY DANIELS
PRODUCED BY LONNIE JOHNSON & LARRY CLARK
FOR SCORPGEMI MUSIC COMPANY
MIXED BY SAL RODRIGUEZ & RAY DANIELS
MASTERED BY JOSE RODRIGUEZ

© Brunswick Record 1981



DIVISION OF DANCE RECORDS, INC.

"ON STAGE EVERYBODY"

Words & Music
by
Helyn Flanagan

HLPS-4236

Side 1

1

- 1. On Stage Everybody
- 2. Dance Avenue U.S.A.
- 3. Tap Is Back
- 4. Colored Glasses
- 5. Dance
- 6. Tap - Keep - Fit

EX





HECTOR
Records

Bionic Baby

by
Helyn Flanagan

HLPS-4236

Side 2

2

- B —
- ~~Smile~~
7. Bionic Baby
 8. Listen-Shhh-Listen
 9. The Tooth Fairy
 10. Calling Up Santa
 11. Happy Jack In The Box
 12. Smile and be Happy



NEW DIMENSIONS IN DANCE

*James
F. Fitter*
Side 1

HLPS-4116
B4RS-0521

1. HELLO HELLO (James Sinclair)
2. HEAVEN ON THEIR MIND (A. Lloyd Weber-Tim Rice)
3. SUNSHINE (Go Away Today) (Jonathan Edwards)
4. GYPSYS, TRAMPS AND THIEVES (Bob Stone)
5. OVER THE LEGS (Cestonian Polka)
6. I DON'T KNOW HOW TO LOVE HIM (A. Lloyd Weber-Tim Rice)



NEW DIMENSIONS IN DANCE

Side 2

**HLPS-4116
B4RS-0522**

7. SWEET GINGERBREAD MAN
(Legrand-A. Bergman-M. Bergman)
8. EVIL WAYS (Sonny Henry)
9. AN OLD FASHIONED LOVE SONG (Paul Williams)
10. HOPAK (Ukrainian Dance)
11. QUEEN OF SPICE
12. DANCE OF THE SUGAR PLUM FAIRY
13. LILAC FAIRY

VOL. XII

CATCH THE CHORAL SPIRIT

from **JENSON**

NOT FOR SALE

JP-2200

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SIDE I

BAND I - Show Choir

1. CHICAGO IN CONCERT
2. WHERE IS THE LOVE
3. AIN'T NO MOUNTAIN
HIGH ENOUGH
4. GOOD OL' COUNTRY MUSIC

BAND II - Pop Choral

5. WE'RE GONNA MAKE MUSIC
6. STILL THE ONE
7. STAY TUNED
8. THE GREAT MUPPET
CAPER MEDLEY

9. WILL YOU LOVE ME
TOMORROW?

10. SPIRIT SONG

BAND III - Vocal Jazz

11. OVER THE RAINBOW
12. DON'T GET AROUND
MUCH ANYMORE
13. THE EASIEST WAY
14. I WANT TO SEE YOU AGAIN
15. THAT'S JAZZ (A Quodlibet)

BAND IV

16. A LITTLE BIT MORE



jenson
publications inc.
Chicago, Ill. 60606

VOL. XII

CATCH THE CHORAL SPIRIT

from **JENSON**

NOT FOR SALE
JP-2200

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SIDE II

BAND I

1. THREE SHIPS

BAND II - 3 Part Mixed

2. RAINBOW RUNNER
3. SO MANY BRIGHT TOMORROWS
4. GLORIA ALLELUIA
5. LOOK OUT YOUR WINDOW
6. HIS LOVE IS FLOWING LIKE
A RIVER
 7. MARY DON'T WEEP,
DON'T MOURN
 8. FEELING FREE!
 9. PRAYER OF THANKSGIVING
 10. GREAT IS THY NAME

BAND III - SSA-SA

11. COLORS FOR A RAINBOW
12. WILLOW, WILLOW
13. LET IT BE
14. RAINBOW DREAMER
15. DANDY
16. ALL ALONE WITHOUT YOU
17. DARK BROWN IS THE RIVER
18. THE FORCE

BAND IV - TTB-TTBB

19. THE TABERNACLE OF GOD
IS WITH MEN
20. POLLY VON
21. TAKE ME OUT TO THE
BALL GAME



Jenson
publications inc
Beverly Hills, Calif.

VOL. XII

CATCH THE CHORAL SPIRIT

from **JENSON**

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SIDE III

BAND I - 2-Part Mixed

1. FEELIN' GOOD
2. SLEEP, GENTLY SLEEP
3. HOEDOWNI
4. I WORK UPON THE RAILWAY
5. FRIENDS
6. I HEAR A SONG
7. LET'S GIVE IT A TRY
8. WISHES
9. THIS IS AMERICA

BAND II - SATB

10. ALMA REDEMPTORIS
MATER
11. O BEATA ET GLORIOSA
TRINITAS

12. UNSER KEINER LEBET
IHM SELBER
13. SET ME AS A SEAL
14. SEE THAT YOU LOVE
ONE ANOTHER

BAND III - SATB

15. HALLELUJAH!
16. FIESTA TIME IN THE
MOUNTAINS
17. I WILL BE YOUR
SILVER LINING
18. MIDNIGHT TRAIN
19. REACH ON OUT



jenson
publications inc.

Bringing you Jesus' Love

VOL XII

CATCH THE CHORAL SPIRIT

from **JENSON**

NOT FOR SALE
JP-2200

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SIDE IV

BAND I - SATB

1. LONG LIVE THE KING
2. SON OF THE WORLD
3. JESUS IS ALIVE
4. PEACE BE WITH YOU
5. ALL GLORY TO THE RISEN CHRIST
6. HE NEVER SAID A
MUMBLIN' WORD

BAND II - SATB

7. HE NEVER FAILED
8. POWER
9. TRY JESUS
10. CHILDREN OF THE LORD
11. WALK TOGETHER, CHILDREN
12. PRAISE HIS HOLY NAME
13. REACH OUT

BAND III - SATB

14. PRAISE YE THE LORD
15. LORD TAKE MY LIFE
16. THE LORD IS OUR GOD
17. WE ARE THE SERVANTS
OF THE LORD
18. I WILL GREATLY REJOICE
19. THE LORD IS MY SHEPHERD
20. SONG OF THE MAN ON
THE ROAD



jenson
publications inc.
Singing your heart out

BY ARRANGEMENT WITH
CHART RECORDS

1. SIX DAYS ON THE ROAD* — 2:21
Dave Dudley
2. TRUCK DRIVING CAT WITH NINE
WIVES — 2:23 Jim Nesbitt

"BIG RIG
SPECIAL"

PTP 2073-1A
(JS 6134)



SIDE 1

STEREO

WARNING: Unauthorized reproduction of this
recording is prohibited by Federal Law and subject
to criminal prosecution.

3. BIG WHEELS SING FOR ME — 2:05
Johnny Dollar
4. A TIGER IN MY TANK — 2:56
Jim Nesbitt
5. I SURE LIKE YOUR TRUCK — 2:06
Jimmy Gately
6. IN THE MIDDLE — 2:16
Charlie Wiggs

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

BY ARRANGEMENT WITH
CHART RECORDS

1. BIG RIG ROLLIN' MAN — 2:03
Johnny Dollar
2. A DEDICATION TO THE ATA — 2:54
Johnny Exit

"BIG RIG
SPECIAL"

PTP 2073-1B
(JS-6134)



SIDE 2

STEREO

WARNING: Unauthorized reproduction of this
recording is prohibited by Federal law and subject
to criminal prosecution.

3. TRUCK DRIVER'S LAMENT — 2:13
Johnny Dollar
4. I AIN'T NEVER BEEN PASSED — 1:47
Jim Nesbitt
5. NO MORE TRUCK STOPS — 2:54
Johnny Dollar

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

BY ARRANGEMENT WITH
CAPITOL RECORDS

1. ROLL TRUCK ROLL — 2:46
2. BIG MACK — 2:03

"BIG RIG
SPECIAL"

PTP 2073 2A
(JS 6136)



SIDE 1

STEREO

WARNING: Unauthorized reproduction of this
recording is prohibited by Federal law and subject
to criminal prosecution.

3. MY BABY'S WAITIN' — 2:09
4. RUNAWAY TRUCK — 2:09
5. HAPPY GO LUCKY TRUCK
DRIVER — 2:14

A product of Pickwick International, Inc. Woodbury, N.Y. Printed in U.S.A.

Red Simpson

BY ARRANGEMENT WITH
CAPITOL RECORDS

1. TRUCK DRIVIN' MAN — 2:15
2. NITRO EXPRESS — 2:32

"BIG RIG
SPECIAL"

PTP 2073-2B
(JS 6136)



SIDE 2

STEREO

WARNING: Unauthorized reproduction of this
recording is prohibited by Federal law and subject
to criminal prosecution.

3. TRUCK DADDY — 2:38
4. BORN TO BE A TRUCKER — 3:20

Red Simpson

A product of Pickwick International, Inc. Woodbury, N.Y. Printed in U.S.A.

DIGITAL-B



(C) (P) 1993

Made in Jamaica

FALL IN LOVE

SIDE A

Produced & Arranged By: Bobby "Digital" Dixon

Glen Ricks

For DIGITAL-B MUSIC LTD.

6 Rons Rd., Kgn. 20.

Tel: 92-45634

1. SITTING IN THE BACK SEAT
2. MERCY MERCY ME
3. CLOSER TOGETHER
4. FALL IN LOVE
5. SOMEBODY WATCHING YOU

Dist. by: Dynamic Sounds,
15 Bell Road, Kgn. 11

Tel: 923-9138, 923-9168

UNAUTHORISED COPYING STRICTLY PROHIBITED

DIGITAL-B



(C) (P) 1993

Made in Jamaica

FALL IN LOVE

SIDE B

Produced by: B. Dixon (Bobby Digital)
Glen Ricks For DIGITAL-B MUSIC LTD.

6 Rens Rd., Kgn. 20.

Tel: 92-45634

1. MOON RIVER
2. HEART BREAKER
3. THINK THAT LOVE WAS
IN YOUR HEART
4. OUT OF MY MIND
5. GET READY

Dist. by: Dynamic Sounds,

15 Bell Road, Kgn. 11

Tel: 923-9138, 923-9168

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THE UNITED STATES ARMY BAND

Lieutenant Colonel Eugene W. Allen

Leader and Commander

presents

Our Nation's and Our Army's

GIFTED LEADERS

SIDE I

S19764

GENERAL FRED C. WEYAND MARCH

LTC Eugene W. Allen 2:40

GENERAL MARSHALL MARCH

MAJ Howard C. Bronson 3:34

GENERAL PATTON MARCH

G. J. De Hauwere 3:22

GENERAL EISENHOWER MARCH

A. Alberitz 2:10

DOUGLAS MACARTHUR

Robert Russell Bennett 2:26

"BLACK JACK" MARCH

Fred K. Huffer 2:46

THE UNITED STATES ARMY BAND

Lieutenant Colonel Eugene W. Allen

Leader and Commander

presents

Our Nation's and Our Army's

GIFTED LEADERS

SIDE II

S19764

GENERAL PERSHING

Carl D. Vandersloot 2:22

GENERAL LEE'S GRAND MARCH

Hermann L. Schreiner 2:06

MAJOR GENERAL U. S. GRANT'S GRAND MARCH

Joseph Gung'13:41

GEORGE WASHINGTON BICENTENNIAL MARCH

John Philip Sousa 3:29

WASHINGTON'S GRAND MARCH (1784)

Anonymous 1:56

CHIEF OF STAFF MARCH

Milton Rettenberg 2:38



LONDON

LONG PLAYING

full frequency

range recording

★
SPEED 20%
(3 Edits) NO.1

J-LLB-9

IF I HAD A TALKING PICTURE OF YOU

1. SWEETLY SING UP IN THE MORNING, DREAMS, SUNDAYS
2. TO THE TOWN IN THE TOWN (Singing, Dances)
3. THERE ALWAYS IN MY STREET (Singing, Dances)
& IF I HAD A TALKING PICTURE OF YOU
(The Song, Dances, Dances)
4. THREE TIMES WITH
5. THE WINDING OF THE TALKING PICTURE
(Dances, Dances)

FRANK CHACKFIELD AND
HIS ORCHESTRA

ASL-200 (10-10-51)

RECORD 2000



LONDON

LONG PLAYING

full frequency

range recording

★
SPEED 33 1/3
(2 RPM) NO. 1

J-LLB.9

IF I HAD A TALKING PICTURE OF YOU

I CAN SEE THE HEAVEN (Amen, Amen)
I'D ALWAYS BE IN LOVE WITH YOU (Amen, Amen)
I TALKING THE CLOTHES WITH ME (Amen, Amen)
I GOT A DREAM (Amen, Amen)
I GOT A DREAM (Amen, Amen)
I GOT A DREAM (Amen, Amen)
I GOT A DREAM (Amen, Amen)
I GOT A DREAM (Amen, Amen)

FRANK CHACON (1910-1960)
MUS. DIRECTOR

ALL IN (1910-1960)

ALL IN (1910-1960)

ALL IN (1910-1960)

ALL IN (1910-1960)

DISTINGUISHED RECORDINGS, INC.
PRESENTS

**THE GENIUS OF
PROKOFIEV and BUSONI
AT THE PIANO**

PROKOFIEV

Side 1

DR 102

MARCH, Op. 12 No. 1 (Prokofiev) 1:25
RIGAUDON, Op. 12 No. 3 (Prokofiev) 1:13
PRELUDE, Op. 12 No. 7 (Prokofiev) 2:12
SCHERZO, Op. 12 No. 10 (Prokofiev) 2:10
LOVE FOR THE THREE ORANGES (Prokofiev) 1:14
PRELUDE G MINOR, Op. 23 No. 5 (Rachmaninoff) 3:36
SCHEHERAZADE (Rimsky-Korsakoff) 7:25

Total Time 19:15

****All the material on this album
is Public Domain (PD)**

LONG PLAY 33 1/3

DISTINGUISHED RECORDINGS, INC.
PRESENTS

**THE GENIUS OF
PROKOFIEV and BUSONI
AT THE PIANO**

BUSONI

Side 2

DR 102

**POLONAISE (Liszt) 8:38
LA CAMPANELLA (Paganini) 4:28
FEUX FOLLETS (Liszt) 3:54**

Total Time 17:00

****All the material on this album
is Public Domain (PD)**

LONG PLAY 33 1/3

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР



ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО  33

ГОСТ 5289-80

Гр. 3. 2-25

Год выпуска 1988

C60 25777 005

25777

1

СЕРГЕЙ ЗАХАРОВ

О, если б мог выразить в звуке (Л. Малашкин —
Г. Лишин); **Ночь светла** (М. Шишкин — М. Языков)

Не пробуждай воспоминаний... (П. Булахов —
сл. неизв. автора); **В час роковой** (муз.

и сл. неизв. автора); **Отцвели хри-
зантемы** (Н. Харито — В. Шумский)

Нет, не люблю я Вас

(П. Булахов — Н. Зименко)

Запись 1987 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР



ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО  33

ГОСТ 5289-80
Гр. 3. 2-25

Год выпуска 1988

С60 25777 005
25778

2

СЕРГЕЙ ЗАХАРОВ

Утро туманное (В. Абаза — И. Тургенев); Улица,
улица (А. Дюбюк — сл. неизв. автора); Я встретил

Вас (муз. неизв. автора — Ф. Тютчев)

Вечерний звон (муз. нар. — И. Козлов)

Гай-да, тройка! Снег пушистый...

(муз. и сл. М. Штейнберга)

Запись 1987 г.



BRIDGE

Rhonda Green Ramzy
HOPE FOR TRYING TIMES

Side One
S2305
(39900)

1. **With A Made Up Mind** (3:57)
J. Cleveland/Savgos
2. **Guilty Of Loving God** (4:11)
C. Barnett/Strange Music/Sesac
3. **A Long Way To Go** (2:29)
C. Weil/B. Mann/Screen Gems/BMI
4. **Hope For Trying Times** (5:13)
H. Hobbs

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DISTRIBUTED BY CHAPEL/BRIDGE RECORDS
1350 Villa Street
Mountain View, California 94042



BRIDGE

Rhonda Green Ramzy
HOPE FOR TRYING TIMES

Side Two
S2305

(39900)

1. His Eye Is On The Sparrow (3:50)

Traditional Spiritual

2. Trials Make Pure Gold (3:36)

C. Fulmore/Hosanna House/SESAC

3. Broken Vessel (4:10)

A. Crouch/Manna Music/ASCAP

4. He's My Rock (2:53)

Traditional Spiritual

5. In All Thy Ways (3:49)

H. Hobbs

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Mountain View, California 94042

COLUMBIA

MASTERWORKS

ISSUED BY REQUEST
BEETHOVEN

SYMPHONY NO. 3 IN E-FLAT MAJOR,
Op. 55 ("Eroica")

FELIX WEINGARTNER conducting the
VIENNA PHILHARMONIC ORCHESTRA

ML 4503
NONBREAKABLE

SIDE 1
(XLP 7042)

Band 1: First Movement: Allegro con brio

Band 2: Second Movement: Funeral March
(adagio assai)



LONG PLAYING MICROGROOVE

Made in U.S.A. by U.S. Pat. Off. Marcas Registradas Made in U.S.A. Long Playing

COLUMBIA
MASTERWORKS

ISSUED BY REQUEST
BEETHOVEN

SYMPHONY NO. 3 IN E-FLAT MAJOR,
Op. 55 ("Eroica")

FELIX WEINGARTNER conducting the
VIENNA PHILHARMONIC ORCHESTRA

ML 4503
NONBREAKABLE

SIDE 2
(XLP 7048)

Band 1: Third Movement: Scherzo (allegro vivace) - Trio

Band 2: Fourth Movement: Finale (allegro molto - poco andante)

LONG PLAYING  MICROGROOVE

Long Playing
100 mm 2 1/4 in. 33 1/3 RPM

Microgroove
100 mm 2 1/4 in. 33 1/3 RPM

海の友情



STEREO
SIDE A

YL-3032
(YL-3032-A)
33 $\frac{1}{3}$ r. p. m.

1. 日本国歌 君が代 作曲：林 広守
2. アメリカ国歌 作曲：ジョン・スタフォード・スミス
3. アメリカ・ザ・ビューティフル 作曲：ウオード
4. 行進曲「錨をあげて」作曲：ワインマーマン
5. 美しき天然 作曲：田中徳積
6. 軍艦行進曲 作曲：瀬戸口藤吉

指揮／海上自衛隊佐世保音楽隊長
一等海尉 早田 透

演奏／海上自衛隊佐世保音楽隊

MFD. BY TOSHIBA-EMI LTD. IN JAPAN

合唱と管弦楽による
交響詩 西海讃歌
(佐世保市民に捧ぐ)



STEREO
SIDE B

YL-3032
(YL-3032-B)
33 $\frac{1}{3}$ r. p. m.

Record
359
C

Comrades at sea

R2244

佐世保市民管絃樂團

MFD. BY TOSHIBA-EMI LTD. IN JAPAN

Notas



Mágicas

Columbia

Depósito Legal: M. 3.036-1970
33 1/3 R.P.M. MICROSURCO

9681 007

C. 7.053

S.G.A.E.

Cara 1



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ejecución pública y radiodifusión de este disco, sin
autorización de sus respectivos propietarios.

FABRICADO POR COLUMBIA

PASODOBLES (VOL. III)

19'32

1. SUSPIROS DE ESPAÑA (A. Alvarez) - Pasodoble
2. MI JACA (J. Mostazo) - Pasodoble
3. TALENTO (J. Quintero y J. Fdez. Lorenzo) - Pasodoble
4. AMOR GITANO (Villajos) - Pasodoble
5. EN ER MUNDO (J. Quintero y J. Fdez. Lorenzo) - Pasodoble
6. EL NIÑO DE JEREZ (Zabala) - Pasodoble

Orquesta Sinfónica y ballet español

Dr. Mtros. Cisneros y Valero

3: Saxofones: J.F. Lorenzo y S. Méndez

5: Saxofón: J.F. Lorenzo

Trompeta: R. Busquets

Notas



Mágicas

Columbia

Depósito Legal: M. 2.036-1970
33 1/3 R.P.M. MICROSURCO

L68'1'007

C. 7.053

S.G.A.E.

Cara 2

IMP. LUJO A
METALICO
PERMISO 814

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autorización de sus re-
spectivos propietarios.

FABRICADO POR COLUMBIA

PASODOBLES (VOL. III)

18'25"

1. CAMPANERA (G. Monreal) - Pasodoble
2. PASODOBLE TE QUIERO (G. Monreal) - Pasodoble
3. VIVA EL RUMBO (Zabala) - Pasodoble
4. CUNA CAÑI (Villajos) - Pasodoble
5. AL SON DE MI PASODOBLE (Villajos) - Pasodoble
6. CANTA GUITARRA (Villajos) - Pasodoble

Orquesta Sinfónica y ballet español

Dr.: Mtro. Cisneros

5: Saxofón: J. F. Lorenzo
Trompeta: R. Busquets

ARPA, RITMO Y SALERO
Alfredo Rolando Ortiz

1. YOLANDA
(Rafael Padilla)
2. ESPIGA DE AMAPOLA
(D. R. de A.)

EM-538

EM-538

EM-538

ESTEREO

3. TE LO JURO YO
(López Quiroga - R. de A.)
4. EL GAVILAN POLLERO
(D. R. de A.)
5. ARPA GITANA
(Alfredo Rolando Ortiz)

un producto



EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO. HECHO EN COLOMBIA POR CODISCOS S. A.

ARPA, RITMO Y SALENO
Alfredo Rolando Ortiz

- 1 CARMENZA
(Enir Boscan)
- 2 HERENCIA GITANA
(D. R. de A.)

EM-538
EM-538-7-21

LADO 2
ESTEREO

- 3 LA BONITA SOLERA
(Gildardo Montoya)
- 4 EL GITANO SEÑORON
(Monreal - Perelio)
- 5 LA CULPA LA TIENE LA CARA DE...
(Alfredo Rolando Ortiz)



un producto



EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO. HECHO EN COLOMBIA POR CODISCOS S. A.



Jessup
RECORDS, Inc.



Michigan Bluegrass



STEREO
33 1/3 RPM

Side One
21310A

LEON MORRIS SINGS INTERNATIONAL BLUEGRASS

1. ARE YOU FROM DIXIE
2. SELFISH HEART
3. JESSIE JAMES
4. (It's a Long Way)
TO THE TOP OF THE WORLD
5. LONELY HEART
6. UPSTAIRS IN THE
BEDROOM

Product of Jessup Records, Inc. 3150 Francis, Jackson, Mich.

257-46-3363



Jessup
RECORDS Inc



Michigan Bluegrass



STEREO
33 1/3 RPM

Side Two
21310B

LEON MORRIS SINGS INTERNATIONAL BLUEGRASS

1. LENA
2. MUST YOU THROW DIRT
IN MY FACE
3. SING ME BACK HOME
4. SITTING HERE WAITING
FOR YOU
5. I CAN FEEL IT IN MY HEART
6. ISN'T IT A BEAUTIFUL DAY

Product of Jessup Records, Inc. 3150 Francis, Jackson, Mich.

**CARDENAS
RECORD**

**GUATEQUE CAMPESINO
LE CANTA A LAS MADRES**

**LPS-504
STEREO**

**33 $\frac{1}{3}$ RPM
LADO A**

- 1.—Mi Madre (D.R.)
- 2.—A mis Padres (D.R.)
- 3.—A las Madres (D.R.)
- 4.—Soy un Niño Cubano (D.R.)

**Cantan: NEIDA - CACIQUE - ISIDRO y ARTURITO
BALDOMERO**

**CARDENAS
RECORD**

**GUATEQUE CAMPESINO
LE CANTA A LAS MADRES**

**LPS-504
STEREO**

**33 $\frac{1}{3}$ RPM
LADO B**

- 1.—Después del Día de las Madres (D.R.)**
- 2.—Mi Potro Lucero (D.R.)**
- 3.—Mis Hermanos (D.R.)**

**Cantan: NEIDA - CACIQUE - ISIDRO y ARTURITO
BALDOMERO**

Verve.

**COUNT BASIE SWINGS
AND
JOE WILLIAMS SINGS**

825 770-1

SIDE 1

16

1. **EVERY DAY (I Have The Blues)** 5:24
(Peter Chatman) BMI
2. **THE COMEBACK** 5:24
(L.C. Frazier) BMI
3. **ALRIGHT, OKAY YOU WIN** 3:00
(Sid Wyche-Mayne Watts) BMI
4. **IN THE EVENING**
(When The Sun Goes Down) 3:33
(Leroy Carr-Don Raye) ASCAP

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Verve.

**COUNT BASIE SWINGS
AND
JOE WILLIAMS SINGS**

**825 770-1
SIDE B
16**

1. ROLL'EM PETE 3:07
(Joe Turner-Pete Johnson) ASCAP
2. TEACH ME TONIGHT 2:58
(Gene DePaul-Sammy Cahn) ASCAP
3. MY BABY UPSETS ME 2:51
(J.C. Williams) BMI
4. PLEASE SEND ME
SOMEONE TO LOVE 3:26
(Percy Mayfield) BMI
5. EV'RY DAY 3:36
(Irving Kahal-Sammy Fain) ASCAP

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Signature

Steve Allen
Presents

TERRY GIBBS AT THE PIANO

SIDE 1
SMG-911

SS 6007

1. STRETCHIN' THE BLUES (T. Gibbs) 2:44
2. YOU GO TO MY HEAD (J. F. Coots, H. Gillespie) 2:45
3. FICKLE FINGERS (T. Gibbs) 2:37
4. THINGS AIN'T WHAT THEY USED TO BE
(D. Ellington) 2:34
5. CHEROKEE (R. Noble) 3:35
6. COUNTRY BOY (H. Ellis) 2:52

STEREO

A PRODUCT OF HANOVER-SIGNATURE RECORD CORP.

Signature

Steve Allen
Presents

TERRY GIBBS AT THE PIANO

SIDE 2
SMG 912

SS 6007

1. FOR KEEPS (T. Gibbs, D. Gibbs) 3:15
2. EASY BLUES (T. Gibbs) 3:10
3. SHUFFLIN' BLUES (Allen-Gibbs) 3:18
4. LOVER MAN (J. Davis, R.R. Ramirez, J. Sherman) 3:21
5. THE WAY YOU LOOK TONIGHT
(J. Kern, D. Fields) 3:16
6. AIRMAIL SPECIAL (B. Goodman) 2:30

STEREO

A PRODUCT OF HANOVER-SIGNATURE RECORD CORP.



SD 1345

THIRD STREAM MUSIC
THE MODERN JAZZ QUARTET
& GUESTS

STEREO

ONE

1. DA CAPO
John Lewis

2. FINE
Jimmy Giuffre

3. EXPOSURE
John Lewis

(ST-A-60215)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



SD 1345

THIRD STREAM MUSIC
THE MODERN JAZZ QUARTET
& GUESTS

STEREO



TWO

1. SKETCH
John Lewis

2. CONVERSATION
Gunther Schuller

(ST-A-60216)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

CORAL[®]

STEREO

HIGH FIDELITY—LONG PLAY

DANCE TONIGHT
NEWPORT YOUTH BAND
Under Direction Of
MARSHALL BROWN

CRL 757350
7-7686

SIDE 1

1. THE BIG ROCK (2:13)
2. AUTUMN NOCTURNE
3. JAZZ ME BLUES (2:46)
4. FLAMINGO (3:38)
5. VALENTINE (2:20)
6. THE VERY BEST TO YOU

REG. U.S. PAT. OFF. MARCA REGISTRADA · MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

CORAL

STEREO

CORAL®

STEREO

HIGH FIDELITY—LONG PLAY

DANCE TONIGHT
NEWPORT YOUTH BAND
Under Direction Of
MARSHALL BROWN

CRL 757350

7-7687©

SIDE 2

1. TWADDLE (2:04)
2. IT'S THE TALK OF THE TOWN (2:10)
3. MY BLUE HEAVEN (2:15)
4. ISLE OF CAPRI
5. NEAT BEAT (2:36)
6. HOW COME YOU DO ME LIKE YOU DO

CORAL

STEREO

MADE IN U.S.A.
MER'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.



NATHAN LAM

with the DAVID TILMAN CHORUS

I SHALL SING

SIDE ONE

NHL 101-1

1. AHAVAT OLAM 1:54
(A. Aloni/Eriel Music, LTD. ASCAP)
2. V'ERASTICH LI 4:24
(A. Aloni/Eriel Music, LTD. ASCAP)
3. UV'NEH YERUSHALAYIM 2:00
(A. Aloni/Eriel Music, LTD. ASCAP)
4. V'ULAI (Rachel, Shertok) 2:57
5. I SHALL SING 3:11
(J. Ploss, A. Aloni/Eriel Music, LTD. ASCAP)

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BLUE PEARL MUSIC • 460 N. Harper Ave., Los Angeles, CA. 90048



NATHAN LAM

with the DAVID TILMAN CHORUS

I SHALL SING

SIDE TWO

NHL 101-2

1. ALEINU 3:34
(A. Aloni/Eriel Music, LTD. ASCAP)
2. V'SHAMRU 1:55
(A. Aloni/Eriel Music, LTD. ASCAP)
3. SOMECH NOFLIM 3:06
(A. Aloni/Eriel Music, LTD. ASCAP)
4. SHALOM RAV 3:49
(A. Aloni/Eriel Music, LTD. ASCAP)
5. ADON OLAM 3:03
(A. Aloni/Eriel Music, LTD. ASCAP)

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BLUE PEARL MUSIC · 460 N. Harper Ave., Los Angeles, CA. 90048

33-1/3 RPM

CONN STELLATION

HIGH ★ FIDELITY

Side 1
A2 1/2 12 1/2"
Columbia

CONN 1758
COLUM 1758

OHIO STATE JAZZ FORUM BIG BAND

1. Hazy Starline
2. Hazy Starline
3. Hazy Starline
4. Hazy Starline

Produced and Directed by [illegible]
[illegible]

DISTRIBUTED BY

NEWMARKET

INC. CINCINNATI

INDIANA

MADE IN U.S.A.

33 1/3 RPM

CONN/STELLATION

HIGH ★ FIDELITY

STEREO
33 1/3 RPM
Long play

KUDP 1257
MAY-JUNE 1964

OHIO STATE JAZZ FORUM BIG BAND

1. "Yellow Dots and Dimples"
2. "You Are My Sunshine"
3. "Jump & Hoopla"
4. "The Promenade"

Produced and conducted by Alan Jaffe for
the Connors-Stellation Records series

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MUSCANE, INC. - ELKHART, INDIANA
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**NASHBORO
RECORDS**

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Criminal Prosecution



NA 27199

NA-27199-A

© & ® 1978 Nashboro

**SIDE 1
STEREO**

Produced By
Shannon Williams

**IN LOVING MEMORY
PROF. ALEX BRADFORD**

1. AND WHEN I DIE 4:53
(Celestial Music BMI)
2. TRY HIM TODAY 3:18
(Bradford—Brad-Pathway/Excellorec Music BMI)
3. I FEEL LIKE GOING ON 3:14
(Bradford—Brad-Pathway/Excellorec Music BMI)
4. HE'S GOT ENOUGH LEFT OVER 3:07
(Bradford—Brad-Pathway/Excellorec Music BMI)
5. I MUST TELL JESUS 3:40
(Traditional)

1011 WOODLAND ST., NASHVILLE, TENN. 37206

**NASHBORO
RECORDS**



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NA-27199B

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**SIDE 2
STEREO**

Produced By
Shannon Williams

**IN LOVING MEMORY
PROF. ALEX BRADFORD**

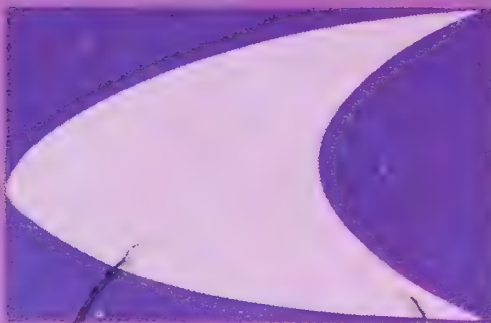
1. DON'T BLAME GOD 4:11
(Bradford—Brad-Pathway/Excellorec Music BMI)
2. I'D BE BAPTISED ALL OVER AGAIN 2:35
(Bradford—Brad-Pathway/Excellorec Music BMI)
3. PUT A LITTLE LOVE IN YOUR HEART 3:15
(DeShannon—United Artist Music BMI)
4. FOR ONCE IN MY LIFE 3:40
(Stein & Vanstock Music)
5. ON THAT DAY 3:05
(Bradford—Brad-Pathway/Excellorec Music BMI)

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**SIDE 3
STEREO**

Produced By
Shannon Williams

IN LOVING MEMORY

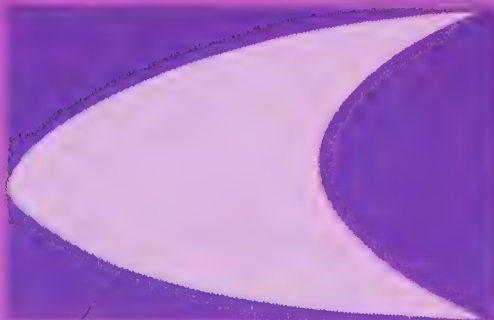
PROF. ALEX BRADFORD

1. THE LORD IS ON MY SIDE 3:34
(Bradford—Brad-Pathway/Excellorec Music BMI)
2. THE LORD WILL MAKE A WAY SOME HOW 3:40
(T. Dorsey—Hill and Range Music)
3. JUST A LITTLE BIT OF JESUS 3:10
(Bradford—Brad-Pathway/Excellorec Music BMI)
4. BAD FOLKS GET ALL THE BLESSINGS 4:24
(Bradford—Brad-Pathway/Excellorec Music BMI)
5. I'M SO GRATEFUL 4:26
(Bradford—Brad-Pathway/Excellorec Music BMI)

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**SIDE 4
STEREO**

Produced By
Shannon Williams

**IN LOVING MEMORY
PROF. ALEX BRADFORD**

1. I BELIEVE (Live)—(Traditional)
I'VE BEEN DIPPED IN THE WATER (Live)
(Bradford—Brad-Pathway/Excellorec Music BMI)
JESUS GAVE IT TO ME (Live) 13:17
(Traditional)
2. TODAY 6:07
(T. Dorsey—Hill and Range BMI)

1011 WOODLAND ST., NASHVILLE, TENN. 37206

金門



TRADE MARK

唱片

精選粵曲

粵劇電影「我愛阿哥哥」插曲

33 1/2 RPM 電影原聲帶

CKL-5138-A

- | | |
|--------|---------|
| ①我愛阿哥哥 | ②跳到夠 |
| ③懺悔 | ④上下層如家人 |
| ⑤關公守華容 | |
| ⑥穆柯寨 | |
| ⑦豐收小調 | |

蕭芳芳 陳寶珠 唱
56年5月20日出版

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金門



TRADE MARK

唱片

精選粵曲

粵劇電影「姑娘十八一朵花」插曲

33 $\frac{1}{3}$ RPM 電影原聲帶

CKL-5138-B

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|----|---|---|----|---|
| ①花 | 嬌 | 倩 | 誰 | 憐 |
| ②姑 | 娘 | 十 | 八 | 似 |
| ③絲 | 絲 | 淚 | ④讀 | 書 |
| ⑤姊 | 妹 | 心 | ⑥快 | 樂 |
| ⑦初 | | | | 青 |
| | | | | 春 |
| | | | | 戀 |

陳寶珠 呂奇 合唱
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MARK

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33 1/3 RPM 戲 劇

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新馬師曾 崔妙芝
陳錦棠 鄭 愷 寶
合 唱

(第三場)

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MARK

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33 1/3 RPM 戲

劇

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陳 錦 棠 鄭 楓 寶
合 唱

(第四場)

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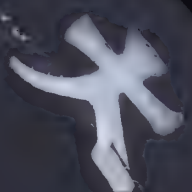
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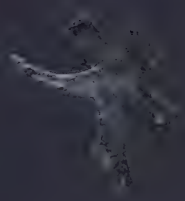
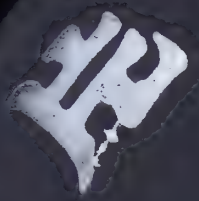
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33 1/2 RPM 戲

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五 洲 唱 片

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33 1/2 RPM 原 聲

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MARK

精選粵曲

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城王燕燒火

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PRC RECORDING COMPANY
1600 RICH ROAD, RICHMOND, INDIANA, 47374
TEST PRESSING

HR8002 C

SELECTION NO.

*THE COMMITTEE
OF CORRESPONDENCE*

1. COME, COME - 2:54 / Steve Black
(Steve Black & Steve Hutson)
2. TO THE LADIES - 2:44, PD /
(Dorothy O'Donnell)

STEREO
33 1/3 rpm
© 1975

H3012A
SIDE ONE
543N8A

3. REVOLUTIONARY TEA - 2:56, PD /
(Steve Hutson & Dorothy O'Donnell)
4. BANKS OF THE DEE - 3:05, PD /
(Dorothy O'Donnell)
5. BANKS OF THE DEE (Parody) - 2:32, PD /
(Steve Hutson)
6. THE IRISMAN'S EPISTLE - 2:29, PD /
(Steve Black)
7. BATTLE OF POINT PLEASANT - 2:45 /
Dorothy O'Donnell (Dorothy)

*THE COMMITTEE
OF CORRESPONDENCE*

1. FISH AND TEA - 3:45, PD / Steve Hutson
(Steve Black & Dorothy) [
2. SIR PETER PARKER - 4:20, PD / Steve Hutson
(Steve Black & Dorothy)

STEREO
33 1/3 rpm
©1975

H3012B
SIDE TWO
543N8B

3. RIFLEMEN OF BENNINGTON - 2:58, PD /
(Steve Black)
4. THE BALLAD OF ANDRE - 3:49, PD /
(Dorothy O'Donnell)
5. PAUL JONES VICTORY - 4:05, PD /
(Steve Black)

**IT'S GOSPEL TIME
THE SONS OF THE BIRDS**

MCA RECORDS

**SBLP-215
(LRS 11356)**

Side 1

- 1. SONS OF THE BIRDS THEME - I WANT TO BE READY (3:40)**
(F. Wright)
- 2. GOD'S BEEN GOOD TO ME (2:17)**
(Traditional)
- 3. SOMEBODY BIGGER THAN YOU AND I (3:09)**
(Johnny Lange-Hy Heath-Sonny Burke) Bulls-eye Music, Inc. (BMI)
- 4. HOW GREAT THOU ART (4:35)**
(Traditional)
- 5. GOD SHALL WIPE ALL TEARS AWAY (2:28)**
(Traditional)

**All selections except (3) published by Duchess
Music Corp. (MCA) (BMI)**

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IT'S GOSPEL TIME
THE SONS OF THE BIRDS

MCA RECORDS

SBLP-215
(LRS 11357)

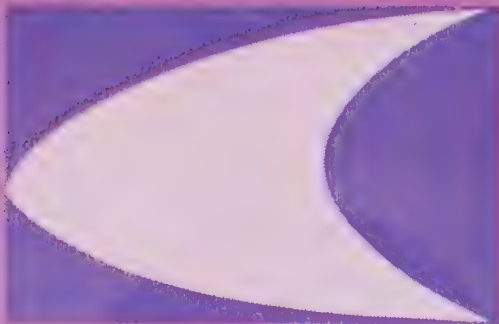
Side 2

- 1. CHRISTIAN LIFE (3:07)**
(J. Williams)
- 2. LORD HAVE MERCY (2:14)**
(J. Walker)
- 3. NOTHING BUT THE BLOOD (3:19)**
(Traditional)
- 4. BORN AGAIN (1:54)**
(D. Love) Venice Music, Inc. (BMI)
- 5. IN THAT SWEET HOME (3:42)**
(Traditional)

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®

SIDE 1

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STEREO

NB 27116-A

(NB 27116-A)

Produced by
Shannon Williams

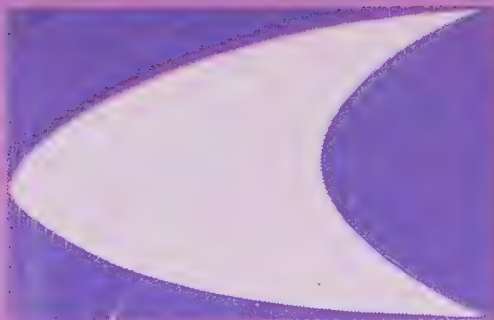
THE BROTHER JOE MAY STORY

BRO. JOE MAY

1. THE MASTER IS ON OUR SIDE—2:13
2. MOTHER BOWED AND PRAYED FOR ME—2:38
3. WHEN THE LORD GETS READY
(You've Got To Move)—2:32
4. HUSH, SOMEBODY'S CALLING MY NAME—2:18
5. WILLING TO RUN—2:23
6. MY CONVERSION—2:12
7. WORKING ON A BUILDING—2:59

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**NASHBORO
RECORDS**



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STEREO

NB 27116-B

(NB 72116-B)

Produced by
Shannon Williams

SIDE 2

© 1972 Nashboro

**THE BROTHER JOE MAY STORY
BRO. JOE MAY**

1. WHAT IS THIS—3:50
2. COME AND GO TO THAT LAND—2:52
3. I'M GONNA LIVE THE LIFE I SING ABOUT—2:20
4. THE DAY IS PASSED AND GONE—2:45
5. THE OLD SHIP OF ZION—3:28
6. I'VE BEEN DIPPED IN THE WATER—2:19
7. SEARCH ME LORD—2:46

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SIDE 3

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STEREO

NB 27116-C

(NB 27116-C)

Produced by
Shannon Williams

THE BROTHER JOE MAY STORY

BRO. JOE MAY

1. AMAZING GRACE PART 1—2:19
2. AMAZING GRACE PART 2—2:15
3. ANYBODY WAITING FOR ME—2:57
4. WAKE ME, SHAKE ME—3:10
5. GOING ON A LONG JOURNEY—2:30
6. WALK ON TALK ON—2:47
7. LET ME RISE AGAIN—2:37

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**NASHBORO
RECORDS**



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SIDE 4

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STEREO

NB 27116-D

(NB 27116-D)
Produced by
Shannon Williams

THE BROTHER JOE MAY STORY
BRO. JOE MAY

1. PRECIOUS LORD—5:50
2. MOVE ON UP A LITTLE HIGHER—7:15
3. DON'T LET THE DEVIL RIDE—2:25
4. ETERNAL IN HEAVEN—3:48

1011 WOODLAND ST., NASHVILLE, TENN. 37206

33 $\frac{1}{3}$ R.P.M.



STEREO

SIDE 1

CR 21531

XSM 155086

The Voices Of:
Mike McKean
and The Carillon
Singers
Musical
Direction By:
Jim Timmens

A TREASURY OF MOTHER GOOSE

1. THE HOUSE THAT JACK BUILT
2. SIMPLE SIMON
3. OLD KING COLE
4. OLD MOTHER HUBBARD
5. THREE LITTLE KITTENS
6. ONE, TWO, BUCKLE MY SHOE

-J. Timmens-

Music Published By: Fairway Music,
Inc. (ASCAP)



COLUMBIA



MARCAS REG PRINTED IN U.S.

33 1/3 R.P.M.



STEREO
SIDE 2
CR 21531
XSM 155087

The Voices Of:
Mike McKean
and The Carillon
Singers
Musical
Direction By:
Jim Timmens

A TREASURY OF MOTHER GOOSE

1. OLD MOTHER GOOSE
2. SING A SONG OF SIXPENCE
3. LONDON BRIDGE
4. LITTLE BO-PEEP
5. FARMER IN THE DELL
6. JACK SPRAT

-J. Timmens-

Music Published By: Fairway Music,
Inc. (ASCAP)



COLUMBIA



MARCAS REG. PRINTED IN U.S.

COLUMBIA

MASTERWORKS

OSCAR LEVANT

PLAYS

POPULAR MODERNS

ML 2018

NONBREAKABLE
(LP 368)

Band No. 1: DE FALLA: FIRE DANCE
(No. 2 from "El Amor Brujo")

Band No. 2: LEGUENA: MALAQUERA
From Suite "Andalusia"

Band No. 3: POULENC: PASTORALE

Band No. 4: DEBUSSY: GOLLIWOG'S GAKE
WALK From "Children's
Corner Suite"

Band No. 5: DEBUSSY: WAID WITH THE
FLAXEN HAIR (Prelude
No. 8, Book II)



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MASTERWORKS

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PLAYS

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NONBREAKABLE
(LP 369)

Band No. 1: DEBUSSY: CLAIR DE LUNE

From "Suite Bergamesque"

Band No. 2: POULENC: MOUVEMENTS

PERPETUELS 1, 2, 3

Band No. 3: DE FALLA: MILLER'S DANCE

1st & 2nd from "The Three

Coronados, Act 1"

Band No. 4: ALBENIZ: TANGO IN D MAJOR



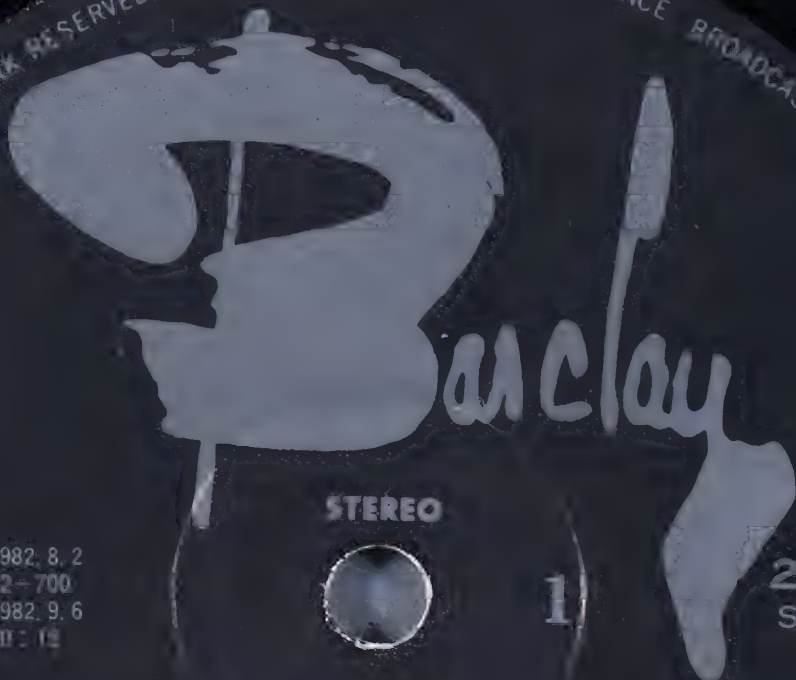
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STEREO

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허가번호 82-700
제작일자 1982. 9. 6
시 간 20:15

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SEL-RG 590

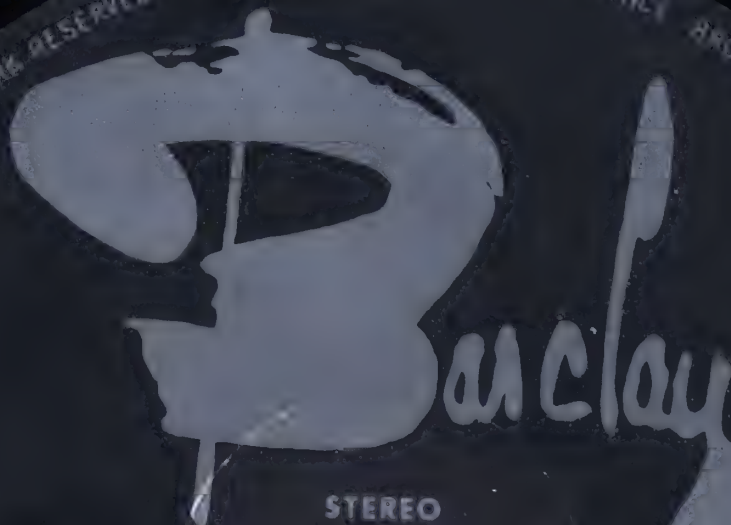
DANIELLE LICARI
CONCERTO POUR UNE VOIX

1. Concerto Pour Une Voix (Saint-Preux) 3 : 59
2. Les Parapluis De Cherbourg (M. Legrand) 2 : 55
3. Tristesse De Chopin (Chopin) 2 : 51
4. Gymnopedie (Satie) 3 : 16
5. Prelude Pour Un Amor (Porte) 2 : 21
6. Tout Autour De La Terre
(C. Dauvisy / R. Vincent) 4 : 22

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시 간 18. 10

2

2321 276
SEL-RG 590

DANIELLE LICARI
CONCERTO POUR UNE VOIX

1. L'Allegro Du Grand Siecle (Marcello) 2 : 32
2. Mary-Ann (C. Gaubert) 2 : 42
3. Adagio D'Albinoni (Albinoni) 3 : 35
4. Au Coeur D'une Chanson (P. Bilal) 2 : 35
5. Melodie Pour Un Automne (R. Forté) 2 : 37
6. Concerto De Tchaikowsky
(Tchaikowsky) 3 : 46

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STEREO

33

AUFNAHME MIT POLSKIE NAGRANIA, WARSCHAU (Polen)

Sergei Rachmaninoff

**2. Konzert für Klavier und Orchester
c-moll op.18**

3. Satz: Allegro scherzando

6 Préludes

Nr. 12 C-dur op. 32 Nr. 1 / Nr. 13 b-moll op. 32 Nr. 2

Nr. 3 B-dur op. 23 Nr. 2 / Nr. 5 D-dur op. 23 Nr. 4

Nr. 6 g-moll op. 23 Nr. 5 / Nr. 8 c-moll op. 23 Nr. 7

Svjatoslav Richter, Klavier

Sinfonie-Orchester der Nationalen

Philharmonie Warschau

Dir.: Stanislaw Wislocki

GIANTS OF JAZZ

Bunny Berigan

SIDE ONE

P3 15957 AM 15958

P 15958

TIME
LIFE
RECORDS

33 1/3 RPM

STL-125

1. Them There Eyes—Hal Kemp and His Orchestra
2. Everybody Loves My Baby—The Boswell Sisters
3. Me Minus You—Connee Boswell
4. Is That Religion?—Mildred Bailey with Dorsey Brothers' Orchestra
5. She Reminds Me of You—Paul Hamilton and His Orchestra
6. Troubled—Frankie Trumbauer and His Orchestra
7. In a Little Spanish Town—Glenn Miller and His Orchestra

Band 1 Courtesy of MCA Records, Inc.

Band 6 Courtesy of RCA Records, Inc..

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GIANTS OF JAZZ

Bunny Berigan

SIDE TWO

P3 15957 BM 15958

P 15958

TIME
LIFE
RECORDS

33 1/3 RPM

STL-125

1. Solo Hop—Glenn Miller and His Orchestra
2. Nothin' but the Blues—Gene Gifford and His Orchestra
3. Squareface—Gene Gifford and His Orchestra
4. Sometimes I'm Happy—Benny Goodman and His Orchestra
5. The Buzzard—Bud Freeman and His Windy City Five
6. Tillie's Downtown Now—Bud Freeman and His Windy City Five
7. Keep Smiling at Trouble—Bud Freeman and His Windy City Five

Bands 2-4 Courtesy of RCA Records, Inc.

Bands 5-7 Courtesy of EMI Records, Ltd

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GIANTS OF JAZZ

Bunny Berigan

TIME
LIFE
RECORDS

SIDE THREE

PA 15957 AM 15959

P 15959

33 1/3 RPM

STL 125

1. Willow Tree - Mildred Bailey and Her Alley Cats
2. Honeysuckle Rose - Mildred Bailey and Her Alley Cats
3. You Took Advantage of Me - Bunny Berigan and His Blue Boys
4. Chicken and Waffles - Bunny Berigan and His Blue Boys
5. I'm Coming, Virginia - Bunny Berigan and His Blue Boys
6. Blues - Bunny Berigan and His Blue Boys
7. Let Yourself Go - Bunny Berigan and His Blue Boys

Bands 3-6 Courtesy of EMI Records, Ltd

Produced and supervised by George Avakian, a service of CBS Records, Inc. Made in U.S.A.

GIANTS OF JAZZ

Bunny Berigan

SIDE FOUR

P3 15957 BM 15959

P 15959

TIME
LIFE
RECORDS

33 $\frac{1}{3}$ RPM

STL-125

1. Swing, Mister Charlie—Bunny Berigan and His Boys
2. I Can't Get Started—Bunny Berigan and His Boys
3. Did I Remember?—Billie Holiday and Her Orchestra
4. One, Two, Button Your Shoe—Billie Holiday and Her Orchestra
5. That Foolish Feeling—Bunny Berigan and His Orchestra
6. Mr. Ghost Goes to Town—Tommy Dorsey and His Orchestra

Band 6 Courtesy of RCA Records, Inc

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GIANTS OF JAZZ

Bunny Berigan

SIDE FIVE

P3 15957 AM 15960

P 15960

TIME
LIFE
RECORDS

33 $\frac{1}{3}$ RPM

STL-125

1. Blue Lou—Bunny Berigan and His Orchestra
2. Song of India—Tommy Dorsey and His Orchestra
3. Marie—Tommy Dorsey and His Orchestra
4. Mahogany Hall Stomp—Bunny Berigan and His Orchestra
5. I Can't Get Started—Bunny Berigan and His Orchestra
6. The Prisoner's Song—Bunny Berigan and His Orchestra

Bands 2-6 Courtesy of RCA Records, Inc.

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GIANTS OF JAZZ

Bunny Berigan

SIDE SIX

P3 15957 BM 15960

P 15960

TIME
LIFE
RECORDS

33 1/3 RPM

STL-125

1. Mama, I Wanna Make Rhythm—Bunny Berigan and His Orchestra
2. Black Bottom—Bunny Berigan and His Orchestra
3. The Wearin' of the Green—Bunny Berigan and His Orchestra
4. I Cried for You—Bunny Berigan and His Orchestra
5. Jelly Roll Blues—Bunny Berigan and His Orchestra
6. Davenport Blues—Bunny Berigan and His Men
7. Blue Lou—All Star Band

Bands 1-7 Courtesy of RCA Records, Inc.

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OF THEIR
BIGGEST
HITS

Travis Sugarmann

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- BIGGIE YAGGA BLUES
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MH 45-153 HONKY TONK PIANO—Featuring "Knuckles" O'Toole. CRAZY OTTO RAG • I WONDER WHO'S KISSING HER NOW • I LOVE YOU TRULY • THE BAND PLAYED ON • BICYCLE BUILT FOR TWO • THE BOWERY • THE SIDEWALKS OF NEW YORK.

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JUST WALKING IN THE RAIN

JOHNNIE RAY



B-2115

JUST WALKING IN THE RAIN

B-2115

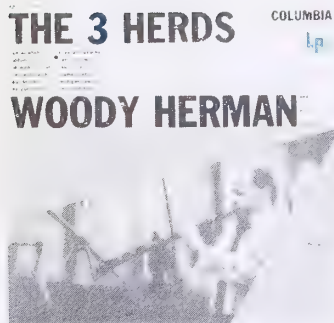
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Engineers/Paul Widcliff, Steve Goldman
Thanks/Lloyd Donnelly, Georg Jinda, Claude Sky
Michel, Philippe, Allen, Yves Martin, Rolf

LC 8080

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CHACHA EMOTIONNEL (french vocal)
(4.18)
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Stealie &
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(P) 1987

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(P. Elliott)

Paul Elliott

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Tel: 92-61204

SRT 764326

STA 0164

Side One

45rpm

Produced by
R. Bell,

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(D. Lara/R. Bell/V. Johnson)

DERRICK LARA/

TERRY GANZIE

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SRT 76432 6

STA 0164

Side Two

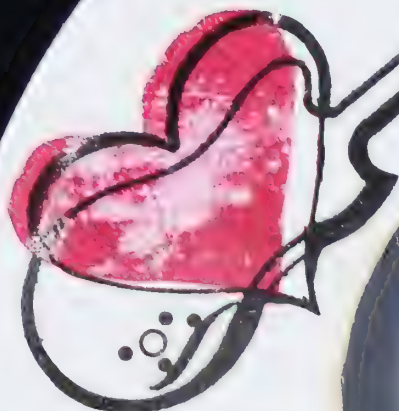
45rpm

Produced by
R. Bell.

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Rhythm Guitar



Produced &
Arranged by:
E. Lamont.
Distributed by:
Rhythm Guitar
Music.
36 Brettford
Avenue, Kgn.10

Published by:
Lamont Music
(C)(P)1983
Recorded in
Kingston,
Jamaica, W.I.

Side 1
Time.
3:00 Min.

AS RIN

COCA-COLA BAD BOY
(E. Lamont)
BINGY BUNNY

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Rhythm Guitar



Published by:
Lamont Music
(C)(P)1983
Recorded in
Kingston,
Jamaica, W.I.

Produced &
Arranged by:
E. Lamont.
Distributed by:
Rhythm Guitar
Music.
36 Brettford
Avenue, Kgn.10

de 2

Time.
3:00Min.

45 RPM

COKE
(E. Lamont)
ROOTS RADICS

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POWER HOUSE

Produced By
George Phang

Tel: 61204/62036

Sonic Sounds

Side 1

GREETINGS

(L. Roberts)

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Produced By
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Tel: 61204/62036
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Side 2

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TIME: 2:38

49

5N-59028
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(Van Morrison)
THEM

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CLASSIC

RECORDS

TM - P 3020
MONO

SIDE 1

Time: 2:05

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No. 32
Oct. 1968

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(Head)
ROY HEAD

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CATALOG

Cema
SPECIAL
MARKETS

COL. 6234

(LS-1-57323)

2:45

TAKE THE MONEY AND RUN

(Steve Miller)

STEVE MILLER

Produced by Steve Miller,
a Haworth Enterprises Production
© 1976 Haworth Enterprises

COLLECTABLE RECORD CORP BOX 35. NARBERTH, PA 19072



Collectables

"BACK TO BACK HIT SERIES"

Stereo

SEND FOR
FREE
CATALOG

Cema
SPECIAL
MARKETS

COL. 6234

(LS-2-57323)

4:25

JET AIRLINER

(Paul Pena)

STEVE MILLER

Produced by Steve Miller for Sailor Productions
© 1977 Sailor Productions

COLLECTABLE RECORD CORP BOX 35, NARBERTH, PA 19072



F-1585
1-39934
Blackwood
Music Inc.
(BMI) 2:54

Production by
Larry Page of
Page One
Records,
England

ANY WAY THAT YOU WANT ME
(C. Taylor)
THE TROGGS


fontana

F.1585

1-39935

**Dick James
Music Inc.
(BMI) 2:23**

**Production by
Larry Page of
Page One
Records,
England**

66-5-4-3-2-1
(R. Presley)
THE TROGGS

MADE IN ENGLAND

LONDON

EXTENDED PLAY

45 RPM

682 333
BEP.6121

DARK EYES
(Traditional)

I GOT IT BAD
(Ellington; Webster)

TED HEATH AND HIS
MUSIC

UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

MADE IN ENGLAND

LONDON

EXTENDED PLAY

45 RPM

REF. 290
BEP. 6121

SOLITUDE

(Lange, Mills, Ellington)

ELOQUENCE

(Keating)

TED HEATH AND HIS
MUSIC

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



"BACK TO BACK HIT SERIES"

COL 3331A

SEND FOR
FREE
CATALOG

GOLD FOREVER
MUSIC, INC.
(BMI)

WANT ADS
(G. Johnson, A. Bond, G. Perry)

HONEY CONE

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA 19072



Collectables

"BACK TO BACK HIT SERIES"

COL 3331B

SEND FOR
FREE
CATALOG

GOLD FOREVER
MUSIC, INC.
(BMI)

STICK UP

(A. Bond, G. Perry, G. Johnson)

HONEY CONE

COLLECTABLE RECORD CORP. BOX 35. NARBERTH, PA 19072

ATLANTIC

**OLDIES
SERIES**
45 R.P.M.

OS 13234

Pub. Countless
Songs, Ltd., BMI

Time: 4:09

© 1980 Polar Music
International AB

VOCAL
ST-A-39223-SP
STEREO

SUPER TROUPER

(Benny Andersson & Bjorn Ulvaeus)

ABBA

Arranged & Produced by Benny Andersson & Bjorn Ulvaeus

Engineered by Michael B. Tretow

A POLAR MUSIC INTERNATIONAL

PRODUCTION

From Atlantic 3806

ATLANTIC

**OLDIES
SERIES**
45 R.P.M.



VOCAL
Time: 4:31
ST-A-39231-SP
STEREO

OS 13234
Pub., Countless
Songs, Ltd., BMI
Recorded & Mixed at
Polar Music Studio,
Stockholm, Sweden
© 1980 Polar Music
International AB

LAY ALL YOUR LOVE ON ME

(Benny Andersson & Bjorn Ulvaeus)

ASBA®

Arranged & Produced by Benny Andersson & Bjorn Ulvaeus
Engineered by Michael B. Tretow
A POLAR MUSIC INTERNATIONAL
PRODUCTION
From Atlantic 3826

**NIGHTINGALE
RECORDS**

N-475
(475 - A)
STEREO

Birdlike
Music Publ.
BMI
2:25

"GOD LOVES THIS LAND OF OURS"

(Joseph S. Russo)

BEN ANCONA

**NIGHTINGALE
RECORDS**

N-475
(475 - B)
STEREO

Birdlike
Music Publ.
BMI
3:15

"SENZA PAROLE"
(WITHOUT WORDS)

(Joseph S. Russo)

BEN ANCONA

MICHAEL'S MASS

CSS 86A

STEREO

WHO ARE THE BEAUTIFUL PEOPLE?

Marian Martin

MICHAEL'S MASS

CSS 86B

STEREO

ALL I WANT - I BELIEVE IN YOU
Chorus

WOMEN IN LOVE

(From the United Artists Motion
Picture 'Women In Love')

(Georges Delerue)

Unart Music Corp. BMI



PROMOTION
COPY
NOT FOR SALE
2:47

UA50655

UA 5977



LEROY HOLMES
Orchestra & Chorus

LIBERTY UA INC LOS ANGELES CALIFORNIA

THE MERCENARY

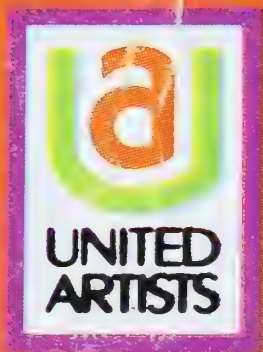
(From the Motion Picture
'The Mercenary')
(Ennio Morricone)
Unart Music Corp. BMI

PROMOTION
COPY
NOT FOR SALE

2:44

UA50655

UA 4042



LEROY HOLMES
Orchestra & Chorus

LIBERTY UA INC LOS ANGELES CALIFORNIA

Trip Oldies

SIDE A

**TR-21
(21-A)**

**KANSAS CITY
WILBUR HARRISON**

A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046 Printed In U.S.A.

Trip Oldies

SIDE B

**TR-21
(21-B)**

**YA YA
LEE DORSEY**

A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046 Printed In U.S.A.



A PRODUCT OF RADIO CORPORATION OF AMERICA
MADE IN U. S. A.

4X-0127
(F4PW-1902)

45
RPM

LAST LOVE
(Fisher-Jenkins)

Gordon Jenkins with his Orchestra
and Chorus featuring Bob Grabeau



A PRODUCT OF RADIO CORPORATION OF AMERICA
MADE IN U. S. A.

4X-0127
(F4PW-1905)

45
RPM

THEME FOR LOVERS
(Gordon Jenkins)
Gordon Jenkins and
his Orchestra

Trip Oldies

SIDE A

**TR-15
(15-A)**

**MY TRUE STORY
THE JIVE FIVE**

A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, Calif. 90046

Trip Oldies

SIDE B

**TR-15
(15-B)**

**TOSSIN' AND TURNIN'
BOBBY LEWIS**

A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, Calif. 90046

era



records

"Back to Back Hits"

SIDE 1
(EUOU 60)

0060
Time 2:08

LA DEE DAH
BILLY & LILLIE

era



records

"Back to Back Hits"

SIDE 2
(EUOU 60)

0060
Time 2:14

WILD WEEKEND
ROCKIN' REBELS

GOLD VAULT

RECORDS, LTD.

**101A
45RPM**

**ZB4-2185
2:53**

TOO CLOSE TO KATHY

MIKE CLIFFORD

GOLD VAULT

RECORDS, LTD.

101B
45RPM

ZB5-2186

2:33

WHAT TO DO WITH LAURIE

MIKE CLIFFORD



ERROL

RECORDS

Produced by
Joe Gibbs and Errol T.
Manufactured
and distributed
in Jamaica
by Joe Gibbs Records
24 Retirement Cres.
Kgt 5

FLOR DUMPLINS
BILL A MAN
DILLINGER

RECORDING IS STRICTLY PROHIBITED



ERROL

RECORDS

Produced by
Joe Gibbs and Errol T.
Manufactured
and distributed
in Jamaica
by Joe Gibbs Records
24 Retirement Cres.
Kgn 5

FLOUR DUB

MIGHTY TWO

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SENTINEL SQUADS

Produced by
E. Baxter &
H. Lewis

NEWS CARRIER
(E. Baxter/H. Lewis)
**WELL PLEASED &
SATISFIED**

1. A. V. S. N. W. I. A. W. I.

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STREET SOUNDS



NEWS VERSION

54

MANUFACTURED BY TOTAL SOUNDS

RETIREMENT PD KGN 5, JA W1



ROARING LION

MADE IN JA.
(C) 1998

ROARING LION RECORDS

Prod. & Arr. by:
Colvin Scott
Exec. Prod.
Vereman
Enterprises
Published by:
Vereman Music
Publishers

RECORDS

Dist. by: IMAJ
Music Group
Overseas
1541
Eglington Ave. W
Toronto,
Ontario M6E267
Tel: (416) 783-0909
Jamaica
Haughton Ave.
Kingston 10
Tel: (876) 960-0382

THE LION TEETH
(C. Scott, C. Merridith,
George Miller, Paul Crossdale,
Dean Fraser, Emie Ranglin)



Arrows

RECORDS

Distributed by
Dynamic Sounds
15 Bell Road,
Kgn. 11
Tel: 92-39168

Produced &
Arranged by
P. Linton
(P) (C) 1994
Made In Jamaica

GET UP AND KNOW WHERE YOU STAND
BEENIE MAN

All Rights Reserved



Arrows

RECORDS

Distributed by
Dynamic Sounds
15 Bell Road,
Kgn. 11
Tel: 92-39168

Produced &
Arranged by
P. Linton
(P) (C) 1994
Made In Jamaica

SOAP SUD

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Distributed by:
Penthouse Records
6 Ballater Avenue
Kingston 10
Tel.: 929-7446

Email:
penthouse@kasnet.com
(P)(C) 2000
Made In Jamaica
Email: gmusic@aol.com
website
germainmusic.com

SIDE A

Prod: by
C&R. McLeod
Pub: by

PEACE AND LOVE
(F. McGregor/C. & R. McLeod)
FREDDIE MCGREGOR

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STINGRAY

RECORDS

Distributed by:
Penthouse Records
6 Ballater Avenue
Kingston 10
Tel.: 929-7446

Email:
penthouse@kasnet
(P)(C) 2000

Made In Jamaica
Email: gmusic@aol.co
website
germainmusic.com

SIDE AA

Prod: by
C&R. McLeod
Pub: by

PREPARE

(K. Lyttle/C. & R. McLeod)

NATURAL BLACK

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Prod. by:
B. Dixon
L. Sterling
(p)(c) 1987
Made in
Jamaica

Dist. by
Tuff Gong
Music Ltd.
220 Marcus
Garvey Dr.,
Kgn. 11.
Ph: 39380 - 4

BLUE BERRY HILL
(Adapted)
YELLOWMAN

ALL RIGHTS RESERVED



Prod. by:
B. Dixon
L. Sterling
(p)(c) 1987
Made in
Jamaica

Dist. by
Tuff Gong
Music Ltd.
220 Marcus
Garvey Dr.,
Kgn. 11.
Ph: 39380 - 4

VERSION

ALL RIGHTS RESERVED

jammys\$

RECORDS (C)(P) 1998

J
A
M
M
Y
'S

**Made in
Jamaica**

DAYS OF OLD
(Morgan Heritage)
Morgan Heritage

ALL RIGHTS RESERVED

**Prod. & Arr. by
L. James for
King Jammys
Recording Studio
38 St. Lucia Rd.,
Kingston 11.
Phone: 923-8880
Distributed by
Dynamic
Sounds
15 Bell Road,
Kgn., 11
923-9138
923-9168**

J
A
M
M
Y
'S

jammy\$

RECORDS

(C)(P) 1998

Prod. & Arr. by
L. James for
King Jammys
Recording Studio
38 St. Lucia Rd.,
Kingston 11.
Phone: 923-8880
Distributed by
Dynamic
Sounds
15 Bell Road,
Kgn., 11
923-9138
923-9168

Made in
Jamaica

VERSION
M16

ALL RIGHTS RESERVED

jammy\$

RECORDS

J
A
M
M
Y
'S

(C) (P) 1997
Prod. & Arr. by:
L. James for
KING JAMMYS
Recording Studio
38 St. Lucia Rd.,
Kingston 11.
Tel: 923-8880

Distributed by:
Dynamic
Sounds
15 Bell Road,
Kgn., 11
923-9138
923-9168

Made in
Jamaica

IT'S A SMALL WORLD
(D. THOMPSON)

Pinchers

ALL RIGHTS RESERVED

jammy\$

RECORDS

J
A
M
M
Y
'S

Made in
Jamaica

(C) (P) 1997

Prod. & Arr. by:

L. James for

King Jammy's

Recording Studio

38 St. Lucia Rd.,

Kingston 11.

Phone: 923-8880

Distributed by:

Dynamic

Sounds

15 Bell Road,

Kgn., 11

923-9138

923-9168

VERSION
GONE A HELL
ALL RIGHTS RESERVED

SOFTWINDS LTD.

“JUST STARTING”

(S. Harrison)

MONO

**PROMOTIONAL
COPY**

NOT FOR SALE

Time: 3:40

M-810

From LP-203-H
Softwinds Publishing
© 1973 (ASCAP)
(3024-G)

SCOT HARRISON

Prod. by Marshall Mozzor for
SOFTWINDS LTD.
1551 No. Western
Hollywood, Calif.

SOFTWINDS LTD.

“JUST STARTING”

(S. Harrison)

STEREO

**PROMOTIONAL
COPY**

NOT FOR SALE

Time: 3:40

S-810

From LP-203-H
Softwinds Publishing
© 1973 (ASCAP)
(3024-G)

SCOT HARRISON

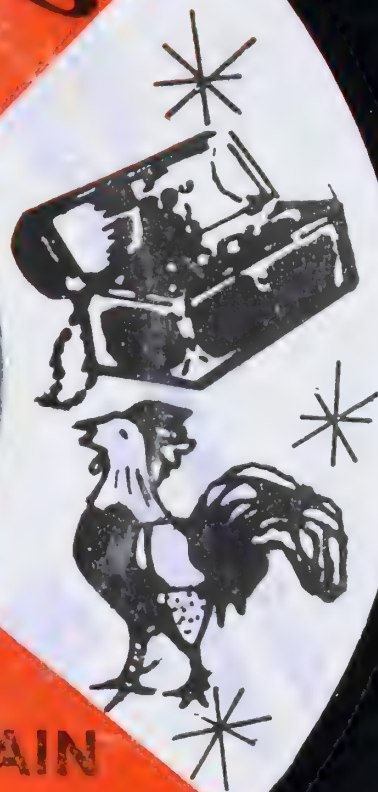
Prod. by Marshall Mozzor for
SOFTWINDS LTD.
1551 No. Western
Hollywood, Calif.

Treasure Isle

D.R. ENTERPRISE
B.M.I.

33 Bond St.
Kgn. Ja.

Tel. 25629
27594



WOLVERTON MOUNTAIN

(M. Kilgore, C. King)

ROMAN STEWART

Prod. by Karl Pitterson

Treasure Isle All Stars

PRISM

**SIDE A
PFF 307
45 RPM**

**PROMOTIONAL COPY
NOT FOR SALE**

**Compatible
Stereo**

STOP YOUR TEASING 4:13

(F. Walton, J. Farley, P. Dowse)

(La Greca Pub./Pro Canada/Prismatic Mus.Pub./BMI)

**EDITED BY: JOE LA GRECA & ROY THODE
FOR DEE JAY PRODUCTIONS**

FROM THE LP

"HYDRO FEATURING LORNA -PLP 1003"

© & © 1979

PRISM RECORDS, INC.

PRISM RECORDS, INC. 636 11TH AVE., NEW YORK, NEW YORK 10036

PRISM

PROMOTIONAL COPY
NOT FOR SALE

SIDE B
PFF 307
45 RPM

Compatible
Stereo

STOP YOUR TEASING 3:10

(F. Walton, J. Farley, P. Dowse)

(La Greca Pub./Pro Canada/Prismatic Mus.Pub./BMI)

EDITED BY: JOE LA GRECA & ROY THODE

PRODUCED BY: JOE LA GRECA & JOE MARANDOLA
FOR DEE JAY PRODUCTIONS

FROM THE L.P.

"HYDRO FEATURING LORNA -PLP 1003"

© & © 1979

PRISM RECORDS, INC.

PRISM RECORDS, INC. 636 11TH AVE., NEW YORK, NEW YORK 10036

HECTOR
Records
DIVISION OF DANCE RECORDS, INC.

H-2971-A

Sesame St. Inc.

45 RPM

ASCAP

SESAME STREET

(Joe Raposo & John Stone, Bruce Hart)

**REPRODUCTION OF THIS RECORD
IS PROHIBITED**

Hector
Records
DIVISION OF DANCE RECORDS, INC.

H-2971-B

Phrase Text

45 RPM

ASCAP

FIFTH OF BEETHOVEN

(Walter Murphy)

**REPRODUCTION OF THIS RECORD
IS PROHIBITED**

DISCO TWIST

(JOHNNIE MENDELL)

**PROMOTIONAL
COPY**

All Inquires

Call

215-788-7178

JAM-1

Time: 3:05

JOHNNIE MENDELL

WITH

AURA

DON'T TELL MARY

(JOHNNIE MENDELL)

**PROMOTIONAL
COPY**

All Inquires

Call 215-788-7178

JAM-2

Time. 3:10

JOHNNIE MENDELL

WITH

AURA

J
A
M
M
Y
S

Made in
Jamaica

jammy\$
RECORDS

(P)(C) 1990

Produced &
Arranged by:

KING

JAMMYS

Phone: 38880

Distributed by:

Dynamic
Sounds

15 Bell Road,

Kgn., 11

923-9138

923-9168

I WANT TO ROCK
FRANKIE PAUL

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jammys\$

RECORDS

J
A
M
M
Y
S

Made in
Jamaica

(P)(C) 1990

Produced &
Arranged by:
KING

JAMMYS

Phone: 38880

Distributed by:
Dynamic
Sounds

15 Bell Road,
Kgn. 11

923-9138

923-9168

VERSION

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ROARING LION

RECORDS

ROARING LION RECORDS

Prod. & Arr. by:
Colvin Scott
Exc. Prod.
Vereman
Enterprises
James 3
Publishing
Made in Jamaica
(C) 1999

Dist. overseas by:
IMAJ Music Group
1541 Eglinton Ave.
W Toronto,
Ontario M6E267
Tel: (416) 783-0909
Dist. locally by:
Headline Ent.
41 Burlington Ave.
Tel: (876) 960-0382
Fax: (876) 906-3634

BABYLON CLAW

(J. McClaymont, C. Scott, P. Edmund,
C. McClaghlin, W. Bowen, D. Fraser)

Luciano



ROARING LION

RECORDS

ROARING LION RECORDS

Prod. & Arr. by:
Colvin Scott
Exc. Prod.
Vereman
Enterprises
James 3
Publishing
Made in Jamaica
(C) 1999

Prod. overseas by:
IMAJ Music Group
1541 Eglinton Ave.
W Toronto,
Ontario M6E267
Tel: (416) 783-0909
Dist. locally by:
Headline Ent.
41 Burlington Ave.
Tel: (876) 960-0382
Fax: (876) 906-3634

VERSION
M16

EXTERMINATOR

Produced by
Fattis

(C)(P) 1989

SIDE A

MASH UP
FLOURGAN/SANCHEZ

Distributed by
Dynamic Sounds
5 Bell Road
Kingston 11
Jamaica W.I.
Phone: 923-9168
923-9138

Made in Jamaica.
West Indies

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EXTERMINATOR

Produced by
Fattis

(C)(P) 1989

SIDE B

VERSION

Distributed by
Dynamic Sounds
15 Bell Road
Kingston 11
Jamaica W.I.
Phone: 923-9168
923-9138

Made in Jamaica.
West Indies.

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STAR★TRAIL

Published by
Tamaljayo Music

ASCAP

Distributed by
SONIC SOUNDS
25 Retirement
Road,
Kingston 5

Tel: 92-61204

Side One

45rpm

Produced by
R. Bell,

SRT 764302

STA 0142

BEAT DOWN BABYLON

(D. Morgan)

LITTLE DEVON

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STAR★TRAIL

Published by
Tamaljayo Music

ASCAP

Distributed by
SONIC SOUND
25 Retirement
Road,
Kingston 5

Tel: 92-61204

Side Two

45rpm

Produced by
R. Bell,

SRT 764302

STA 0142

VERSION
BURNING BUSH
SLY/ROBBIE LYN

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XTERMINATOR

Produced &
Arranged by
P. BURRELL

(P) (C) 1995

Goldplate Music
Publisher Ltd

Made in Jamaica.
West Indies

SIDE A

EVERY MAN HAS A WAY
BERES HAMMOND—LUCIANO—
TONY REBEL & LOUIE CULTURE

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XTERMINATOR

Produced &
Arranged by
P. BURRELL
(P) (C) 1995

Goldplate Music
Publisher Ltd

Made in Jamaica.
West Indies.

SIDE B

VERSION

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STINGRAY

RECORDS

Distributed by:
Penthouse Records
6 Ballater Avenue
Kingston 10
Tel.: 929-7446

Email:
penthouse@kasnet.com
(P)(C) 2000
Made In Jamaica
Email: gmusic@aol.com
website
germainmusic.com

SIDE A

Prod: by
C&R. McLeod
Pub: by

GOD AND KING (J. McClymont/C. & R. McLeod) **LUCIANO**

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STINGRAY

Distributed by:
Penthouse Records

6 Ballater Avenue

Kingston 10

Tel.: 929-7446

Email:

penthouse@kasnet.com

(P)(C) 2000

Made In Jamaica

Email: gmusic@aol.com

website

germainmusic.com

SIDE B

Prod: by
C&R. McLeod
Pub: by

VERSION

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SURVIVAL

Prod. by
T. Thompson
& D. Browne

Distributed by
Dynamic Sounds
15 Bell Road,
Kgn. 11
Tel: 92-39168

(P) F(C) 11994

Made In
Jamaica

BURNING IN MY HEART & MY SOUL

(Copyright Control)

RICHIE STEPHENS

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SURVIVAL

Prod. by
T. Thompson
& D. Browne

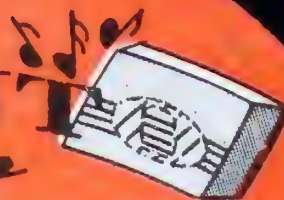
Distributed by
Dynamic Sounds
15 Bell Road,
Kgn. 11
Tel: 92-39168

(P) (C) 1994
Made In
Jamaica

VERSION

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JAHMENT
records



Distributed by
SONIC SOUNDS
25 Retirement Rd.
Kingston 5
Tel: 926-1204/
62036

JAH 233516

JAH 025

Produced By
Dennis Howard
Made in Jamaica
(P) (C) 1995
Publish by:
Music On Ltd

WORSHIP JAH
(A. Fairclough)
MITCHIGAN

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JAHMENT
records



Distributed by
SONIC SOUNDS
25 Retirement Rd.
Kingston 5
Tel: 926-1204/
62036

JAH 233516

JAH 025

Produced By
Dennis Howard
Made in Jamaica
(P) (C) 1995

Publish by:
Music On Ltd

VERSION
SLAM BAM

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Recorded at Music Works Recording Studio

ANCHOR ©
RECORDS



Prod. by:
Augustus
"Gussie" Clarke

Dist. by
Dynamic
Sound
15 Bell Rd.,
Kgn. 11
Tel: 92-39138/
39168

Side A

TOO MUCH GUN TALK
(J. Fyffe/S. Dunbar /D. Brownie)
LADY G

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Recorded at Music Works Recording Studio



ANCHOR® RECORDS

Prod. by:
Augustus
"Gussie" Clarke

Dist. by
Dynamic
Sound
15 Bell Rd.,
Kgn. 11
Tel: 92-3913
39168

Side B

PAY THE PEOPLE DEM

(J. Fyffe/R. Miller/M. Miller & D. Dennis)

LADY G

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SNIPER
DIGITAL-B



(C) (P) 1996



Produced And
Arranged By
Bobby Digital
For Digital-B
Music
6 Rons Road
Kingston 20
Tel: 92-45634
Dist. By,
Digital-B Music
6 Rons Road
Kingston 20.
Tel: 924-5634
DB. 034

HEATHEN
(R.N. MARLEY)
COCO TEA

UNAUTHORISED

DIGITAL-B



(C) (P) 1996

VERSION

Produced and
Arranged by
Bobby Digital
For Digital-B
Music

6 Rone Road
Kingston 20
Tel: 92-46634

Dist. By
Digital-B Music
6 Rone Road,
Kingston 20.
Tel: 924 5834

DB. 034

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FLASH ANTHEM

Produced by:

**Gordon
'Flash' Lee**

& Carl 'Sinbad'

Dwyer

Mixed by:

Michael 'Cue' Johnson

Distributed by:

Sonic Sounds

Retirement Road

Kingston 5

tel: 926-1204

VERSION 4

ROCKSTONE®

Produced
and Arranged By

RAS KARBI

For

ROCKSTONE

Production

P.O. BOX 517

KINGSTON 10

JAMAICA W.I.

TIME 3:30

SIDE

A

"BABYLON GRAVE STONE"

(RAS KARBI)

RAS KARBI

© 1983

Special Thanks To All Country
Cassette Recordings And

People
At Other Countries

Strictly Prohibited

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ROCKSTONE®

PROJECTIONS

TIME 3:30

SIDE

B

VERSION

(RAS KARBI)

SLY & ROBBIE

© 1983

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XTERMINATOR

Produced &
Arranged by
P. BURRELL

(P) (C) 1994

Goldplate Music
Publisher Ltd

66 75
SUNSHINE
JIVE WESTERN
46/80/5

Made in Jamaica.
West Indies

SIDE A

ONE AWAY TICKET
(J. McLennon / C. Dodd / P. Burrell)
LUCIANO

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XTERMINATOR

Produced &
Arranged by
P. BURRELL

(P) (C) 1994

Goldplate Music
Publisher Ltd

Made in Jamaica
West Indies.

SIDE B

VERSION

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Hot Ice
records
L.I.N.T

Side A

Published by
Quietland Music/
Salaam Remi Music/
Spanky Love Music

Produced by
Salaam Remi
& Hot Ice Crew

Dist. By
Sonic Sound
25 Retirement Rd
Kingston 5
Tel: 92-61204
62036

MSC 327329
HOT 001

THE RIGHT TYPE

(G. Williams/S. Remi/
E. Sainsbury)

MEGA BANTON

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L.I.N.T



Hot Ice
RECORDS

Published by
Iaam Remi Music C
Dinky Love Music C
Produced by
Iaam Remi
& Hot Ice Crew

Side B

Due by
Sonic Sound
25 Abonnement Hill
Kingsport, TN
Tel. 92-61701
62020

METRIC RIDDIM VERSION

(S. Remi/E. Samsbury)

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SIDE "B"

45 R.P.M.

Produced &
Arranged by
Johnny Cole
8 Little Buckfield

Gre
St. John's
Telephone: 974-1053
974-1042

Distributed by
Roof International
Records
8 Little Buckfield
Shop #

Wai
St. John's 974-1053
974-1042
All Rights Reserved
Made in Jamaica

VERSION

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STAR★TRAIL

Published by
Tamaljayo Music

ASCAP

Distributed by
SONIC SOUNDS
25 Retirement
Road,
Kingston 5

Tel: 92-61204

SRT 764136

Side Two

45rpm

Produced by

R. Bell,

Mixed by

Andi Carr

JAH JAH IS THE RULER

GARNETT SILK

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STAR★TRAIL

Published by:
Tamaljayo Music
ASCAP

Distributed by
SONIC SOUND
25 Retirement
Road,
Kingston 5
Tel: 926-1204
926-2036

Side Two
45 rpm

Produced by
R. Bell

Mixed by
Barry O'Hare

Version

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GUIDANCE

45 R.P.M.

Dist. by

Randy's

Record Mart

17 North Parade

Kingston

Jamaica

Ph: 92-2485

Made in
Jamaica.

Holligan Vagaband

LEROY SMART

FOR BROADCASTING OF THIS RECORD
FOR BROADCASTING OF THIS RECORD

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GUIDANCE

45 R.P.M.

Dist. by
Randy's

Record Mart

17 North Parade

Kingston

Jamaica

Ph: 92-24859

Made in
Jamaica.

VERSION

Root Radicks Band

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BELMONT

Records



Produced by
Joe Gibbs and
Errol T.



Phone:
92-22386

Manufactured
in Jamaica by
Joe Gibbs
Records
24 Retirement
Cres.,
Kingston 5.
and distributed
at 20 North
Parade
Globe
Music Pub.

OUT THE LIGHT

DILLINGER E.T.

DILLINGER

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BELMONT

Records

Produced by
Joe Gibbs and
Errol T.

© ® ®

Phone:
92-22386

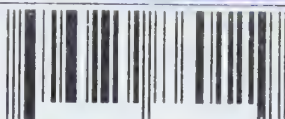
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in Jamaica by
Joe Gibbs
Records
24 Retirement
Cres.,
Kingston 5.
and distributed
at 20 North
Parade
Globe
Music Pub.

HOLD ME TIGHT

JOE GIBBS E.T.

JOE GIBBS & THE PROFESSIONALS

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6 26979-8601-1 9



ROARING LION

RL8601
45 RPM
side A

Produced by: **C. Scott**
Exec. Producer
Vereman Enterprises
Published by:
Vereman Music
Publishers

RECORDS



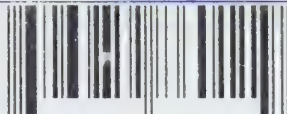
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Fax: (416) 783-6098
www.imajmusic.com
E-Mail:
imaj@interlog.com

ZEEKS

(C. Scott/C. Dodds/L. Brown)

Cocoa Tea/Louie Culture

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6 26979-8601-1 9



ROARING LION

RL8601
45 RPM
side AA

Produced by: **C. Scott**
Exec. Producer
Vereman Enterprises
Published by:
Vereman Music
Publishers

RECORDS



Distributed by
IMAJ MUSIC GROUP
Tel: (416) 783-0909
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www.imajmusic.com
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VERSION

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jammy\$

RECORDS

(P) 1987

(C) 1987

Produced &
Arranged by:
Prince Jammys

Phono: 38880

Distributed by:
Dynamic
Sounds

15 Bell Road,
Kgn., 11
923-9138,
923-9168

Arranged by:
Stealie &
Cleavie

Made In
Jamaica

WEAR YU SIZE

(Lt. Stitchie)

LT. STITCHIE

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jammy\$

RECORDS

JAMMYS

Arranged by:
Stealie &
Cleavie

Made In
Jamaica



(P) 1987

(C) 1987

Produced &
Arranged by:
Prince Jammys

Phone: 38880

Distributed by:
Dynamic
Sounds

15 Bell Road,
Kgn., 11
923-9138,
923-9168

VERSION
Eng. Jammys &
Bobby Digital

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VP RECORDS
170-03 JAMAICA A
QUEENS N.Y. 11432
(Ph.) (212) 291058

(P) 1981
Made in
Jamaica
Writ., Arr.,
Pro. by:
Leroy
Smart
Dist. by:
Solomonic
Records

SHE LOVE IT IN THE MORNING

Leroy Smart
LEROY SMART

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(P) 1981
Made in
Jamaica
Writ., Arr.,
Pro. by:
Leroy
Smart
Dist. by:
Solomonic
Records

VERSION
DUB IT IN THE MORNING

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HIGH NOTE

SP 801 A

45 rpm

**High Note
Music Ltd.**

© 1976

MAKE LOVE TO ME IN THE DARK

(Sonya Spence)

SONYA SPENCE & SKY NATION

Dist. Nationally By Beta Records

HIGH NOTE

SP 801 B

45 rpm

**High Note
Music Ltd.**

© 1976

LOVE ME

(Sonya Spence)

SKY NATION

Dist. Nationally By Beta Records

BLEND THEM PRODUCTION



Produced by:
Evert on Williams
& Oniel Russell
Published by:
Blend Dem Music

(P)©1999
Made In
jamaica

Side A

H.I.M. SELASSIE I

(R. Bennett/O. Russell)

DETERMINE

Distributed by:
Blend Dem Prod.
Hayes Corn Peice
Clarendon

Tel.: 986-5190
Fax: 986-5069

Website:
[jamaicamarketplace.
com/blenddem/](http://jamaicamarketplace.com/blenddem/)

email:
blendem@cwjamaica.com

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BLEND THEM PRODUCTION



Produced by:
Evert on Williams
& Oniel Russell
Published by:
Blend Dem Music

(P)©1999
Made In
jamaica

Side B

**STONE COLD
ONIEL RUSSELL**

Distributed by:
Blend Dem Prod.
Hayes Corn Peice
Clarendon
Tel.: 986-5190
Fax: 986-5069

Website:
[jamaicamarketplace.
com/blenddem/](http://jamaicamarketplace.com/blenddem/)
email:
blendem@cwjamaica.com

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Black Zodiac



Produced by
JIMBO
Distributed by
Dynamic
Sound

15 Bell Road

Tel: 92-39168
92-39138

Made in
Jamaica
(P) 1982

Side 1

YO - YO
JOHNNY OSBOURNE

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Black Zodiac



Produced by
JIMBO
Distributed by
Dynamic
Sound

15 Bell Road

Tel: 92-39168,
92-39138

Made in
Jamaica
(P) 1982

VERSION

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XTERMINATOR

Produced &
Arranged by
P. BURRELL

(P) (C) 1995

Goldplate Music
Publisher Ltd

Made in Jamaica.
West Indies

SIDE A

CRY TO ME
MARCIA GRIFFITHS

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XTERMINATOR

Produced &
Arranged by
P. BURRELL
(P) (C) 1995

Goldplate Music
Publisher Ltd

Made in Jamaica,
West Indies.

SIDE B

VERSION

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EXTERMINATOR

Produced &
Arranged by

P. Burrell

(C) 1988

(P) 1988

Phone:

92-61204

62036

SIDE A

Distributed by
Dynamic Sounds

15 Bell Road

Kingston 11

Jamaica W.I.

Phone: 923-9168

923-9138

Made in Jamaica.
West Indies

ONLY BEGUN
FRANKIE PAUL

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EXTERMINATOR

Produced &
Arranged by
P. Burrell
(C) 1988
(P) 1988

Phone:
92-61204
62036

SIDE B

Distributed by
Dynamic Sounds
15 Bell Road
Kingston 11
Jamaica W.I.
Phone 923-9168
923-9138

Made in Jamaica.
West Indies.

VERSION

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Love Promotions

Prod. by
Jimmy Riley &
Tinga Stewart
Pub. by
Janimar Music/
CAPAC

Dist by
Tuff Gong
Int'l
220 Marcus
Garvey Dr.
Kgn 11
Tel: 92-39380-4

LOVE THRONE
(N. Suppria)
SNAGGA PUSS

All Right Reserved



Love Promotions

Prod. by
Jimmy Riley &
Tinga Stewart
Pub. by
Janimar Music/
CAPAC

Dist by
Tuff Gong
Int'l
220 Marcus
Garvey Dr.
Kgn 11
Tel: 92-39380-4

VERSION
BACKED BY NAMI

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STAR★TRAIL

Published by
Tamaljayo Music

ASCAP
Distributed by:
Star Trail Records

Shop # 17
Washington Plaza
Kingston 20
Tel.: 934-4753-4

Side One

45rpm

Produced by
R. Bell,
Made In
Jamaica

(P)(C) 1999

LEADERS MISTAKE
(P. Elliott)
PAUL ELLIOTT

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STAR★TRAIL

Published by
Tamajayo Music
ASCAP

Distributed by:
Star Trail Records
Shop # 17
Washington Plaza
Kingston 20
Tel.: 934-4753-4

Side Two

45rpm

Produced by
R. Bell,
Made In
Jamaica

(P)(C) 1999

VERSION

UNAUTHORISED COPYING OF THIS RECORDING IS STRICTLY PROHIBITED

DIGITAL-B



(P) (C) 1989

Made In Jamaica

VERSION

Produced by:
B. Dixon
(Bobby Digital)

&

M. Jameison
Arranged by:
Bobby Digital
Steelin & Cleevie

Dist. by:
Dynamic
Sounds
15 Bell Road,
Kingston 11
923-9138
923-9168

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Pub . by
Germain Music

Dist by
Penthouse Dist
Company Ltd.
56 Slipe Rd.
Kgn 5
Tel: 92-97446

SUT 001

REMIX



(P) 1981
Made in
Jamaica
Writ., Arr.,
Pro. by:
Leroy
Smart
Dist. by:
Solomonic
Records

14 Retirement
Rd.
Kgn. 5

STOP CRITICIZING

L. SMART

LEROY SMART

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(P) 1981
Made in
Jamaica
Writ., Arr.,
Pro. by:
Leroy
Smart
Dist. by:
Solomonic
Records

VERSION
L. SMART
ROOTS RADIX BAND

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Side A

**Produced by:
Denroy Morgan
and
Morgan Heritage
Published by:
Denroy Music
ASCAP
Allahson Music**

**Distributed by:
Penthouse
Distributors
6 Ballater Ave.,
Kingston 10
Jamaica, W.I.**

DM.004A

FELLOWSHIP

(D. Morgan, P. Morgan, T. Hibbert)

Toots Hibbert/Morgan Heritage

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Produced by:
Denroy Morgan
and
Morgan Heritage
Published by:
Denroy Music
ASCAP
Side B

Distributed by:
Penthouse
Distributors
6 Ballater Ave.,
Kingston 10
Jamaica, W.I.


DM.004B

WI NUH WANT NO MORE
(S. Jones)
Stevie Culture

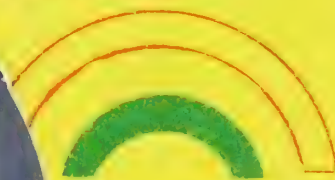
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BLACK STAX

RECORDS



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A RAINBOW
MUSIC

b. 82

S.S. 00.11
Prod. Inc.
Produced &
Arranged by:
L. Hyatt

DUB CONFERENCE
Part II
LEON HYATT



MISTER

Produced by
BLACKBEAR
SINCLAIR

SIDE A

MADE IN JAMAICA
Distributed by
SONIC SOUNDS
25 Retirement Rd.,
Kingston 5
Tel : 61204/62036

TSY - 841142

FALSE PREACHER

(J. Riley & D. Scott)

JIMMY RILEY & SCOTTY

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PRODUCED BY
BLACKSEAR
SINCLAIR

SIDE B

MADE IN JAMAICA
Contributed by
NIC SOUND
Barrington Rd.
Barrington 5
Tel: 61204/62036

VERSION

1981 Robbie Herbie & Gilly

100% RASTA

STINGRAY

RECORDS



A

SIDE

STR 59A

STINGRAY ENT. LTD.

Tel:0181 930 0132

Fax:0181 933 1694



LIVE UP

(A. Campbell, C&R. Mcleod)

AL CAMPBELL

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STINGRAY

records



B

SIDE

STR 59B

STINGRAY ENT. LTD.

Tel:0181 930 0132

Fax:0181 933 1694



MUZIK STREET

(C&R. Mcleod)

STINGRAY ALL STARS

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KINGS OF KINGS

(CANADA)

RECOR

LABEL

Produced by:
K. Williams &
Rock Stone Production
Exec. Producer:
C. Levy

(P) (C) 2003

MADE IN JAMAICA

SIDE A

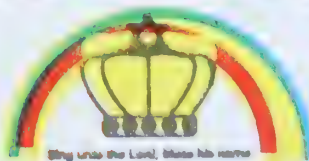
Distributed by:
IN DE STREETZ
The Domes, Unit 3
85 Hagley Park Road
Kingston 11
Tel.: (876) 960-2104
960-8498
Fax.: (876) 929-3767

PUSH LADY PUSH

(K. Williams)

BLACK LION

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KINGS OF KINGS

(CANADA)

RECORD LABEL

Produced by:
H. Ferguson
Exec Producer:
C. Levy

(P) (C) 2003
MADE IN JAMAICA
SIDE B

Distributed by:
IN DE STREETZ
The Domes, Unit 3
85 Hagley Park Road
Kingston 11
Tel.: (876) 960-2104/
960-8498
Fax.: (876) 929-3767

BABY I LOVE YOU

(E. Ellis)

**GENIE SLICK &
CAPLETON**

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Produced by:
Gordon 'Flash' L.
& Carl 'Sinbad'
Dwyer
Mixed by:
Michael 'Cue'
Johnson

FLA187213
FLA0024

Distributed by:
Sonic Sounds
25 Retirement Road
Kingston 5
Tel.: 926-1204

THERE IS A LIGHT

(M. Taylor)

MIKEY GENERAL

Produced by:
Gordon 'Flash' Lee
& Carl 'Slabado'
Dwyer
Mixed by:
Michael 'Cue' Johnson

Distributed by:
Sonic Sounds
25 Retirement Road
Kingston 5
Tel.: 926-1204

VERSION

BIG

Made in
England

Trojan Music

© 1972

BG 331-A

R

THREE TOPS TIME

(Edwards)

DION AND THE THREE TOPS

Produced by:
RUPIE EDWARDS

PROHIBITED

RECORD

AND COPYING

OF THIS

RECORD

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R

Trojan Music

© 1972

BG 331-B

TOPS (Version)

(Edwards)

UNDERGROUND PEOPLE

**Produced by:
RUPIE EDWARDS**

PROHIBED

ALL RIGHTS

(Edwards)

UNDERGROUND PEOPLE

Produced by:
RUPIE EDWARDS

100 - 0. 1MM
LABEL

TEST
COPY

Salassie
KORU - MULLOR

Come My FRIENDS
AL STEWART.

stardust RECORDS

This Side
Stereo
45 RPM
3:27

SR8701A
Produced By:
Scott Lea
Engineered By:
George Louvis &
Scott Lea

HEADTHROB **I'll Never Drink Again** (Scott Lea)

Scott Lea Publishing BMI
© 1987

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stardust RECORDS

The Other Side
Stereo
45 RPM
3:48

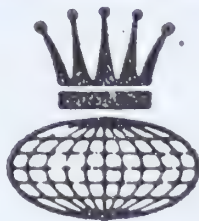
SR8701B
Produced By:
Scott Lea
Engineered By:
George Louvis &
Scott Lea

HEADTHROB I'll Never Drink Again (Throbing Mix) (Scott Lea)

Scott Lea Publishing BMI

© 1987

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Crown International Pictures

Copyright '77

OCT 19 1977

45 RPM

THE VAN

CUT 1 — 30 SECONDS

CUT 2 — 30 SECONDS

CUT 3 — 30 SECONDS



CALIFORNIA



TAKE A BITE OUT OF CRIME

A message from the Crime Prevention Coalition

© 1979 The Advertising Council, Inc.

CP-281
(CP-281-A)

33 $\frac{1}{3}$ RPM
SIDE 1

- | | |
|--------------|-----|
| 1. "Mystery" | :60 |
| 2. "Song" | :60 |
| 3. "Song" | :30 |
| 4. "Book" | :20 |

Volunteer Agency
Dancer Fitzgerald Sample, Inc.

A Public Service of this Station &
The Advertising Council



CALIFORNIA



TAKE A BITE OUT OF CRIME

A message from the Crime Prevention Coalition

© 1979 The Advertising Council, Inc.

CP-281
(CP-281-B)

33 $\frac{1}{3}$ RPM
SIDE 2

- | | |
|--|-----|
| 1. "Airport" | :20 |
| 2. "Car" | :10 |
| 3. "Going Shopping" | :10 |
| <i>The following spot can be localized:</i> | |
| 4. "Parade" | :30 |
| <i>Also provided is a :04 "intro" by McGruff, the Crime Dog.</i> | |
| 5. "McGruff intro" | :04 |

Volunteer Agency
Dancer Fitzgerald Sample, Inc.
A Public Service of this Station &
The Advertising Council



AGEM

MEGA RECORDS & TAPES, INC. U.S.A.



CHIP CHIP

(J. Barry-C. Crawford-A. Resmick)

PROMO COPY

MONO

MR-203

M3QM-1832

2:15

(Intro Time 0:07)

VIVA MUSIC,
INC. BMI

PATSY SLEDD

Prod. by Larry Rogers

© 1973 Mega Records

AGEM

MEGA RECORDS & TAPES, INC. U.S.A.

CHIP CHIP

(J. Barry-C. Crawford-A. Resmick)

PROMO COPY

STEREO

MR-203

M3QS-1832

2:15

(Intro Time 0:07)

VIVA MUSIC,
INC. BMI

PATSY SLEDD

Prod. by Larry Rogers

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